



OFFICE OF TASMANIAN
ASSESSMENT, STANDARDS
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Tasmanian Certificate of Education
External Assessment 2018

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MUSIC

(MSM315115)

Time allowed for this paper

- Working time: 2 hours
- Plus 15 minutes recommended reading time

Pages:	20
Questions:	14
Attachment:	Score sheet for Question 13 Music Manuscript paper

Candidate Instructions

1. You **MUST** make sure that your responses to the questions in this examination paper will show your achievement in the criteria being assessed.
2. There are **TWO** sections to this paper.
3. You must answer **ALL** questions in this paper. Section A is to be completed while listening to examples played on a compact disc (CD).
4. All answers are to be completed in the format prescribed and in the spaces provided on this examination paper. Failure to do so may cost marks.
5. **Marks may be deducted for errors in notation, including inaccurate copying.**
6. All answers involving music notation **MUST** be completed in **pencil**. Other answers may be written in pen or pencil.
7. You are asked to **avoid** making any sounds (including tapping, humming or singing) while attempting this examination paper.
8. This examination is 2 hours in length.
9. All written responses must be in English.
10. The manuscript paper provided is for rough working-out and **WILL NOT** be marked.

On the basis of your performance in this examination, the examiners will provide results on each of the following criteria taken from the course statement:

Criterion 5 Listen to music statements and identify use of music elements.

Criterion 6 Read and write music statements and identify use of music elements.

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SECTION A

Answer **ALL** questions in this section.

This section assesses **Criterion 5**.

Question 1

You will hear **eight** short complete pieces or excerpts of music.

From the list provided, select the **form** or **compositional device** or **playing technique** used in each example and write its **name** in the space provided next to each music example.

Do **not** match the same form or compositional device or playing technique more than once.

You will hear the **eight** musical examples with a short pause between each. All eight will then be repeated.

After the second hearing, you will have **30 seconds** before the start of Question 2. (8 marks)

Forms, Compositional Devices or Playing Techniques:

- Whole tone*
- Modulation*
- Syncopation*
- Rhythmic Ostinato*
- Homophony*
- Call and Response*
- Pizzicato*
- Improvisation*

Musical example 1

Musical example 2

Musical example 3

Musical example 4

Musical example 5

Musical example 6

Musical example 7

Musical example 8

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Question 2

You will hear **four** short excerpts of music with short pauses between them. All four excerpts will then be repeated.

For each excerpt, and in the space provided, give a possible time signature.

After the second hearing, you will have **30 seconds** before the start of Question 3. (4 marks)

Excerpt 1: Possible Time Signature?

Excerpt 2: Possible Time Signature?

Excerpt 3: Possible Time Signature?

Excerpt 4: Possible Time Signature?

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Question 3

You will hear **four** excerpts of music with a short pause between each. All four will then be repeated.

Name the **cadence** heard at the end of each excerpt.

After the second hearing, you will have **20 seconds** before the start of Question 4. (4 marks)

Excerpt 1 is a/an..... cadence.

Excerpt 2 is a/an..... cadence.

Excerpt 3 is a/an..... cadence.

Excerpt 4 is a/an..... cadence.

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/4

Question 4

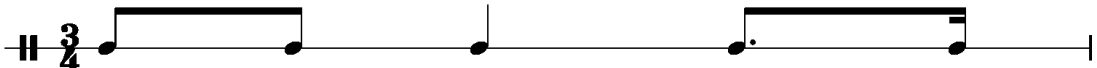
Below are five different one-bar rhythm patterns, **four** of which are used in the rhythm composition you will hear.

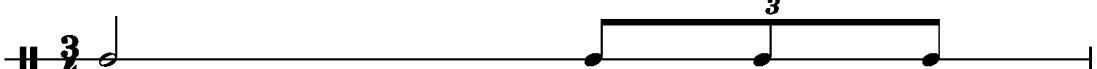
Write the numbers 1 – 4 in the boxes provided to indicate the order the four patterns occur in the composition.

You can only use each number **once**. One pattern is **not** used in the composition.

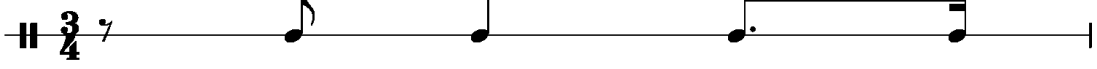
You will hear the composition played **three** times, with a gap of approximately **10 seconds** between each hearing. After the third hearing, you will have **20 seconds** before the start of Question 5.

