



ATAR course examination, 2017

Question/Answer booklet

MUSIC: WESTERN ART MUSIC

Please place your student identification label in this box

Student number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes
 Working time : two and a half hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer booklet

Score booklet

Personal listening device (PLD) PLD number

Headphones

Number of additional answer booklets used (if applicable):

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of the examination

The Music ATAR course examination consists of a written component and a practical (performance and/or composition portfolio) component.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Aural and analysis	6	6	50	68	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	21	11
Part B: Short response					
(i) Compulsory area of study	1	1		24	11
(ii) Non-compulsory area of study	1	1		16	12
Section Three Theory and composition	3	3	45	53	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2017*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet.
- The examination is structured as follows:

Section One: Common to all contexts and contains questions that require you to listen and respond to a selection of music excerpts.

Section Two: Context-specific and comprises two parts: Part A and Part B.
 Part A: contains one question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.
 Part B(i): contains one question based on the compulsory area of study and score/s from the correlating designated works.
 Part B(ii): contains one question based on the non-compulsory area of study and the correlating designated works. If your response is based on the compulsory area of study, a 25% penalty will be applied.

Section Three: Context-specific and contains theory questions and composition tasks.
- You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
- Supplementary pages for the use of planning/continuing your answer to a question have been provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.
- The Score booklet is not to be handed in with your Question/Answer booklet.

See next page

Section One: Aural and analysis**36% (68 Marks)**

This section has **six (6)** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for the use of planning/continuing your answer to a question have been provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 50 minutes.

Question 1: Interval recognition**(8 marks)**

- (a) Complete the melody below by writing the missing notes on the staff. Identify the resulting intervals indicated by (i) and (ii). (6 marks)



- (i) _____
- (ii) _____

Question 1 (continued)

- (b) Identify the interval between the **two** notes indicated by (i) and (ii) in the excerpt below. Place a tick (✓) next to the correct response in each table that follows. The rhythm is given. (2 marks)



(i)

(✓)	
	Major 2 nd
	minor 3 rd
	Major 3 rd
	Perfect 4 th
	diminished 5 th
	Perfect 5 th
	minor 6 th
	Major 6 th
	minor 7 th

(ii)

(✓)	
	Major 2 nd
	minor 3 rd
	Major 3 rd
	Perfect 4 th
	diminished 5 th
	Perfect 5 th
	minor 6 th
	Major 6 th
	minor 7 th

Question 2: Rhythmic dictation**(12 marks)**

Listen to Track 2a **or** Track 2b and then complete the following **eight** bar dictation by providing bar lines and rhythm to the given pitches.

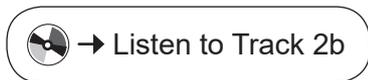


Prior to the commencement of the excerpt, one bar of two dotted crotchets will be played followed by one bar of six quavers.

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

or



Prior to the commencement of the excerpt, one bar of two dotted crotchets will be played followed by one bar of six quavers.

The complete excerpt will be played once.

Question 3: Discrepancies

(9 marks)

There are **four** pitch errors and **two** rhythm errors in the following excerpt. Rhythmic errors can occur across beats. Circle the errors and rewrite them correctly on the staff provided. The first note is correct.



Prior to the commencement of the excerpt, four crotchet beats will be played.

Question 4: Harmonic/chord progression

(10 marks)

Identify the **ten** chords indicated by (a) to (j) in the excerpt below, using Roman numerals **or** chord names in E flat major. The first chord of the excerpt is given.



Prior to the commencement of the excerpt, the tonic chord will be played followed by four crotchet beats.

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Vaughan Williams, R. (Arr.). (1906). *Shipston*.

For copyright reasons this score is not available on the Authority website. Source of score: Adapted from Vaughan Williams, R. (Arr.). (1986). *Shipston*. In *The new English hymnal* (No. 360, 'Firmly I believe and truly'). Norwich, UK: Canterbury Press, p. 781. (Arrangement 1906).

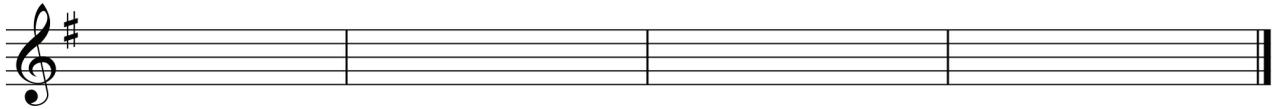
I/E_b (a) (b) (c) (d) (e) (f) (g) (h) (i) (j)

Question 5: Melodic dictation**(16 marks)**

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm.

