



**Methodist Ladies' College  
ATAR course examination, Semester 2, 2017**

**Question/Answer Booklet**

**MUSIC:  
WESTERN ART  
MUSIC  
ATAR Year 12**

Student Name: \_\_\_\_\_

Teacher Name: \_\_\_\_\_

**Time allowed for this paper**

Reading time before commencing work: ten minutes

Working time for paper: 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 examination

The Music ATAR Year 12 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	58	36
Section Two Cultural and historical analysis Part A: Analysis Part B: Short response (i) compulsory area of study (ii) non-compulsory area of study	1	1	55	20	11
	1	1		26	11
	1	1		16	12
Section Three Theory and composition	4	4	45	46	30
				<b>Total</b>	100

## Instructions to candidates

1. The rules for the conduct of ATAR course examinations are detailed in the *Year 12 Course Handbook 2017*. Sitting this examination implies that you agree to abide by these rules.
2. 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 musical excerpts.

Section Two: Context-specific and comprises two parts: Part A and Part B.

Part A: contains one questions 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.

3. You must be careful to confine your responses to the specific questions asked and to follow any instructions that are specific to a particular question. Write your answers to all questions in the Question/Answer Booklet.
4. Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

**Section One: Aural and analysis****36% (58 Marks)**

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

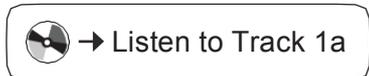
Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 50 minutes.

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**Question 1: Interval recognition****(4 marks)**

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



(i) \_\_\_\_\_

(ii) \_\_\_\_\_



**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.

✓ marks the end of the first phrase

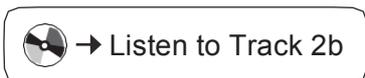


*Prior to the commencement of the excerpt, one bar of dotted crotchet pulse followed by one bar of quaver beats will be heard.*

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**

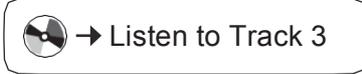


*Prior to the commencement of the excerpt, one bar of dotted crotchet pulse followed by one bar of quaver beats will be heard.*

The complete excerpt will be played once.

**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 staff provided. The first note is correct.

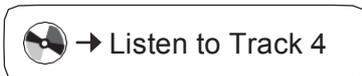


*Prior to the commencement of the excerpt, four crotchet beats will be heard.*

Musical notation for Question 3. The top staff is in treble clef, key of D major (two sharps), and 4/4 time. It contains a melody of eight measures. The first measure starts with a D4 note. The second measure has a quarter note E4, a quarter note F#4, and a quarter note G4. The third measure has a quarter note A4, a quarter note B4, and a quarter note C#5. The fourth measure has a quarter note D5, a quarter note E5, and a quarter note F#5. The fifth measure has a quarter note G5, a quarter note A5, and a quarter note B5. The sixth measure has a quarter note C#6, a quarter note D6, and a quarter note E6. The seventh measure has a quarter note F#6, a quarter note G6, and a quarter note A6. The eighth measure has a quarter note B6, a quarter note C7, and a quarter note D7. A triplet bracket is placed under the notes in the third measure. Below the staff is a blank staff with the same key signature and time signature for corrections.

**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 D major.



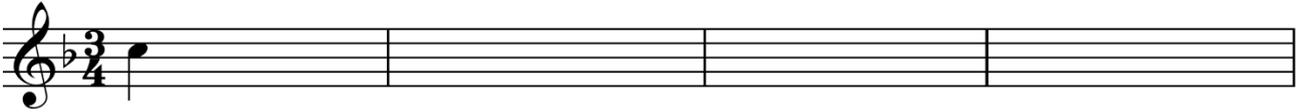
*Prior to the commencement of the excerpt, the tonic triad will be played and four crotchet beats will be heard.*

Musical notation for Question 4. The staff is in 4/4 time and contains a sequence of eight chords, each represented by a single note on a staff line. The notes are: (a) D4, (b) E4, (c) F#4, (d) G4, (e) A4, (f) B4, (g) C#5, and (h) D5. Below each note is a horizontal line for labeling.

**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.

✓ marks the end of the first phrase



*Prior to the commencement of the excerpt, the tonic triad will be played and three crotchet beats will be heard.*

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 four bars played twice
- the complete excerpt played twice.