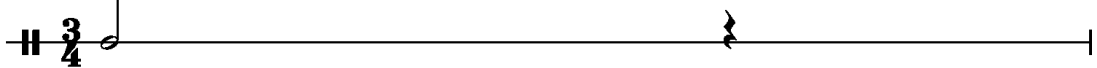
There is a two-bar count-in. (2 marks)

Rhythm Pattern 

Rhythm Pattern 

Rhythm Pattern 

Rhythm Pattern 

Rhythm Pattern 

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Question 5

You will hear the opening phrase from *Radetzky March* by Johann Strauss.

Place a tick in the box next to the staff that accurately reflects the rhythm of the **woodwind** section.
Tick **one** box only.

You will hear the excerpt played **three times** with a gap of approximately **10 seconds** between each hearing.

After the third hearing, you will have **20 seconds** before the start of Question 6.

There is a two-bar drum intro.

(2 marks)

Musical staff 1: Treble clef, key signature of one sharp (F#), common time. The melody consists of four measures. The first measure has eighth notes: F#4, G4, A4, B4, with a fermata over the last two. The second measure has quarter notes: F#4, G4, A4, B4. The third measure has quarter notes: C5, B4, A4, G4. The fourth measure has quarter notes: F#4, G4, A4, B4, with a fermata over the last two. An empty box is to the right.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time. The melody consists of four measures. The first measure has eighth notes: F#4, G4, A4, B4, with a fermata over the last two. The second measure has quarter notes: F#4, G4, A4, B4. The third measure has quarter notes: C5, B4, A4, G4. The fourth measure has quarter notes: F#4, G4, A4, B4, with a fermata over the last two. An empty box is to the right.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time. The melody consists of four measures. The first measure has eighth notes: F#4, G4, A4, B4, with a fermata over the last two. The second measure has quarter notes: F#4, G4, A4, B4. The third measure has quarter notes: C5, B4, A4, G4. The fourth measure has quarter notes: F#4, G4, A4, B4, with a fermata over the last two. An empty box is to the right.

Musical staff 4: Treble clef, key signature of one sharp (F#), common time. The melody consists of four measures. The first measure has eighth notes: F#4, G4, A4, B4, with a fermata over the last two. The second measure has quarter notes: F#4, G4, A4, B4. The third measure has quarter notes: C5, B4, A4, G4. The fourth measure has quarter notes: F#4, G4, A4, B4, with a fermata over the last two. An empty box is to the right.

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Question 6

You will hear an excerpt from *Crafty Party* by Gert Wilden.

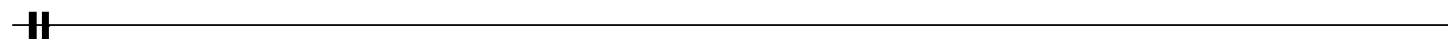
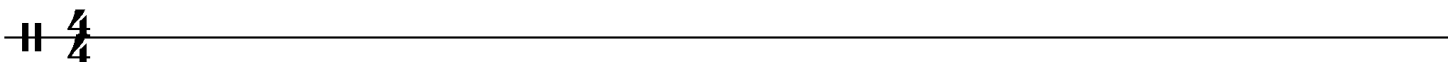
In the blank score provided, notate the rhythm of the **clarinet** part.

You will hear the excerpt played **four** times, with a gap of approximately **30 seconds** between each hearing.

After the fourth hearing, you will have **60 seconds** before the start of Question 7.

There is a two-bar band intro.

(4 marks)



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Question 7

You will hear an excerpt from *Forrest Gump* by Alan Silvestri. From the examples below, place a tick in the box next to the melody that reflects the **piano melody**.

You will hear the melody played **twice** with a gap of approximately **20 seconds** between each hearing.

After the second hearing, you will have **20 seconds** before the commencement of Question 8.

There is a two-bar piano intro.

(2 marks)

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/2

Question 8

You will hear an eight-bar flute melody that has some grace notes.

The following score of the melody has some notes missing. Listen to the recording and **complete** the notation. The correct note durations have been provided above each staff.

You do not need to notate the grace notes.

