



WESTERN ART MUSIC

ATAR course examination 2016

Marking Key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Aural and analysis

36% (57 Marks)

Question 1: Interval recognition

(4 marks)

- (a) Identify the melodic intervals played by the solo brass instrument indicated by (i) and (ii) in the excerpt below. The rhythm is given. (2 marks)

Musical notation for Question 1(a): A bass clef staff in 3/4 time with a key signature of two sharps (F# and C#). The melody consists of the following notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (quarter), G3 (half). Brackets above the staff indicate interval (i) between G2 and A2, and interval (ii) between D3 and E3.

| Description | Marks |
|------------------------------|----------|
| (i) octave or perfect octave | 1 |
| (ii) minor 7 th | 1 |
| Total | 2 |

- (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)

Musical notation for Question 1(b): A treble clef staff in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (half). Arrows point to G4 (i) and D5 (ii).

| Description | Marks |
|------------------------------|----------|
| (i) minor 6 th | 1 |
| (ii) Perfect 4 th | 1 |
| Total | 2 |

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.

| Description | Marks |
|----------------------------------------------------------------------------------------------------|-----------|
| Rhythm | |
| 35 notes and 2 rests correct (37 values in all or 38 values if the alternative answer is provided) | 8 |
| 35–36 values correct or 36–37 | 7 |
| 32–34 values correct or 33–35 | 6 |
| 29–31 values correct or 30–32 | 5 |
| 25–28 values correct or 26–29 | 4 |
| 20–24 values correct or 21–25 | 3 |
| 11–19 values correct or 12–20 | 2 |
| 5–10 values correct or 6–11 | 1 |
| Sub-total | 8 |
| Bar lines | |
| all bar lines correct, including final/double bar line | 2 |
| 1–2 incorrect bar lines | 1 |
| Sub-total | 2 |
| Rhythmic grouping | |
| all rhythmic grouping correct | 2 |
| 1–2 errors in rhythmic grouping | 1 |
| Sub-total | 2 |
| Overall total | 12 |

Question 3: Discrepancies

(8 marks)

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

| Description | Marks |
|------------------------------------------------------------------|----------|
| 1 mark for each correct discrepancy (4 pitch, 2 rhythmic groups) | 1–6 |
| Sub-total | 6 |
| all circling of errors correct | 2 |
| 2–3 correctly circled errors | 1 |
| Sub-total | 2 |
| Overall total | 8 |

Question 4: Harmonic/chord progressions

(8 marks)

Identify the **eight** chords indicated by (a) to (h) in the excerpt below, using Roman numerals or chord names in A minor.

The musical notation shows four staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The notes are slurred across four measures. Chords are indicated by letters (a) through (h) below the notes:

- Staff 1: (a) i, (b) iv
- Staff 2: (c) V⁷, (d) i
- Staff 3: (e) iv, (f) i
- Staff 4: (g) V⁷, (bII⁷), (h) i

| Description | Marks |
|-------------------------------------|----------|
| (a) i / Am / Ami | 1 |
| (b) iv / Dm / Dmi | 1 |
| (c) V ⁷ / E ⁷ | 1 |
| (d) i / Am / Ami | 1 |
| (e) iv / Dm / Dmi | 1 |
| (f) i or ib / Am or Am/c | 1 |
| (g) V ⁷ / E ⁷ | 1 |
| (h) i / Am / Ami | 1 |
| Total | 8 |

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.



| Description | Marks |
|-------------------------------|-----------|
| Pitch | |
| 47 correct notes | 12 |
| 43–46 correct pitches | 11 |
| 39–42 correct pitches | 10 |
| 35–38 correct pitches | 9 |
| 32–34 correct pitches | 8 |
| 29–31 correct pitches | 7 |
| 24–28 correct pitches | 6 |
| 19–23 correct pitches | 5 |
| 15–18 correct pitches | 4 |
| 12–14 correct pitches | 3 |
| 9–11 correct pitches | 2 |
| 4–8 correct pitches | 1 |
| Sub-total | 12 |
| Rhythm | |
| all rhythms and rests correct | 3 |
| 1–2 errors | 2 |
| 3–6 errors | 1 |
| Sub-total | 3 |
| Rhythmic grouping | |
| all rhythmic grouping correct | 1 |
| Sub-total | 1 |
| Overall total | 16 |

