



## EXAMINERS' REPORT ON 2001 TERTIARY ENTRANCE EXAMINATION

### SUBJECT: MUSIC

### STATISTICS

Year	Number Who Sat	Non-Examination Candidates	Did Not Sit
2001	340	8	12
2000	322	11	9
1999	350	8	8

The Examiners' Report is written by the Chief Examiner (or another Examiner on their behalf) to comment on matters relating to the Tertiary Entrance Examination in their subject. The opinions and recommendations expressed in this report are those of the Chief Examiner and not necessarily representative of or endorsed by the Curriculum Council.

The Marking Guide provided at the end of this report was prepared for markers and may have been substantially amplified by discussions held in the pre-marking meeting. It is not intended as a set of model answers, and is not exhaustive as regards alternative answers. Some of the answers are less than perfect, but represent a standard of response that the examiners deemed sufficient to earn full marks. Teachers who use this guide should do so with its original purpose in mind.

### SUMMARY/ABSTRACT

The written paper was generally perceived to be "very fair" with its format kept very similar to the previous paper and included a range of questions with a balance of difficulty designed to provide candidates with ample opportunities to reveal their areas of strengths. Musical examples for the written paper were burned onto a CDROM, providing a consistent production quality for all examination centers.

There were some outstanding results achieved in this year's examination, especially in Performance. It is disappointing that many candidates have not taken any notice of many of the examiners' comments that have been made repeatedly in this Report over the past few years. Teachers should note the minor changes in the marking criteria for Part III: Composition.

Overall, most candidates were well-prepared. As in previous years, many candidates achieved outstanding standards in the Performance exam but some candidates need help with handling performance anxiety. Candidates should be better prepared in technical work and sight reading. Few candidates selected the half elective in performance.

More preparation could be done in Part I: Perception. Some candidates found melodic dictation challenging while others struggled with intervals and harmonic perception. Candidates should note that music is an *aural* art form and the ears play a critical part in musical success and appreciation. The ability to audiate (i.e. inner hearing) would greatly enhance the imaginative quality of arrangements in Part III: Composition, which was generally not well done. Some candidates seemed to have forgotten basic musical knowledge such as musical elements, stem directions, harmonic minor scale and up and down bow signs. The average mark obtained for 'Performance' was 69.4% and the average mark for the written paper was 60.57%. The overall reliability of the entire paper was .83.

## GENERAL COMMENTS

The Performance aspect of the examination was an enjoyable experience for most of the people involved. The performance standard this year continued to be exceptionally high across the range of instruments, with several outstanding candidates scoring 50/50 or close to the full mark. Very few candidates took up the half elective option of performing two instruments.

More candidates are beginning to explore the flexibility offered by the Project option and there was a wider range of projects submitted with an overall improvement in the quality of submissions this year. However, candidates should realise that this is not a 'softer' option compared to Performance and more consistent supervision would enhance the quality of projects presented.

The preparation of the music examination required a huge amount of time, effort and close teamwork. A special vision impaired paper required this year made the preparation process considerably more involved. The staff at the Curriculum Council, the recording engineer, markers and fellow examiners need to be thanked for their assistance and co-operation.

## COMMENTS ON SPECIFIC SECTIONS QUESTIONS

### 1. Performance Examination

An exceptionally high standard of performances was achieved by candidates this year and the quality of accompanying was of a reasonable standard.

Marks ranged from 9 to 50, and the mean score was 34.70 or 69.4%.

Examiners again expressed concern that some candidates failed to provide a **written list** of the works they wished to perform (including indicating the candidate's choice) and the order the pieces were to be performed, making it difficult for the examiners to quickly decide which piece(s) to ask the candidate to perform. Others did not make copies of the full **scores** of pieces with piano accompaniment and/or did not sort out the photocopied pages ready for the examiners. Putting photocopied scores in plastic sheets is not recommended as these would be shredded at the end of the examination. Accompaniment **tapes** should be wound to the required point and ready to go. A few candidates had prepared a Bach prelude only when the *TEE Music Performance Requirements* indicate that they must prepare the prelude and fugue if they are playing from the '48'. It is important that candidates and their teachers consult the latest copy of the *TEE Music Performance Requirements*.

**Technical preparation** had improved slightly but there was a tendency for many candidates to increase the tempo when the music is loud or goes higher. Some candidates did not seem to be listening to their playing and ignored consistent intonation problems throughout the examination. There was also a lack of musical understanding evident in many performances, especially in relation to phrasing and cadential points.

In the **sight-reading** test, many candidates failed to count and others did not demonstrate their ability to hear the notes before they played. The sight-reading tests were specially composed to reflect the various instruments idiomatically and string examiners were asked to add appropriate bowing marks.

