



GOVERNMENT OF SAMOA

STUDENT EDUCATION NUMBER

|  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|

# Samoa Secondary Leaving Certificate

# MUSIC

# 2024

## QUESTION and ANSWER BOOKLET

Time allowed: 3 Hours & 10 minutes

### INSTRUCTIONS

1. You have 10 minutes to read **before** you start the exam.
2. Write your **Student Education Number (SEN)** in the space provided on the top right-hand corner of this page.
3. **Answer ALL QUESTIONS.** Write your answers in the spaces provided in this booklet.
4. If you need more paper to write your answers, ask the Supervisor for extra paper. Write your SEN on all extra sheets used and clearly number the questions. Attach the extra sheets to the appropriate places in this booklet.

| STRANDS  |                    | Pages | Time (min) | Weighting |
|----------|--------------------|-------|------------|-----------|
| STRAND 1 | MUSIC APPRECIATION | 2-9   | 70         | 50        |
| STRAND 2 | MUSIC PERFORMANCE  | 10-13 | 70         | 26        |
| STRAND 3 | MUSIC HISTORY      | 14-17 | 40         | 24        |
|          | TOTAL              |       | 180        | 100       |

Check that this booklet contains pages 2 - 18 in the correct order and that none of these pages are blank.

**HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

For Questions 1 to 11, choose and write the LETTER of the correct answer in the box provided.

1. The musical term '**Quintuplet**' can be best defined as a group of:

- A. four notes to be performed at any time.
- B. fourteen notes to be performed in the time.
- C. five notes to be performed in the time ordinarily given to four notes of the same value.
- D. two notes to be performed in the time ordinarily given to six notes of the same value.

|      |
|------|
| SL 1 |
|      |

2. The term one **octave arpeggio** refers to:

- A. a series of 7 notes moving by step.
- B. an outline of a scale – the first, third, fifth and eighth notes of the scale.
- C. an online of a scale – the first, third, fifteenth and eighth notes of the scale.
- D. an outline of a scale – the first, third, fifth and seventh chords of the scale.

|      |
|------|
| SL 1 |
|      |

3. How many beats does a **Breve** last in staff notation?

- A. 8
- B. 4
- C. 16
- D. 2

|      |
|------|
| SL 1 |
|      |

4. Identify the correct order of **Primary chords** in the sequences below.

- A. I, V, VI
- B. II, III, VI
- C. II, IV, V
- D. I, IV, V

|      |
|------|
| SL 1 |
|      |

5. What is the British name for a **sixty fourth note**?

- A. Hemidemisemiquaver
- B. Demisemiquaver
- C. Semisemiquaver
- D. Semiquaver

|      |
|------|
| SL 1 |
|      |

6. What is a **Tone** in music?

- A. A musical structure generally consisting of three main sections: an exposition, a development, and a recapitulation.
- B. It is a structure of music that uses a recurring theme called a refrain.
- C. A musical structure generally consisting of two verses and one chorus.
- D. It is the sound that is heard in singing or playing the notes.

|      |
|------|
| SL 1 |
|      |

7. What is the meaning of **Air and variation**?

- A. It is an airplane music played many times but with no variations to add interest to it.
- B. It is an air played many times but with some variations to add interest to it.
- C. It is an air played a few times but with no variations to add interest to it.
- D. It is different types of variation used in music.

|      |
|------|
| SL 1 |
|      |

8. Identify the time **signature** in the piece below.



- A. 3/4
- B. 2/4
- C. 6/8
- D. 8/6

|      |
|------|
| SL 1 |
|      |

9. The extract below is an example of:



- A. Hemidemisemiquavers.
- B. Grouped quavers.
- C. Phrases.
- D. Arpeggios.

☐

|      |
|------|
| SL 1 |
|      |

10. **Sonatina** is defined as a short piece of:

- A. classical music, usually in two or three parts, for a piano and sometimes for a violin with a piano.
- B. traditional music, usually in three or four parts, for a piano and sometimes for a violin with a cello.
- C. baroque music, usually in two or three parts, for a piano and sometimes for a violin with a cello.
- D. pop music, usually in two or three parts, for a piano and sometimes for a violin with a keyboard.

☐

|      |
|------|
| SL 1 |
|      |

11. Which of these best represents the order of **scale degrees**?

- A. Tonic, supertonic, median, subdominant, dominant, sub-median, leading note, tonic.
- B. Tonic, supertonic, sub-median, subdominant, dominant, median, leading note, tonic.
- C. Tonic, supertonic, median, dominant, subdominant, sub-median, leading note, tonic.
- D. Supertonic, tonic, median, subdominant, dominant, sub-median, leading note, tonic.