Question 6: Aural analysis**(9 marks)**

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

| Description | Marks |
|--------------|----------|
| piano | 1 |
| vibraphone | 1 |
| double bass | 1 |
| drum kit | 1 |
| Total | 4 |

- (b) (i) Give the overall tonality of the excerpt. (1 mark)

| Description | Marks |
|--------------|----------|
| minor | 1 |
| Total | 1 |

- (ii) Circle the modulation that occurs at bar 4. (1 mark)

| Description | Marks |
|--------------|----------|
| subdominant | 1 |
| Total | 1 |

- (c) Identify the texture of the excerpt. (1 mark)

| Description | Marks |
|---------------------------|----------|
| polyphonic or multi-voice | 1 |
| Total | 1 |

- (d) Identify
- two**
- compositional devices present in the excerpt. (2 marks)

| Description | Marks |
|------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any two of : | |
| <ul style="list-style-type: none"> • sequence • imitation or call and response • pedal (also accept ostinato) | 1–2 |
| Total | 2 |

Section Two: Cultural and historical analysis

34% (62 Marks)

Part A: Analysis

11% (20 Marks)

Question 7

(20 marks)

- (a) (i) Name the instruments on the top **three** staves of each system. (2 marks)

| Description | Marks |
|--------------------------------|----------|
| oboe 1 and oboe 2 or two oboes | 1 |
| horn | 1 |
| Total | 2 |

- (ii) Explain how the soloist would interpret the terms *Tutti* and *Solo* in the fourth stave from bars 4–10. (1 mark)

| Description | Marks |
|------------------------------------------------------------------------------------------------|----------|
| indication that the soloist plays with <i>Tutti</i> from bar 4 and resumes solo role in bar 10 | 1 |
| Total | 1 |

- (b) (i) Which era of music is represented in the excerpt? (1 mark)

| Description | Marks |
|---------------|----------|
| Classical era | 1 |
| Total | 1 |

- (ii) Give **two** reasons to support your answer. (2 marks)

| Description | Marks |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any two of: | |
| <ul style="list-style-type: none"> • standard instrumentation (predominant strings, small wind/brass section) • balanced melodic phrases • predominance of melody over accompaniment • mainly homophonic texture. | 1–2 |
| Total | 2 |
| Accept other relevant answers. | |

- (c) (i) This excerpt is from the first movement of a concerto. The development section commences at bar 10. Identify **two** musical features in the excerpt that are characteristic of a development section. (2 marks)

| Description | Marks |
|----------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any two of: | |
| <ul style="list-style-type: none"> • modulation • key changes • sequential passages • pedal notes. | 1–2 |
| Total | 2 |
| Accept other relevant answers. | |

- (ii) Describe **three** ways in which the structure of concerto first movements evolved during the Romantic period. (3 marks)

| Description | Marks |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any three of: | |
| <ul style="list-style-type: none"> • changed to single exposition • soloist often featured at the start of the movement • additional thematic material • composers wrote out cadenzas rather than leaving the soloist to improvise • the location of the cadenza changed • sometimes more than one cadenza. | 1–3 |
| Total | 3 |
| Accept other relevant answers. | |

- (d) (i) Name the musical ornament which first appears in bar 4 of the excerpt. (1 mark)

| Description | Marks |
|--------------|----------|
| appoggiatura | 1 |
| Total | 1 |

- (ii) Describe how this ornament is played usually. (1 mark)

| Description | Marks |
|---------------------------------------|----------|
| takes half the value of the main note | 1 |
| Total | 1 |

- (iii) In what way is the playing of this ornament different in bars 20 and 23? (1 mark)

| Description | Marks |
|-----------------------------------------------------------------------------|----------|
| the grace note is shorter or played before the beat rather than on the beat | 1 |
| Total | 1 |

- (e) Identify a sequence in the excerpt and provide bar numbers. (1 mark)

| Description | Marks |
|---------------------|----------|
| bars 19–24 or 34–35 | 1 |
| Total | 1 |