**or**



*Prior to the commencement of the excerpt, the tonic triad will be played and three crotchet beats will be heard.*

The complete excerpt will be played once

**Question 6: Aural analysis****(10 marks)**

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

One: \_\_\_\_\_

Two: \_\_\_\_\_

Three: \_\_\_\_\_

Four: \_\_\_\_\_

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

\_\_\_\_\_

- (ii) Circle the modulation that occurs towards the end of the excerpt. (1 mark)

relative minor	relative major	dominant	subdominant
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- (c) Identify the texture of the excerpt. (1 mark)

\_\_\_\_\_

- (d) Write the rhythm as played by the highest pitched instrument in the first two bars. Include a time signature in your answer. (3 marks)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**End of Section One**

**Section Two: Cultural and historical analysis****34% (62 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.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 55 minutes.

**Part A: Analysis****11% (20 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****(20 marks)**

Refer to pages 1-11 of the Score booklet to answer this question

- (a) (i) Name the instruments on the top **four** staves on the first page of this extract in the Score booklet. (2 marks)

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- (ii) What term best describes the relationship between the clarinet and flute parts beginning at bar 170. (1 mark)

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**Question 7** (continued)

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

\_\_\_\_\_

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

One: \_\_\_\_\_

Two: \_\_\_\_\_

- (c) (i) This excerpt is from the first movement of a concerto. The development section commences at bar 143. Identify **two** musical features in the excerpt that are characteristic of a development section. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

- (ii) Describe how the structure of concerto first movements differed between Baroque, Classical and Romantic era. (3 marks)

Baroque: \_\_\_\_\_

\_\_\_\_\_

Classical: \_\_\_\_\_

\_\_\_\_\_

Romantic: \_\_\_\_\_

\_\_\_\_\_

- (d) (i) Name the musical ornament which appears in bar 189 of the excerpt. (1 mark)

\_\_\_\_\_

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

\_\_\_\_\_

- (iii) In what way is the playing of the two ornaments in bar 189 different? (1 mark)

\_\_\_\_\_

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

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- (f) Identify a pedal note in the excerpt and provide bar numbers. (1 marks)

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- (g) Explain how the excerpt differs from the first movement of Ravel's Piano Concerto, for each of the following headings. (4 marks)

Texture: \_\_\_\_\_

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---

Dynamics: \_\_\_\_\_

---

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Harmony: \_\_\_\_\_

---

---

Melody: \_\_\_\_\_

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**Part B: Short response****23% (42 Marks)****Part B(i): Compulsory area of study****11% (26 marks)**

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

**Question 8****(26 marks)**

Refer to pages 12-22 of the Score booklet to answer this question.



→ Listen to Track 8 & 9

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

<b>Musical feature</b>	<b>Excerpt 1</b>	<b>Excerpt 2</b>
Theme		
Instrument playing theme		

- (b) In Excerpt 1, the main theme played differs from its initial appearance in the movement. State **two** specific differences. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

- (c) In Excerpt 2, state two ways in which this theme differs from the opening theme of the movement. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

- (d) With reference to the performance instructions at Fig 6 in Excerpt 2, explain how first violins should play. (2 marks)

\_\_\_\_\_

\_\_\_\_\_

- (e) Identify one other theme (thematic reference or material) in Excerpt 2, providing bar numbers. (2 marks)

Theme (thematic material): \_\_\_\_\_

Bar numbers: \_\_\_\_\_

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

Excerpt 1: \_\_\_\_\_

\_\_\_\_\_

Excerpt 2: \_\_\_\_\_

\_\_\_\_\_

- (g) Name the two keys in which the piano part plays in Excerpt 2 between figures 5–6. Account for or explain this tonal ambiguity. (2 marks)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (h) 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)

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

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

One: \_\_\_\_\_

Two: \_\_\_\_\_

**Question 8** (continued)

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

One: \_\_\_\_\_

Two: \_\_\_\_\_

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

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

- (j) 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)

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

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**Section Three: Theory and Composition****30% (44 Marks)**

This section has **four (4)** questions. Answer **all** questions. Write your answers in the spaces provided.

Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.

- Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
- Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question that you are continuing to answer at the top of the page.

Suggested working time: 45 minutes.

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Opus No 10 in E Flat Major, Op. 125, op 1. , Schubert

Allegro moderato.

b

First system of the musical score, measures 1-10. It features a piano (pp) dynamic marking. A red dashed box highlights a specific melodic phrase in the bass line of the first staff.

Second system of the musical score, measures 11-20. It features a piano (p) dynamic marking. A red dashed box highlights a specific melodic phrase in the bass line of the first staff.

