



METHODIST
LADIES'
COLLEGE

Western Australian Certificate of Education ATAR course examination, Semester One 2017

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):	<input style="width: 40px; height: 20px;" type="text"/>
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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	57	36
Section Two Cultural and historical analysis	1	1	55	18	11
Part A: Analysis	1	1		18	11
Part B: Short response (i) Compulsory area of study (ii) Extended paragraph	1	1		20	12
Section Three Theory and Composition	4	4	45	46	30
Total					100

Instructions to candidates

- The rules for the conduct of this examination are detailed in the PLC Exam Code of Conduct. Sitting this examination implies that you agree to abide by these rules.
- The examination is structured as follows:

Section One: Common to all contexts and 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 works.
 Part B(ii): contains one question based on the compulsory area of study and the correlating works.

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. Write all your answers to all questions in this Question/Answer booklet.

See next page

Section One: Aural and analysis

36% (57 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.

Question 1: Interval recognition

(4 marks)

Identify the four bracketed intervals in the following solo guitar instrument excerpt indicated by (i), (ii), (iii) and (iv). The rhythm is given below.



(i) _____

(ii) _____

(iii) _____

(iv) _____

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

Listen to Track 2a **or** Track 2b and then complete the following **6 bar** dictation by providing bar lines and rhythm to the given pitches.

✓ marks the end of the first phrase.

The image shows two staves of musical notation. The first staff is in treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time. It contains a half note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. A checkmark is placed above the C5 note. The second staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6, and a quarter note C7. The piece ends with a double bar line.



→ Listen to Track 2a

Prior to the commencement of the excerpt, two bars of 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 remaining phrases played twice
- The complete excerpt played twice

or



→ Listen to Track 2b

Prior to the commencement of the excerpt, two bars of three crotchet beats will be heard.

The complete excerpt will be played once.

See next page

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.

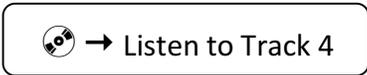


Prior to the commencement of the excerpt, two bars of quaver pulses will be heard.

Question 4: Harmonic/chord progressions

(10 marks)

- (a) Identify the **eight** chords and in the excerpt below using Roman numerals **or** chord names in C Major. (8 marks)
- (b) Identify the **two** cadences in the excerpt below marked as cadence (i) and cadence (ii). (2 marks)



Prior to the commencement of this excerpt, four crotchet beats will be heard. The first triad is given.

Cadence (i): _____

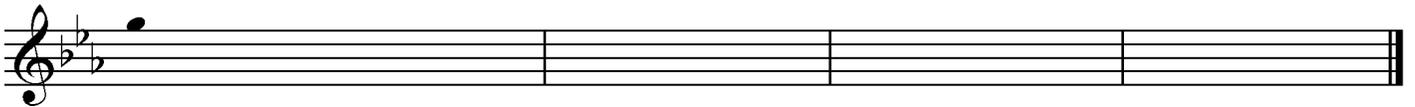
Cadence (ii): _____

Question 5: Melodic Dictation

(14 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.



 → Listen to Track 5a

Prior to the commencement of the excerpt, the tonic triad will be played and five 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

 → Listen to Track 5b

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

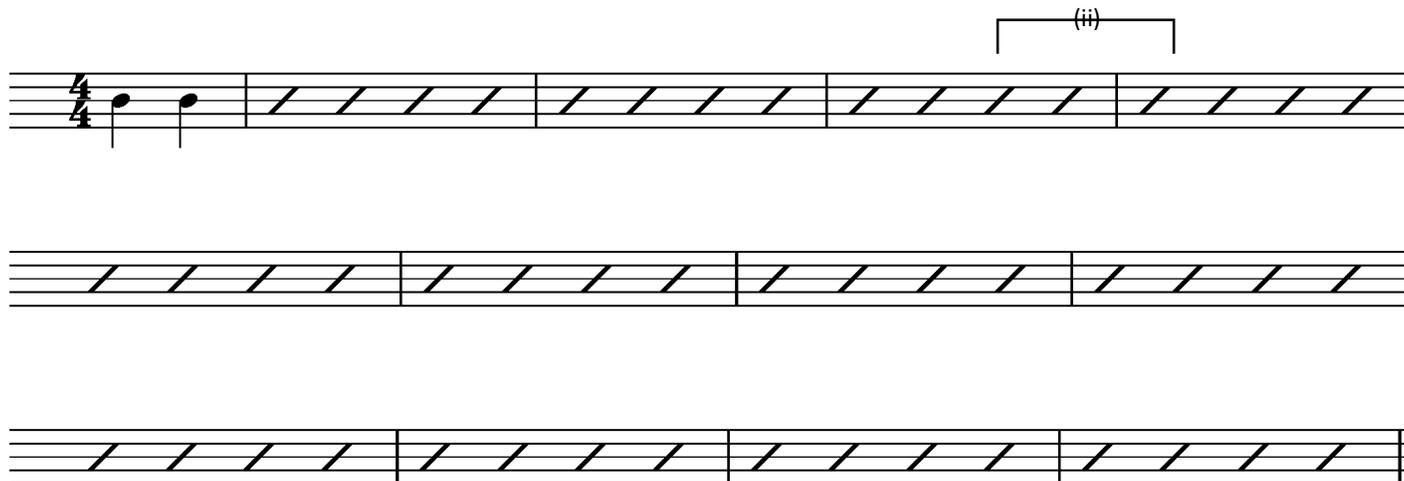
The complete excerpt will be played once.