- (f) Explain how the second violin part would be performed in bar 38. (2 marks)

| Description | Marks |
|-----------------------------------------------------------------------------------|----------|
| plays the written notes as repeated semiquavers (accept measured <i>tremolo</i>) | 1 |
| plays both notes at the same time/double stopping | 1 |
| Total | 2 |

Question 7 (continued)

- (g) Explain how the excerpt differs from the first movement of *Brandenburg Concerto No.5 in D major* by J. S. Bach for each of the following headings. (3 marks)

| Description | Marks |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Texture: the excerpt is completely homophonic, there is no polyphony or counterpoint in the excerpt | 1 |
| Dynamics: Bach does not use <i>crescendo</i> or <i>fp</i> markings, Bach uses terraced dynamics, much more frequent changing between <i>forte</i> and <i>piano</i> in the excerpt | 1 |
| Melody: Bach – melodic line is more motivic and imitative, Mozart – lyrical melodic line | 1 |
| Total | 3 |

Part B: Short response

23% (42 Marks)

Part B(i): Compulsory area of study

11% (26 marks)

Question 8

(26 marks)

- (a) Complete the table below by naming the theme at the beginning of each excerpt and the instrument that plays it. (4 marks)

| Description | | | Marks |
|--------------------------|-----------------------------------------|-----------------------------------------|----------|
| Musical feature | Excerpt 1 | Excerpt 2 | |
| Theme | 1 st subject/theme A/theme 1 | 2 nd subject/theme B/theme 2 | 1–2 |
| Instrument playing theme | piccolo | (solo) piano | 1–2 |
| Total | | | 4 |

- (b) In Excerpt 2, the first theme played differs from its initial appearance in the work. State **two** specific differences. (2 marks)

| Description | Marks |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any two of: | |
| <ul style="list-style-type: none"> • in A major/minor in the excerpt; initial appearance in F# major/minor • quintuplet in excerpt; initially appears as a triplet • no orchestral accompaniment in the initial appearance. | 1–2 |
| Total | 2 |

- (c) The questions below refer to the harp part.

- (i) Explain the boxed instructions in Excerpt 1, bar 1. (1 mark)

| Description | Marks |
|---------------------------------------------------------------------|----------|
| informs harpist how to pitch/tune each string/how to set the pedals | 1 |
| Total | 1 |

- (ii) Identify the theme indicated by the box in Excerpt 2, bars 13–20. (1 mark)

| Description | Marks |
|-----------------|----------|
| theme D/theme 4 | 1 |
| Total | 1 |

- (iii) With reference to the performance instructions in bar 13, explain how the harpist would play this theme. (2 marks)

| Description | Marks |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any two of: | |
| <ul style="list-style-type: none"> • plays harmonics • plays the melody clearly (well-marked) • plays in the style of a cadenza. | 1–2 |
| Total | 2 |

Question 8 (continued)

- (d) Identify another thematic reference in Excerpt 2, providing bar numbers. (2 marks)

| Description | Marks |
|---------------------------------------------|----------|
| Theme C/Theme 3 | 1 |
| 8–9 or any combination of bars between 8–12 | 1 |
| Total | 2 |

- (e) Explain the relationship between the piano solo and the orchestral parts in each excerpt. (2 marks)

| Description | Marks |
|----------------------------------------------------------------------------------------------------------------------------|----------|
| Excerpt 1: opening theme is in woodwind (piccolo/flute); solo piano has an accompanying role | 1 |
| Excerpt 2: piano initially is the primary feature with light string accompaniment, until the harp takes over the solo role | 1 |
| Total | 2 |

- (f) Describe the tonality and timbre of the piano part in Excerpt 1, bars 1–12. (2 marks)

| Description | Marks |
|-----------------------------------------------------------------------------|----------|
| tonality: bitonal – right hand is playing in G major, left hand in F# major | 1 |
| timbre: providing a bell-like colour/shimmering effect | 1 |
| Total | 2 |
| Accept other relevant answers. | |