The examination venue in Bunbury was suitable and well organised, and should be used again, should the numbers of candidates warrant it.

The areas of performance by candidates were:

Bass Clarinet	1	Piano	53
Bassoon	3	Piano - Jazz	4
Cello	10	Saxophone	15
Clarinet	38	Saxophone - Jazz	11
Double Bass	3	Trombone	10
Euphonium	4	Trumpet	27
Flute	38	Trumpet - Jazz	4
French Horn	5	Tuba	3
Guitar	16	Viola	4
Guitar - Electric	14	Violin	22
Oboe	8	Voice	27
Percussion	14		

Note: Some candidates were examined in two half-electives in Performance.

## 2. Written Examination

### Part I - Perception

Perception was generally not well done, but many candidates demonstrated very strong aural skills. A total of 80 marks (later halved to 40) was again awarded for this section of the paper, distributed over nine questions. The range of marks was 2 and 77, with the mean average of 39.77 or 49.7% (compared to 2000: range of marks was 15 to 77; mean average of 42.24 or 52.79%).

#### Question One

Well done, except some candidates could not recognise the aug 5<sup>th</sup>/minor 6<sup>th</sup> interval.

#### Question Two

No problems here.

#### Question Three

Interval recognition was generally weak.

#### Question Four

Generally not well done, with many candidates unable to feel the beat.

#### Question Five

Generally no problems here.

#### Question Six

Generally not well done, even though the candidates could predict where the chords were located owing to the given notes in the melody.

#### Question Seven

Not well done. Many candidates seemed to misunderstand the function of the harmonic minor scale.

#### Question Eight

Generally poorly answered. Many candidates had problems feeling the beat and the musical sense conveyed by the melodic contour.

#### Question Nine

Generally not well done. Many candidates had problems recognising the compound time even though the given pulse was very slow and the bar lines and pitches were provided.

### Part II – Literature

Set works generally fairly well known, but some candidates did not seem to know the works and/or had a poor understanding of musical terminology and/or used them incorrectly/inappropriately, e.g. 'imitation', 'fugal', 'homophonic', 'stretto', 'shifting meter', 'poly-metric'.

#### Question One

A few problems, mainly due to misunderstanding of musical terms.

The mean score for this question was 5.01 / 11 (range: 0 to 11).

#### Question Two

Generally not well done.

The mean score for this question was 3.67 / 8 (range: 1 to 7).

#### Question Three

3A Generally no problems here.

3B Generally well done.

The mean score for this question was 5.08 / 8 (range: 1 to 8).

#### Question Four

4A Generally well answered.

4B Generally well answered.

The mean score for this question was 5.43 / 8 (range: 1 to 8).

#### **Part III - Composition**

Question 1 focuses on the specifics of musical arrangement - these are fundamental knowledge and skills expected of every competent arranger, including transposition, basic bowing techniques and instrumental range. Some more commonly encountered problems appeared to be: writing outside the range of instruments; errors in transposing; poor knowledge of string techniques (such as bowing and double stopping); articulation for woodwinds; and failure to understand the harmonic structure of the piece to be arranged. There were some excellent answers although most candidates would fare much better were they to connect the sounds in their heads to the notes they were writing. Candidates are strongly encouraged to show more musical imagination rather than work 'straight' transcriptions. The mean scores for Part III were: 4.54 / 9 for Question 1 and 9.5 / 16 for Question 2.

#### **3. Projects**

Sixteen projects were submitted this year (9 in 2000) with the majority adequately prepared. A few projects had the potential to achieve excellent results had more consistent supervision been given. The issue of plagiarism needs to be addressed by some candidates whilst others need to be aware that Music Projects are not media projects and music must be the central focus.

Projects must be seen to be the equal of Performance in time and effort.

Candidates are expected to provide evidence of consistent work throughout the year in a journal or diary that is verified by their supervisor.

The mean score was 30.33 or 60.66% (range: 24 to 46).

#### ***RECOMMENDATIONS FOR THE SYLLABUS COMMITTEE***

Because of the need to avoid repetition of sight-reading, the Syllabus Committee should approve, in advance, any half electives in the performance area. This will also help avoid candidates playing two instruments that are too similar. Most markers, accompanists and many parents/candidates have requested that the performance examinations be held in one stretch and not over two weekends.

Sam Leong

December 2001

#### **2001 Examining Panel**

Chief Examiner: Dr Sam Leong

Deputy: A/Prof John Williamson

Third Member: Mrs. Ruth Bailey

Chief Marker: Dr Sam Leong

## APPENDIX

Attached to the Examiner's Report is an appendix which contains the marking guide issued to markers at the markers' meeting. This guide was developed solely for the purpose of guidance, to give instructions to markers. The marking guide was used in conjunction with points raised in discussion with other markers and the Chief Examiner, and trial markings were used to amplify and clarify the content and meaning of the guide. Readers, therefore, should be aware of the original purpose for which the guide was intended. The marking guide has been reproduced simply to give the reader greater insight into the marking process. The guide is not in any sense a set of model answers and should not be used as such.