You will hear the excerpt played **four times**, with a gap of approximately **20 seconds** between each hearing.

After the fourth hearing, you will have **30 seconds** before the start of Question 9.

There is a two-bar count-in.

(6 marks)

The musical notation consists of two staves in 4/4 time. The first staff begins with a two-bar count-in (two whole notes). The melody then continues for six bars. Above the staff, note durations are provided for the missing notes: a quarter note, a quarter note, a quarter note, a half note, a quarter note, and a quarter note. The second staff shows the complete melody with all notes and rests filled in, ending with a double bar line.

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/6

Question 9

You will hear an excerpt from *True Colours* performed by Justin Timberlake.

Place a tick in the box next to the staff that accurately reflects the chord progression as heard.
Tick **one** box only.

You will hear the excerpt played **twice** with a gap of approximately **10 seconds** between each hearing.

There is a two-bar guitar intro.

(2 marks)

1. 2.

C#m7 B/D# A E C#m7 B/D# A E A E A E

Bm A E A Bm A E C# C#

1. 2.

C#m7 B/D# E A C#m7 B/D# E A A E A E

B A E A B A E G# C#

1. 2.

C#m7 B E A C#m7 B E A A E A E

B D E A B D E G# C#

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SECTION B

Answer **ALL** questions in this section.

This section assesses **Criterion 6**.

Question 10

Compose a rhythm to the lyrics below.

- (a) Mark in the **time signature**. (1 mark)
- (b) Ensure that the inherent rhythmic flow and phrasing of the words is reflected in the rhythm patterns that you choose. Write the words under the rhythm, using hyphens and extension lines (underscores) where required. (4 marks)

LYRICS: *To melt your icy blue heart,
should I start to turn
what's been frozen for years,
into a river of tears?*

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Question 11

In the boxes provided, give the symbols (for example **Cm7**) for the missing chord names. Some chords have already been provided as a guide. (4 marks)

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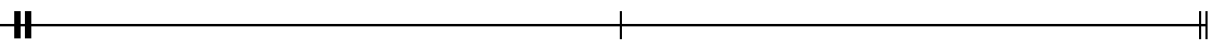
Question 12

The following two-bar phrases have incorrect note groupings. On the staves provided, rewrite the phrases using correct note groupings. (3 marks)

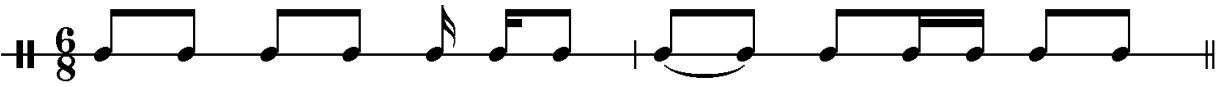
PHRASE 1



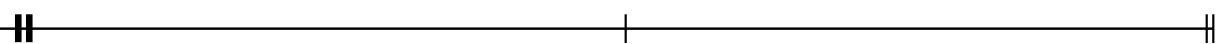
CORRECTION



PHRASE 2



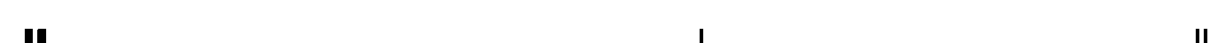
CORRECTION



PHRASE 3



CORRECTION



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Question 13

Refer to the score *Allegro Maestoso* by Handel when answering this question.

- (a) Name the key of the piece. (1 mark)
- (b) Describe the time signature. (1 mark)
- (c) Explain the **meaning** of each marked Performance Instruction enclosed within a box in the score. (3 marks)

Performance Instruction 1 (Bar 1):
.....

Performance Instruction 2 (Bar 38):
.....

Performance Instruction 3 (Bar 39):
.....

- (d) Name each interval enclosed within a box in the score. (2 marks)

Interval 1 (Bar 5):

Interval 2 (Bar 15):

Interval 3 (Bar 30):

Interval 4 (Bar 31):

- (e) Name each chord enclosed within a box in the score and give its position/inversion. (4 marks)

Chord 1 (Bar 8): Position/Inversion:

Chord 2 (Bar 10): Position/Inversion:

Chord 3 (Bar 26): Position/Inversion:

Chord 4 (Bar 27): Position/Inversion:

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Question 13 (continued)

(f) Name **four** different compositional devices used in this piece. Using bar numbers, **clearly** identify where one example of each of your stated compositional devices appears in the music score. (8 marks)

(i) Device 1:
 Device Location:

.....