Third system of the musical score, measures 21-30. It features a fortissimo piano (fp) dynamic marking. A red dashed box highlights a specific melodic phrase in the bass line of the first staff.

Fourth system of the musical score, measures 31-40. It features a fortissimo piano (fp) dynamic marking. A red dashed box highlights a specific melodic phrase in the bass line of the first staff.

**Question 10: Visual score analysis**

**(12 marks)**

Refer to the extract on the previous page to answer this question.

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

(2 mark)

*pizz.*: \_\_\_\_\_

Allegro moderato: \_\_\_\_\_

- (b) Name the most likely ensemble or group that would perform this piece.

(1 mark)

\_\_\_\_\_

- (c) (i) Describe the texture of this excerpt up until bar 20.

(1 mark)

\_\_\_\_\_

- (ii) Describe the texture of this excerpt at bar 39-50 (as marked on the score).

(1 mark)

\_\_\_\_\_

- (d) Name and define the articulation found in the 2<sup>nd</sup> and 4<sup>th</sup> voice in bar 38.

(1 marks)

\_\_\_\_\_

\_\_\_\_\_

- (e) Identify the interval formed between the two notes marked on the score as follows. (3 marks)

Voice 3 and 4, bar 2: \_\_\_\_\_

Voice 1 and 2, bar 17: \_\_\_\_\_

Voice 2 and 3, bar 36: \_\_\_\_\_

- (f) Assuming that the key of the excerpt is Eb major - identify the chord marked by the box in the following bars using **Roman numerals**. (1 mark)

(i) Bar 41: \_\_\_\_\_

- (g) Identify the following compositional device in the score. Provide bar numbers and voice numbers to indicate where it occurs. (1 mark)

Sequence: \_\_\_\_\_

- (h) Identify the following ornament on the score.

(i) Voice 1 and 2, bar 47: \_\_\_\_\_ (1 mark)

## Question 11: SATB Harmony

(10 marks)

Excerpt from Antiphon No. 4, Schumann

**Moderato**

SOPRANO  
ALTO

TENOR  
BASS

Pu - e - ri He - brae - o - rum, por - tan - tes ra - mos o - li - va - rum,

6  
ob - vi - a - ve - runt Do - mi - no, cla - man - tes, et di - cen - tes: Ho - san - na in ex - cel - sis.

Cadence: \_\_\_\_\_

(a) Where indicated, complete the cadence using correct SATB setting rules.

- (i) Add the missing pitches on the stave. (3 marks)
- (ii) Label the marked cadence. (1 mark)
- (ii) Write the name of each chord (as a Roman numeral) on the lines underneath the stave. (6 marks)

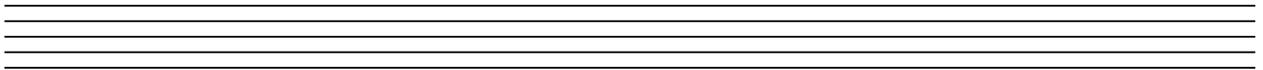
## Question 12: Transposition

(10 marks)

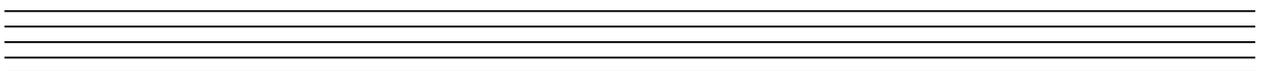
Adagio

The musical score is for an Adagio movement. It features seven staves: Bassoon, Horn in F, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is common time (C). The Bassoon and Horn in F parts are marked with *f* and *p* dynamics. The Violin 1, Violin 2, Viola, and Contrabass parts also show *f* and *p* dynamics, with some passages marked *fp* (fortissimo piano). The Viola part has a triplet of eighth notes in the final measure.

- (a) Write onto the score the most likely instrument to play the 1<sup>st</sup> part (2 marks)
- (b) Write out the **Viola** part so that it could be played by an Alto Saxophone and sound at the same pitch. (4 marks)



- (c) Write out the **Cello** part so that it could be played by Bass Clarinet and sound at the same pitch. (4 marks)



**Question 13: Melody writing****(12 marks)**

Compose an **eight (8)** bar melody for a male bass voice according to the given text.

Poem excerpt taken from: Arthur Quiller-Couch, ed. 1919. *The Oxford Book of English Verse: 1250-1900*.