See next page

Question 6: Aural analysis

(8 marks)

 → Listen to Track 6



(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 marked (ii) that occurs bar 3-4. (2 mark)

Relative minor	Relative major	Dominant	Sub dominant
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(c) Identify the texture of the excerpt. (1 mark)

(d) Identify a compositional device present in the excerpt. (1 mark)

Compositional device: _____ Bar number/s: _____

End of Section One

See next page

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See next page

Section Two: Cultural and historical analysis**34% (56 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 in the Score Booklet.

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. Answers are in the form of extended paragraph responses based on the compulsory area of study and the correlating designated works.

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% (18 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

(18 marks)

 → Listen to Track 7

Refer to **Extract 1** in the Score Booklet.

a) From which movement of the work is the extract likely to be? (1 mark)

b) Support your answer by referring to TWO musical elements in the score. (2 marks)

(i) _____

(ii) _____

c) Suggest a probable form for this movement and give a reason for your choice. (2 marks)

d) The extract contains two distinct sections. The second section begins at Fig A. State how the sections are different in terms of:

(i) thematic material and likely form/structure (2 marks)

(ii) orchestration (2 marks)

See next page

e) Suggest a likely composer of this piece and give a reason for your choice. (2 marks)

f) Identify the orchestral instrumentation used in this extract. Write it in score order: (4 marks)

- (i) _____
- (ii) _____
- (iii) _____
- (iv) _____
- (v) _____
- (vi) _____
- (vii) _____
- (viii) _____
- (ix) _____
- (x) _____
- (xi) _____
- (xii) _____

g) Compare the writing for keyboard in this extract with the writing for keyboard in your two designated works for the compulsory genre (Concerto). Make two points by way of comparison or contrast with the designated works. Be sure to reference both of your designated works. (2 marks)

- (i) _____

- (ii) _____

h) Define the following terms:

(1 mark)

dolce	
arco	

Part B: Short response**23% (38 Marks)****Part B(i): Compulsory area of study****11% (18 marks)**

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

Question 8**(18 marks)**

Refer to pages 6 to 9 of the *score booklet* to answer this question.

- (a) Complete the table below answer questions about the theme occurring at the **beginning** of each excerpt and the instrument that plays it. (3 marks)

Musical Feature	Extract 2	Extract 3
Title of work and composer		
Instrument/s playing theme		
Position within work		

- (b) In Extract 3, this theme is varied compared to its initial appearance in the work. State the instruments that first present the this theme in the work. (2 marks)

First instrument: _____

Second instrument: _____

- (c) The questions below refer to Extract 2.

- (i) Explain the term ***Ped.*** in bar 4. (1 mark)

See next page

(iii) Identify the English name and transposition of the instrument labelled *Corni*. (1 mark)

(iv) Identify the scale of the bassoon 1 part in bars 25-27. (1 mark)

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

Extract 2: _____

Extract 3: _____

(e) 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)
You may make reference to any movement of the work.

One: _____

Two: _____

(f) Identify **two** features in the work that reflect Impressionist musical style. (2 marks)
You may make reference to any movement of the work.

One: _____

Two: _____

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

One: _____

Two: _____

(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)

One: _____

Two: _____

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See next page

Section Three: Theory and Composition**30% (46 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.