- (g) The composer of this work is considered to be one of the great orchestrators of his time. Give
- two**
- examples from the work to support this statement. (2 marks)

| Description | Marks |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any two of: | |
| First movement <ul style="list-style-type: none"> • 1st subject – use of piccolo, flute, trumpet; divisi strings and solo piano accompanying • solo harp • horn melody with scalic piccolo, flute and pedal strings • cadenza to end – strings play melodic material doubled by piccolo/flute. | 1–2 |
| Second movement <ul style="list-style-type: none"> • sharing and overlapping of melodic interest in flute, oboe, clarinet in A and horn (later bassoon), interwoven with piano. | |
| Third movement <ul style="list-style-type: none"> • bassoon solo in the 3rd movement accompanied by harp and pizz lower strings • use of clarinet in E flat and/or trombone glissandos • use of harp solo 1st movement. | |
| Total | 2 |
| Accept other relevant answers. | |

- (h) (i) Identify **two** features in the work that reflect Impressionist musical style. (2 marks)

| Description | Marks |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any two of: | |
| <ul style="list-style-type: none"> instrumentation (lighter timbres) – harp, piccolo, cor anglais instruments played at unusual tessituras e.g. bassoon playing at the top of its range use of pentatonic, modal, blues chords used for their 'colouristic' effects – parallel chords or added notes use of Spanish-influenced rhythms 'hazy' textures – trills and abundant notes in accompanying melodies particularly the cadenza instrumental effects – glissandi in harp/trombone/clarinet in E/ solo piano, harmonics in strings and harp, pizzicato, divisi strings in high registers use of pedal notes under changing harmonies e.g. 2nd movement. | 1–2 |
| Total | 2 |
| Accept other relevant answers. | |

- (ii) Identify **two** Neoclassical features in the work. (2 marks)

| Description | Marks |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any two of: | |
| <ul style="list-style-type: none"> three-movement format use of Sonata form, although extended with several themes smaller orchestra. | 1–2 |
| Total | 2 |
| Accept other relevant answers. | |

- (iii) Identify **two** Jazz characteristics in the work. (2 marks)

| Description | Marks |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Any two of: | |
| <ul style="list-style-type: none"> use of blues scale/notes from scale ambiguity of major/minor third added harmony notes syncopation/cross rhythms use of glissando and mutes. | 1–2 |
| Total | 2 |
| Accept other relevant answers. | |

- (i) Give **two** ways in which the solo keyboard part of this work differs from the solo keyboard part in the other designated work. (2 marks)

| Description | Marks |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| <i>Brandenburg Concerto No.5</i> has extremely virtuosic solo part with rapid broken chords and scalar passages with quick note values | 1 |
| Any one of: | |
| Ravel requires different virtuosic skills: <ul style="list-style-type: none"> leaps, chords and pitches that span the entire range of the keyboard sensitive pedalling technique ability to project melody against trills and arpeggios in the same hand wide range of dynamics. | 1 |
| Total | 2 |
| Accept other relevant answers. | |

Part B(ii): Non-compulsory area of study

12% (16 marks)

Question 9

(16 marks)

- (a) Describe in detail the contribution of **one** composer to the development of a genre. Support your response with reference to **one** designated work. (8 marks)

| Description | Marks |
|---------------------------------------------------------------------------------------------------|----------|
| Contribution of one composer to the development of a genre. | |
| Describes in detail the contribution of a composer to the development of a genre. | 5 |
| Describes in some detail the contribution of a composer to the development of a genre. | 4 |
| Provides some relevant points about the contribution of a composer to the development of a genre. | 3 |
| Makes general comments about a composer in relation to the development of genre. | 2 |
| Makes superficial comments about a composer in relation to the development of genre. | 1 |
| Sub-total | 5 |
| Reference to one designated work. | |
| Makes specific, supporting reference to a designated work. | 3 |
| Makes some relevant reference to a designated work. | 2 |
| Makes superficial statements about a designated work. | 1 |
| Sub-total | 3 |
| Overall total | 8 |