I WISH I were where Helen lies,  
 Night and day on me she cries;  
 O that I were where Helen lies,  
 On fair Kirconnell lea!

*Anonymous. 17<sup>th</sup> Century.*

Your melody must demonstrate:

- Effective melodic contour and climax (4 marks)
- A clear relationship to the given text (3 marks)
- voice range and suitability (2 marks)
- Appropriate expresses devices, including tempo, dynamics and articulations (3 marks)

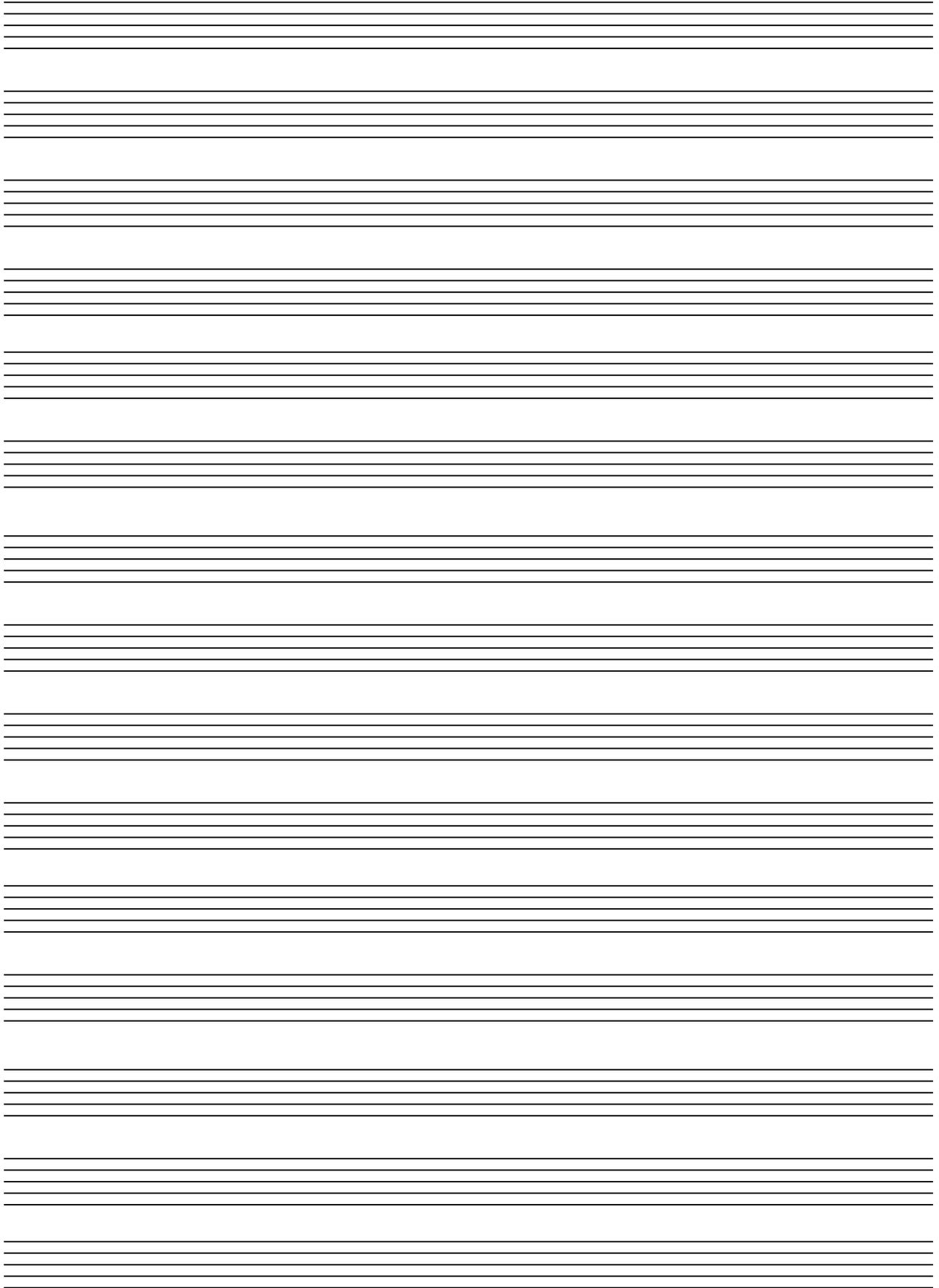


**End of Questions**





Working manuscript – will not be marked



Working manuscript – will not be marked