* represents a rest

✓ marks the end of the first phrase



Prior to the commencement of the excerpt, the tonic chord will be played followed by four crotchet beats.

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

or



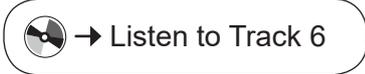
Prior to the commencement of the excerpt, the tonic chord will be played followed by four crotchet beats.

The complete excerpt will be played once.

See next page

Question 6: Aural analysis

(13 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bernstein, L. (2016). Overture to Candide [Recorded by Alliage Quintett & S. Meyer]. On *Fantasia* [CD]. Munich: Sony Classical. (Original work composed 1956)
Retrieved June, 2017, from <https://itunes.apple.com/au/album/fantasia/id1087007877>

- (a) Name **four** instruments in this excerpt. (4 marks)

- (b) Identify the tonality at the beginning of this excerpt. (1 mark)

- (c) Identify the time signature at the beginning of this excerpt. (1 mark)

- (d) Identify **two** other time signatures evident in this excerpt. (2 marks)

- (e) Identify the predominant texture in this excerpt. (1 mark)

- (f) Using the table below, circle **four** musical features evident in this excerpt. (4 marks)

ostinato	diminution	augmentation	pedal note/point
syncopation	sequence	imitation	inversion

End of Section One

See next page

Section Two: Cultural and historical analysis**34% (61 Marks)**

This section has **two (2)** parts: Part A and Part B. You must answer **all** parts and write your answers in the spaces provided.

Part A: contains **one (1)** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Part B(i): contains **one (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains **one (1)** question based on the non-compulsory area of study and the correlating designated works. You must answer part (a) and part (b). If your response is based on the compulsory area of study, a 25% penalty will be applied.

Supplementary pages for the use of planning/continuing your answer to a question have been provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 55 minutes.

Part A: Analysis**11% (21 Marks)**

This part contains **one (1)** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Question 7**(21 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Vine, C. (1997). Piano concerto. On *Choral symphony; symphony no. 4.2; piano concerto* [Recorded by Sydney Symphony Orchestra, M. K. Harvey & E. de Waart (Cond.)] [CD: 456 698-2]. Sydney: ABC Classics.

Refer to pages 36–42 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of this score: Vine, C. (1997). *Piano concerto no. 1: Full score* (For piano and orchestra). London: Faber Music, pp. 60–66.

See next page

Question 7 (continued)

- (a) Identify the era from which this excerpt comes. Give **two** characteristics from the score for each of the headings below to support your response. (5 marks)

Era: _____

Instrumentation/Orchestration

One: _____

Two: _____

Harmony

One: _____

Two: _____

- (b) Explain how the composer has used rhythm between bars 23–26 and the resulting musical effect. (4 marks)

- (c) Identify a compositional device evident in each of the following: (2 marks)

bars 7–8 (bass clarinet): _____

bars 9–11 (tuba): _____

- (d) Outline **two** different ways in which the writing for the piano in this piece is virtuosic. Provide an example of each from the score. (4 marks)

One: _____

Example: _____

Two: _____

Example: _____

- (e) Complete the table below by identifying **two** modifications made to the piano after 1750, stating the effect of these modifications and providing bar number/s to support your answer. (6 marks)

Modification	Effect	Bar number/s

Part B: Short response**23% (40 Marks)****Part B(i): Compulsory area of study****11% (24 Marks)**

This part contains **one (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Question 8**(24 marks)**

Refer to pages 44–46 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of this score: Bach, J. S. (2004). *Brandenburg concerto no. 5 in D major* [BWV 1050]. Stanford, CA: Center for Computer Assisted Research in the Humanities, pp. 5–7. (Original work composed 1720–1721)

- (a) (i) State the form of this movement. (1 mark)

- (ii) Outline the structure of this form. (1 mark)

- (iii) Complete the table below by identifying the sections of this form evident in the excerpt. Provide bar numbers and keys. (6 marks)

Section	Bar numbers	Key

- (b) Identify **two** of the motifs evident in this excerpt. Provide bar numbers and instruments. (6 marks)

One: _____

Bar numbers: _____

Instrument: _____

Two: _____

Bar numbers: _____

Instrument: _____

- (c) Outline **two** functions of the harpsichord in this work. (2 marks)

One: _____

Two: _____

- (d) Name a compositional device that occurs between the top **two** instruments in bars 3–7. (1 mark)

- (e) Identify an example of cycle of fifths in the score by providing bar numbers. (1 mark)

- (f) Name the **three** solo instruments in this concerto and identify **one** difference between these instruments and their modern counterparts. (6 marks)

Solo instrument	Difference

Question 10: Visual score analysis**(17 marks)**

Refer to page 48 of the Score booklet to answer this question.