### *Acknowledgements*

#### Part I: Perception (very brief musical excerpts)

- Question 1: Stravinsky's *Symphony of Psalms*  
Question 2: Messiaen's *Quartet for the End of Time*  
Question 3: Tchaikovsky's *Serenade Melancolique*  
Question 4: 'Selected Music from James Bond': track.5  
Question 5: 'Absolute Dance': track 10  
Question 7: Bach's *French Suite No. 5*

#### Part II: Literature (Score Booklet)

- Question 1: Bartok's *Piano Concerto No. 3*, movt III, bb.217-348.  
Boosey and Hawkes Score No.100  
Question 2: Fowler's *Echoes from an Antique Land*, bb.57-68; 99-end.  
Australian Music Centre.  
Question 3: Stravinsky's *Symphony of Psalms*, movt I, Fig 3 to end, and Fig 29.  
Movt II, Figs 10-15.  
Boosey and Hawkes Score No. 672.  
Question 4: Bartok's *Concerto for Orchestra*, movt I, bb.1-30, 44-56.  
Movt IV, Figs 38-100.  
Boosey and Hawkes Score No.79

#### Part III: Composition

- Extract 1: Joplin's *Palm Garden* (bars 13-16)  
From Denes Agay (comp. & ed.) The Joy of Jazz, p. 46.  
New York: Yorktime Music Press, Inc.  
Extract 2: Wolf's *Das Verlassene Magdlein* (bars 27-32)  
From Godron Hardy & arnold Fish Music Literature Vol 1: Homophony, p. 117. New York: Dodd,  
Mead & Co. Inc.

TEE MUSIC PERFORMANCE

Marker Session Time

Date Room

Student Number

1. Technical Requirements (10)

Note Accuracy

Fluency and Tempo

Articulation / Technique

2. Prepared Works (15)

**Student Choice**

Title

Rhythmic elements

Composer

Interpretation

Comments

Tempo

Artistic & Musical

Style

**Examiners' Choice** (15)

Confidence / Title

Presentation

Posture

Composer

Comments

3. Sight Reading (10)

Accuracy

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Expression

**FINAL MARK: (50)**

**MUSIC TEE 2001 MARKING GUIDE**

**PART 1 PERCEPTION**

**Question 1 (6 marks)**

- (a) Stravinsky Symphony of Psalms (2)
- (b) 2nd (1/2)
- (c) Oboe 1, Flute 1, Flute 2, Oboe 2. (2)
- (d) Polyphonic (1/2)
- (e) Aug 5th/Min 6th (1)

**Question 2 (4 marks)**

- (a) violin, clarinet, cello, piano. (2)
- (b) unison, glissando, ornamentation & harmonics (2)

**Question 3 (6 marks)**



- (a) Major 2nd
- (b) minor 3rd
- (c) minor 2nd
- (d) Major 3rd
- (e) Perfect 5th
- (f) Perfect 4th

**Question 4 (8 marks)**

- (a) (1) [deduct 1/4 mark for each error – pitch and rhythm]



- (b) ostinato (1/2)
- (c) (6) [deduct 1/2 mark for each error]



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(d) trumpet, trombone (1/2)

**Question 5 (6 marks)**

Answer: bars 1, 5, 8, 3, 6, 10, 8

**Question 6 (14 marks)**

- |        |                                     |                 |            |
|--------|-------------------------------------|-----------------|------------|
| (a) V  | (b) I                               | (c) V           | (d) IV     |
| (e) V  | (f) vi [wrong case deduct 1/2 mark] | (g) V           | (h) I      |
| (i) IV | (j) Ic                              | (k) V7 [V=1/2m] | (l) I (12) |

The musical notation shows two systems of piano accompaniment in G major. The first system consists of four measures with chords labeled (a) through (e). The second system consists of four measures with chords labeled (f) through (l). The chords are: (a) I, (b) V, (c) I, (d) V, (e) --, (f) --, (g) IV, (h) V, (i) vi, (j) V, (k) I, (l) IV, (m) Ic, (n) V, (o) I.

(m) Name the 2 cadences marked by brackets. (2)  
 (i) imperfect, (ii) perfect.

**Question 7 (4 marks)**

(a) major, melodic minor. (1)

(b) (3) [deduct 1/2 mark for not using semitones. Key sig= 1m; accidentals= 1m; 1/2m each for asc and desc]

The musical notation shows a single line of music in G major, starting with a bass clef and a key signature of one sharp (F#). The melody consists of a sequence of notes: G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G.