(ii) Device 2:
 Device Location:

.....


(iii) Device 3:
 Device Location:

.....

(iv) Device 4:
 Device Location:

.....

(g) Explain the **meaning** of the following terms and/or signs used in this arrangement. (4 marks)

(i) 

(ii) **cresc.**

(iii) **mf**

(iv) **tr**

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Question 13 (continued)

(h) In the blank score provided:

- (i) Transcribe Bar 23 of the piano score for an ensemble consisting of an Oboe, Bb Clarinet, French Horn in F and Cello. (9.5 marks)
- (ii) Write the correct clefs and key signatures for the given instruments. (2 marks)
- (iii) Ensure all vertical alignment is maintained. (0.5 mark)

Oboe	
Bb Clarinet	
French Horn in F	
Cello	

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Question 14

On the next page there is an incomplete melody.

In a coherent and musical manner, complete the treble clef version **or** the bass clef version of the melody line to a length of **8 bars or more**. Do **not** complete both clef versions. (2 marks)

Ensure that you use **two** of the compositional devices listed below in a way that is musical and complements the piece: (2 marks)

- syncopation
- sequence
- augmentation
- diminution
- retrograde
- inversion

Other notes (for example, non-scale notes) may be used if required to enhance the musicality of the piece.

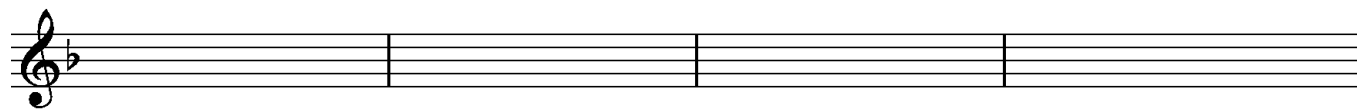
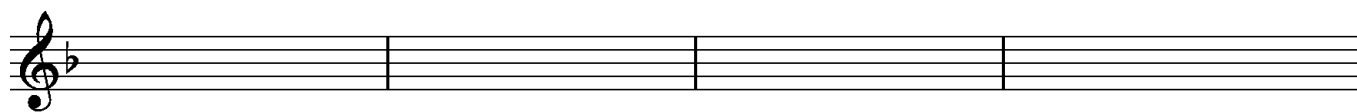
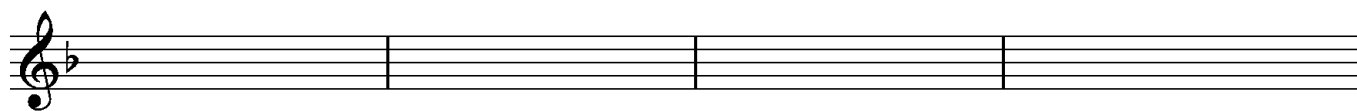
Indicate on your finished composition which devices have been employed, by clearly labelling the appropriate bars on the score. (2 marks)

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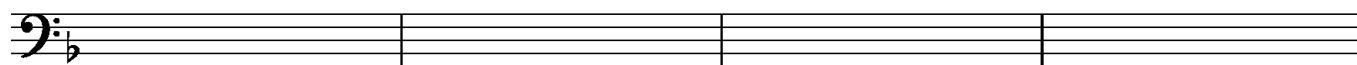
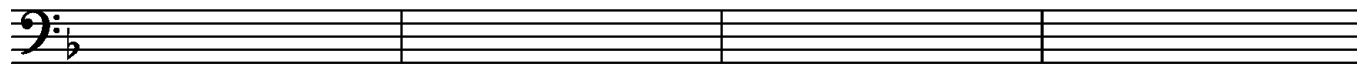
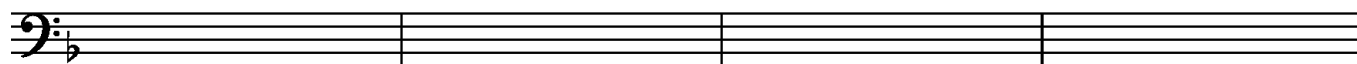
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Question 14 (continued)

Treble Clef Version



Bass Clef Version





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