For copyright reasons this score is not available on the Authority website.
 Source of score: adapted from: Bach, J. S. (1724). *Jesu, der du meine Seele*
 (No. 37).

- (a) (i) To which key does the music modulate in bars 7–8? (1 mark)

- (ii) State the relationship of this key to the opening key. (1 mark)

- (b) Define the following harmonic devices and provide an example of each from the score by providing the bar and beat number. (6 marks)

Tierce de picardie: _____

Bar and beat number: _____

Anticipation: _____

Bar and beat number: _____

Suspension: _____

Bar and beat number: _____

Question 10 (continued)

- (c) Identify the **four** boxed chords in the following bars using Roman numerals, providing inversions where required. (4 marks)

Bar 1: _____

Bar 3: _____

Bar 11: _____

Bar 12: _____

See next page

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See next page

Question 12: Rhythm and melody writing**(24 marks)**

This question consists of **two** parts, writing a rhythm and composing a melody.

- (a) Write a rhythm for the verse given below.

Singing he was, or fluting all the day.

He was as fresh as is the month of May.

Short was his gown, with sleeves both long and wide.

Well could he sit on horse, and fairly ride.

Your rhythm must demonstrate:

- (i) an appropriate time signature and correctly-placed bar lines (2 marks)
- (ii) a range of note values and correct grouping (3 marks)
- (iii) appropriate use of rhythm to enhance the effect and meaning of the words (4 marks)
- (iv) neat and accurate presentation including alignment of rhythm with the words. (2 marks)

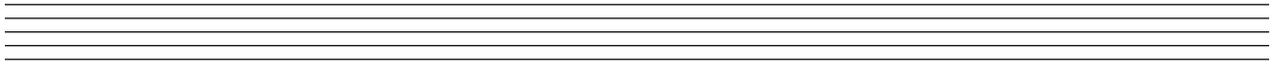
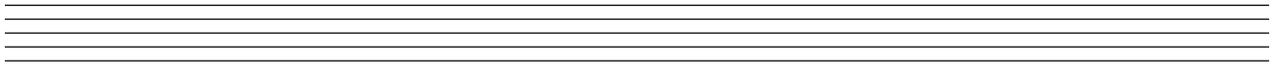
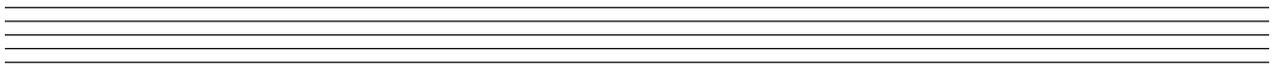
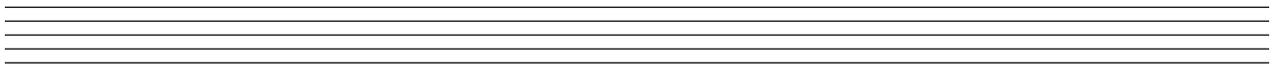
Write your rhythm and words in the space below.

(b) Compose a melody for your rhythm, selecting a suitable voice type, clef and key. Write the words below your completed melody.

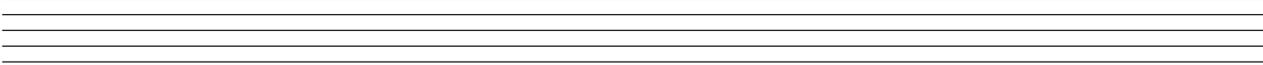
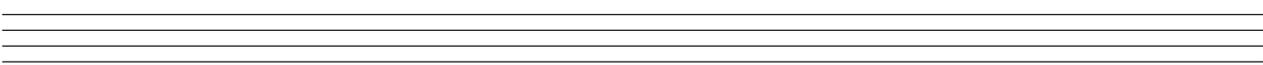
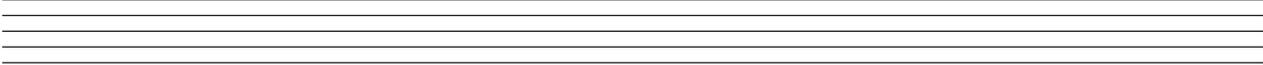
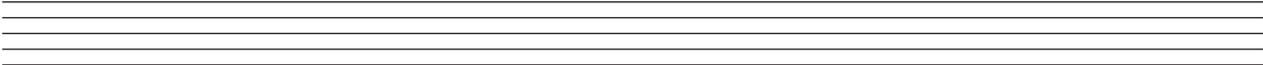
Your melody must demonstrate:

- (i) appropriate range and suitability for the selected voice type (2 marks)
- (ii) an effective melodic contour and climax (4 marks)
- (iii) appropriate expressive devices including tempo, dynamics and phrasing (2 marks)
- (iv) word painting to portray the mood and meaning of the words (3 marks)
- (v) neat and accurate score presentation including alignment of words with the melody. (2 marks)

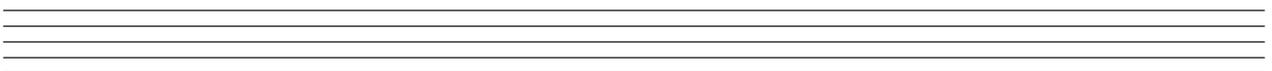
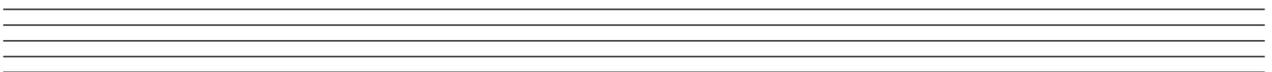
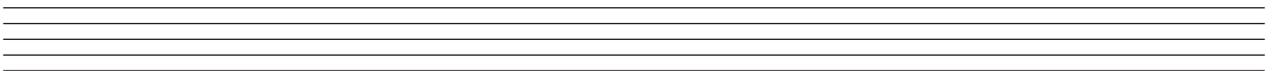
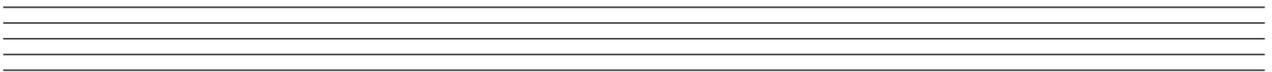
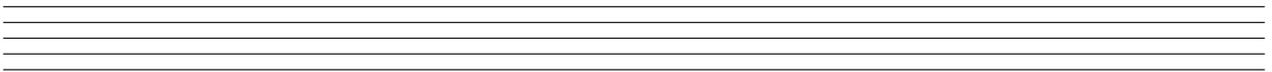
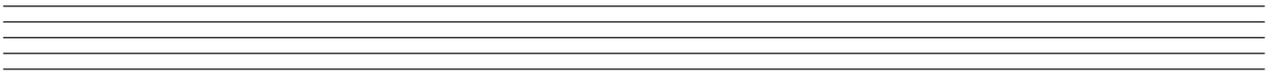
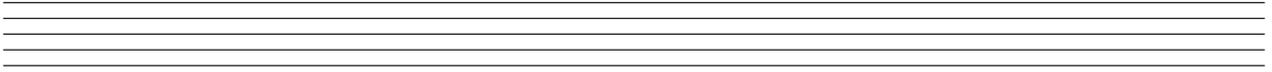
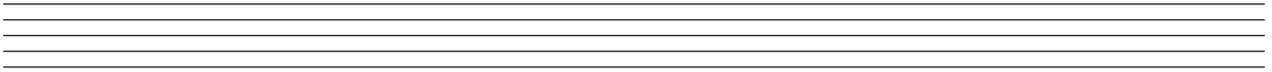
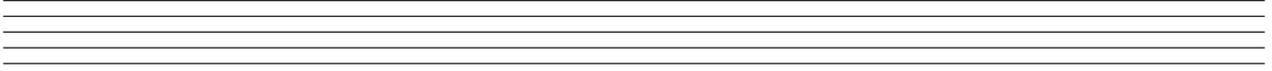
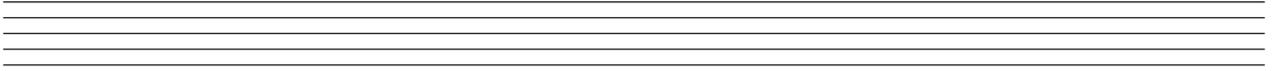
Voice type: _____



Working manuscript – will not be marked



Working manuscript – will not be marked



ACKNOWLEDGEMENTS

Question 9(b)

Quote adapted from: Fleming, W. (1995). *Arts & ideas* (9th ed.). Fort Worth, TX: Harcourt Brace College Publishers.

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