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### PART II: LITERATURE

#### Question 1 (11 marks)

- (a) Concerto (1)
- (b) Fugue (1/2)
- (c) Inversion, stretto (1). imitation (1/2)
- (d) Flute, oboe. (1)
- (e) (i) Baroque (1/2)  
(ii) use of fugue, whole extract, pedal point, bars 288-291, 314-320, sequences, bars 243-249. (2)
- (f) tritone, aug 4th, dim 5th (1/2)
- (g) (i) Homophonic/unison section followed by polyphonic section (1/2)  
(ii) strings in unison at octave then stretto section with wind entries doubled by strings. (1)
- (h) (i) Bartok (1/2)  
(ii) melodic writing similar to Concerto for Orchestra - melody equally important, not secondary to rhythm. (1)
- (i) bars 231, 241, 242, 256, 258, 318-321, 344, 346, 348. (1/2)

#### Question 2 (8 marks)

- (a) (1) Jennifer Fowler: *Echoes from an Antique Land* (1)
- (b) (i) Section B/ second main section (1/2)  
(ii) Ending (1/2)
- (c) (i) Whole tone (1)  
(ii) Impressionist (1/2)  
(iii) Debussy (1/2)
- (d) A minor triad; use of wine glass (1)
- (e) Returns to opening pitch centre (1)
- (f) Pitch centre shifted to E, ('dominant' of A). (1)
- (g) Expansion & contraction (1)

#### Question 3A

- (a) Igor Stravinsky: *Symphony of Psalms* (1)
- (b) movt.3 (1/2)
- (c) (i) opening of the Allegro (1/2)  
(ii) Ending (1/2)
- (d) Psalm 150 ; (Latin) Vulgate (1/2)
- (e) (i) Opening (1)  
(ii) between the 2 sections of the Allegro (1)
- (f) (i) C minor (1)  
(ii) ending on C major chord. (1)

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(g) calming/settling, describes/suggests heaven; contrasts with chromatic/non-tonal feel of rest of work. (1)

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### Question 3B

- (a) Igor Stravinsky: *Symphony of Psalms* (1)
- (b) 2nd (1)
- (c) double fugue (1); fugue (1/2)
- (d) (i) vocal or 2nd fugue subject. (1)  
(ii) stretto (1)
- (e) Psalm 39, Vulgate **or** Psalms 40, King James
- (f) always as smoothly as possible (1)  
quiet but marked (1)

### Question 4A

- (a) Béla Bartok: *Concerto for Orchestra* (1)
- (b) 1st (1/2)
- (c) Opening/introduction (1/2)
- (d) Similarity: all based on the 4th (1/2)  
Differences: diminishing note values; extending the range (1)
- (e) (i) What does the term HEMIOLA mean ? (1/2)  
Change from 3s to 2s  
  
(ii) bars 3-4, 12-15, 26-28 (1)
- (f) pedal point - timpani & horn (1/2)  
contrary motion - low strings (1/2)
- (g) Chromaticism/use of 2nds and 4ths; Syncopation/shifting meter, polymetric, (2)

### Question 4B

- (a) Béla Bartok: *Concerto for Orchestra* (1)
  - (b) 4th movt. (1)
  - (c) ABA int. BA (2); "arch" form (1/2)
  - (d) (i) bar 43-61, 2nd theme, cantabile, calm (1)  
(ii) bar 61-70, 1st theme, allegretto, bouncy (1)  
(iii) bar 76-100, interruption/3rd theme, cheeky, lively, fast (1)
  - (e) use of orchestra as soloist (1)
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**MUSIC TEE 2001 MARKING GUIDE**

**PART III**

Q1(a) 4 marks [deduct key sig 1m; 1/2m per note; octave displacement: max 2m]



1(b) 3 marks [deduct 1/2m key-sig; 1/2m per note; octave displacement max 1.5m]



(c) 2 marks [1mark for 3 bars; accept any logical alternative]



**Question 2 (16 marks)**  
**Marking Criteria**

- Appropriate selection of instruments (0.5m per part) 2 marks
- Correct transposition, clef, range etc. (1m per part) 4 marks
- Imaginative use of instrumental timbres (1m per part) 4 marks  
 [straight transcriptions Max 2 m]
- Effective use of expressive devices, dynamics, bowing, articulation, tempo marks, etc. (0.5m per part) 2 marks
- Sensitive consideration of harmonies (0.5m per part) 2 marks  
 [straight transcriptions Max 1 m]
- Neat accurate presentation (including alignment of parts) 2 marks

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