- (b) Discuss how changes made to instruments and performance techniques have influenced the development of a particular genre. Support your response with reference to **one** designated work. (8 marks)

| Description | Marks |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| How changes made to instruments and performance techniques have influenced the development of a particular genre. | |
| Discusses how changes in instruments and performance techniques have influenced the development of a particular genre. | 5 |
| Describes in some detail how changes in instruments and performance techniques have influenced the development of a particular genre. | 4 |
| Provides some relevant points about how changes in instruments and performance techniques have influenced the development of a particular genre. | 3 |
| Makes general comments about changes in instruments and/or performance techniques in relation to a particular genre. | 2 |
| Makes superficial comments about changes in instruments and/or performance techniques in relation to a particular genre. | 1 |
| Sub-total | 5 |
| Reference to one designated work. | |
| Makes specific, supporting reference to a designated work. | 3 |
| Makes some relevant reference to a designated work. | 2 |
| Makes superficial statements about a designated work. | 1 |
| Sub-total | 3 |
| Overall total | 8 |
| Penalty statement: If a candidate's response to either part (a) or part (b) or both part (a) and part (b) is based on the compulsory area of study, a 25% penalty will be applied to the candidate's overall total for this question. | |

Section Three: Theory and composition

30% (51 Marks)

Question 10: Visual score analysis

(15 marks)

- (a) Give the meaning of the following terms. (2 marks)

| Description | Marks |
|------------------------------------|----------|
| <i>Andante</i> – at a walking pace | 1 |
| <i>dolce</i> – sweetly | 1 |
| Total | 2 |

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

| Description | Marks |
|--------------|----------|
| B major | 1 |
| Total | 1 |

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

| Description | Marks |
|--------------|----------|
| Dominant | 1 |
| Total | 1 |

- (iii) To which key does the music modulate at bar 11? (1 mark)

| Description | Marks |
|--------------|----------|
| E minor | 1 |
| Total | 1 |

- (c) The melody in bar 8 contains an ornament. Write the melody as it would be performed on the staff below. (1 mark)

| Description | Marks |
|-------------------------------------------------------------------------------------|----------|
|  | 1 |
| Total | 1 |
| Note: If the candidate notates the ornament only, mark it correct. | |

- (d) Name the compositional devices that appear in the following bars. (2 marks)

| Description | Marks |
|---------------------------------------|----------|
| Bars 1–3: pedal/tonic pedal | 1 |
| Bars 15–17 (left-hand part): sequence | 1 |
| Total | 2 |

Question 10 (continued)

- (e) Name the scale type that the melody of each of the following bars are based on. (2 marks)

| Description | Marks |
|------------------------|----------|
| Bar 12: harmonic minor | 1 |
| Bars 15–17: chromatic | 1 |
| Total | 2 |

- (f) Identify the boxed chords in the following bars using letter names, indicating inversions where required. (3 marks)

| Description | Marks |
|------------------------------|----------|
| Bar 5: G# major | 1 |
| Bar 8: B major 2nd inversion | 1 |
| Bar 16: A# diminished | 1 |
| Total | 3 |

- (g) Name the following cadences. (2 marks)

| Description | Marks |
|-----------------------|----------|
| Bars 13–14: imperfect | 1 |
| Bars 18–19: perfect | 1 |
| Total | 2 |

Question 11: Theory

(13 marks)

- (a) Using Roman numerals, identify the boxed chords in the music excerpt below. Write your answers on the lines below the excerpt. (4 marks)

| Description | Marks |
|-------------------------------------------------|----------|
| IV | 1 |
| ii | 1 |
| I ^b or I ⁶ ₃ | 1 |
| ii ^b or ii ⁶ ₃ | 1 |
| Total | 4 |

- (b) (i) Identify the **two** cadences indicated in the music excerpt. (2 marks)

| Description | Marks |
|----------------------|----------|
| Cadence 1: imperfect | 1 |
| Cadence 2: perfect | 1 |
| Total | 2 |

- (ii) Provide the missing notes to complete each cadence. (7 marks)

SOPRANO
ALTO
TENOR
BASS

Cadence 1
Cadence 2

IV ii I^b or I⁶₃ ii^b or ii⁶₃

| Description | Marks |
|--------------------------------------------------------|----------|
| 1 mark per correct note = 10; divide by 2, rounding up | 1-5 |
| 1 mark per cadence for correct voice leading | 1-2 |
| Total | 7 |

Question 12: Melody and accompaniment writing**(23 marks)**

This question consists of **two** parts.

- (a) Compose an **eight** bar melody by continuing the opening one bar motif for a further **seven** bars. Consider the chords provided when writing your melody.