Musical score system 1, measures 118-120. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 118 features a piano (*f*) dynamic and a triplet of eighth notes in the upper staves. Measure 119 continues with similar rhythmic patterns. Measure 120 is marked with the number 120 and shows a continuation of the melodic lines.

Musical score system 2, measures 121-123. The system consists of four staves. Measure 121 shows a melodic line in the upper staves. Measure 122 features a piano (*f*) dynamic and a triplet of eighth notes in the lower staves. Measure 123 continues the melodic development.

Musical score system 3, measures 124-126. The system consists of four staves. Measure 124 is marked with a circled 'i)' and a triplet of eighth notes. Measure 125 continues the melodic line. Measure 126 is marked with the number 130 and a circled '3' above a triplet of eighth notes.

Musical score system 4, measures 127-129. The system consists of four staves. Measure 127 features a piano (*f*) dynamic and a triplet of eighth notes. Measure 128 is marked with a circled 'ii)' and a triplet of eighth notes. Measure 129 continues the melodic line.

Question 10: Visual score analysis**(12 marks)****Refer to the extract on the previous page to answer this question.**

- (a) Write below an appropriate time signature for the score. (1 mark)

- (b) Name the most likely ensemble or group that would perform this piece. (1 mark)

- (c) Name the scale played in the 4th voice from bar 118-124. (1 mark)

- (d) Name and define the articulation found in the 2nd voice in bar 117. (2 marks)

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

Voice 1 and 2; bar 116: _____

Voice 3, bar 130: _____

Voice 1 bar 132: _____

- (e) Assuming that the key of the excerpt is D major - identify the chords marked by the boxes in the following bars using **Roman numerals**. (2 marks)

(i) Bar 128: _____

(ii) Bar 133: _____

- (f) Identify one (1) of each of the following compositional devices in the score. Provide bar numbers and voice numbers to indicate where it occurs. (2 marks)

Sequence: _____

Pedal Point: _____

See next page

Question 11: Transposition

(6 marks)

Allegro

Trumpet I

Trumpet II

Trombone

(a) Write onto the score the most likely instrument to play the 3rd (third) part. (1 marks)

(b) Write out the **Trumpet II** line so that it could be played by an Alto Saxophone and sound at the same pitch.

(5 marks)

Question 12: SATB Harmony

(14 marks)

Refer to the questions below to complete the following SATB setting.

(a) Where indicated, complete the two cadences (a & b), using correct SATB setting rules.

(i) Add the missing pitches on the staff above each bracket. (8 marks)

(ii) Write the name of each chord (as a Roman numeral) on the lines underneath the staff. (4 marks)

(b) Name each cadence you completed in this SATB setting. (2 marks)

Cadence a): _____

Cadence b): _____

Question 13: Melody writing

(14 marks)

Compose an **eight (8)** bar melody for Cello below by continuing the opening two bar motif for a further six bars. Consider the chords provided beneath the staff when writing your melody.

Your melody must demonstrate:

- Effective melodic contour and climax (4 marks)
- A clear relationship to the given chord structure (3 marks)
- Stylistic and motivic continuity (2 marks)
- Instrument range and suitability (2 marks)
- Appropriate expressive devices, including tempo, dynamics and articulations (3 marks)

Violoncello

Piano

i V7 i VI iv

Vc.

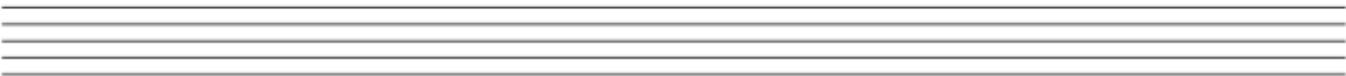
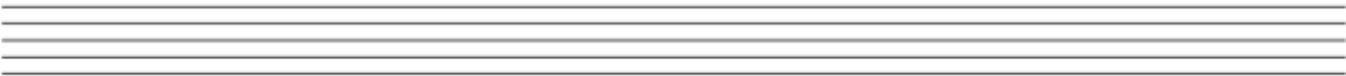
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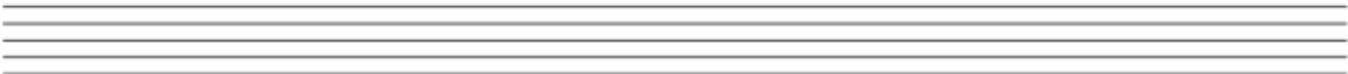
V i iv V7 V i

End of questions

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