Your melody must demonstrate:

- (i) effective melodic contour and climax (4 marks)
- (ii) a clear relationship to the given chord structure (3 marks)
- (iii) stylistic and motivic continuity (2 marks)
- (iv) appropriate expressive devices, including tempo, dynamics and articulations. (3 marks)

| Description | Marks |
|-------------------------------------------------------------------------------------------------------------------|-----------|
| (i) Effective melodic contour and climax | |
| Composes a melody that maintains effective melodic contour throughout and contains an effective climax. | 4 |
| Composes a melody that maintains satisfactory melodic contour throughout and contains a suitable climax. | 3 |
| Composes a melody that features inconsistent melodic contour and does not contain a suitable climax. | 2 |
| Composes a melody that shows limited melodic contour and does not contain a suitable climax. | 1 |
| Sub-total | 4 |
| (ii) Relationship to chord structure | |
| Composes a melody that demonstrates a clear relationship to the given chord structure. | 3 |
| Composes a melody that demonstrates a relationship to the given chord structure, with occasional incorrect notes. | 2 |
| Composes a melody that demonstrates some relationship to the given chords, with several incorrect notes. | 1 |
| Sub-total | 3 |
| (iii) Stylistic and motivic continuity | |
| Composes a melody that maintains stylistic and motivic continuity throughout. | 2 |
| Composes a melody with inconsistent stylistic and motivic continuity. | 1 |
| Sub-total | 2 |
| (iv) Appropriate expressive devices including tempo, dynamics and articulations | |
| Applies appropriate expressive devices including tempo, dynamics and articulations. | 3 |
| Applies some appropriate expressive devices including tempo, dynamics and articulations. | 2 |
| Applies mostly inappropriate or minimal expressive devices. | 1 |
| Sub-total | 3 |
| Overall total | 12 |

- (b) Transpose the first **four** bars of the melody in part (a) for Clarinet in A. Write a piano accompaniment that effectively supports the melody, using vamping, Alberti bass **or** arpeggio style.

You must demonstrate:

- (i) correct transposition and key signature (2 marks)
 (ii) range and suitability for each instrument (3 marks)
 (iii) stylistic consistency, using vamping, Alberti bass **or** arpeggio style (4 marks)
 (iv) neat and accurate score presentation. (2 marks)

| Description | Marks |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| (i) Transposition and key signature | |
| The transposition and key signature are correct for 4 bars. | 2 |
| The transposition is correct for 4 bars but the key signature is incorrect or the key signature is correct but 1–3 three notes are incorrect. OR Writes 1–3 bars with correct transposition and key signature. | 1 |
| Sub-total | 2 |
| (ii) Range and suitability for instruments | |
| Writes 4 bars within the range and technical capability of each instrument. | 3 |
| Writes 4 bars mostly within the range and technical capability of each instrument. | 2 |
| Writes 4 bars inconsistently within the range and technical capability of each instrument. OR Writes 1–3 bars within the range and technical capability of each instrument. | 1 |
| Sub-total | 3 |
| (iii) Stylistic consistency | |
| Writes a stylistically appropriate 4 bar accompaniment which is maintained throughout and provides effective support for the melody in part (a). | 4 |
| Writes a mostly stylistically appropriate 4 bar accompaniment with only minor inconsistencies, providing support for the melody in part (a). | 3 |
| Writes a generally stylistically appropriate 4 bar accompaniment with some inconsistency and errors, providing some support for the melody in part (a). OR Writes a stylistically appropriate 2–3 bar accompaniment, providing support for the melody in part (a). | 2 |
| Inconsistently writes a 4 bar accompaniment with several errors, providing only minimal support for the melody in part (a). OR Writes a 2–3 bar accompaniment with some inconsistency, providing some support for the melody in part (a). | 1 |
| Sub-total | 4 |
| (iv) Score presentation and accuracy | |
| Produces a score that is neat and accurate. | 2 |
| Produces a score that is mostly neat with some errors in notation. | 1 |
| Sub-total | 2 |
| Overall total | 11 |

ACKNOWLEDGEMENTS

Section One

Question 1 Score excerpt: Bach, J. S. (1735). *Mass in B minor*.

Section Three

Question 10(c) Score excerpt: Brahms, J. (1858). *Trost in Tränen*.

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