☐

|      |
|------|
| SL 1 |
|      |

12. Circle the **double sharp note** in the extract below.



|      |
|------|
| SL 1 |
|      |

13. State the purpose of this symbol:



|      |
|------|
| SL 1 |
|      |

14. Exhibit the **Coda symbol** in the space provided below and briefly describe its use in music.

|      |
|------|
| SL 2 |
|      |

15. In the song, “Cheap Thrills” by Sia, there is evidence of a “**refrain**” being used in the lyrics.

Describe a **refrain** in musical terms.

|      |
|------|
| SL 2 |
|      |

16. Outline the main difference between a **Rondo** and **Sonata Rondo** forms.

---

---

---

---

|      |
|------|
| SL 2 |
|      |

17. List down the first two **Major scales** with its Key Signatures.

---

---

---

---

|      |
|------|
| SL 2 |
|      |

18. List down any two **Minor scales** with its Key Signatures.

---

---

---

---

|      |
|------|
| SL 2 |
|      |

19. Describe the importance of using **key signatures** in music.

---

---

---

---

|      |
|------|
| SL 2 |
|      |

20. Compare and contrast the difference between a **Binary** and **Ternary form**.

---

---

---

---

|      |
|------|
| SL 2 |
|      |

21. Briefly list down two **Dorian Mode Intervals**.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

SL 2

22. Explain the main differences between **sonatas** and **symphonies**.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

SL 3

23. Briefly explain how **Wolfgang Amadeus Mozart** influenced the development of music.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

SL 3

24. Many composers use the inversion of chords or the inversion of intervals to write music.

Explain why composers use **inversions** in their music.

---

---

---

---

---

---

---

---

---

---

|      |
|------|
| SL 3 |
|      |

25. There are four types of cadences in music which are *authentic*, *half*, *plagal* and *deceptive* cadences. They all sound differently and appeal to the definition of music in a certain way.

Discuss the term **Phrygian cadence** and how it appeals to modern music. Provide examples to support your answer.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

|      |
|------|
| SL 4 |
|      |



26. Discuss the meaning of these terms **pivot chord** and a **perfect cadence** and show them on the music piece below.

---

---

---

---

---

---

---

---

|      |
|------|
| SL 4 |
|      |

[C major]

[new note = Gmaj]

vi=ii V I V I

27. Write these Harmonic chords into **Broken chords**.

### Harmonic Chords

---

---

---

---

|      |
|------|
| SL 4 |
|      |

28. Define **articulation** in music.

---

---

---

SL 1

29. Show **two Phrases** in the extract given below.



SL 2

30. List **two Ascents** used in the extract below.

**A**

**B**

SL 2

---

---

---

---

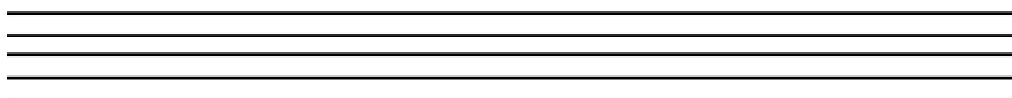
31. **Transpose** this extract up an Octave.

Piccolo

*written as:*



SL 3



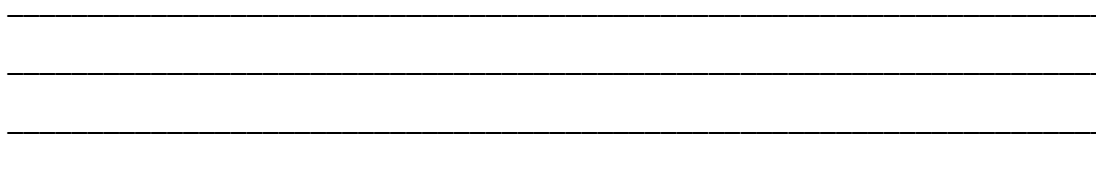
32. Explain the usage of **dynamics** in the musical piece given below.

### Will Ye No Come Back Again?

Andante ♩ = 80



SL 3



---

---

---

---

---

---

---

---

---

---

33. Explain the key differences between **harmonizing** and **blending** in music.

---

---

---

---

---

---

---

---

---

---

|      |
|------|
| SL 3 |
|      |

34. Develop a melody using the extract given below.

In your piece, embellish your melody in the given staff, transpose it to D Major, make it longer and change the rhythm.



|      |
|------|
| SL 4 |
|      |

---

---

---

---

---

---

35. Write **roman numerals** in the five boxes provided in the given music piece below.

W. A. Mozart: Piano Sonata No. 13, K 333

Roman Numerals:

|      |
|------|
| SL 4 |
|      |

36. Identify the four Chord symbols for the following triads.

**Triads (built on C)**

|      |
|------|
| SL 4 |
|      |

Bar 1: \_\_\_\_\_

Bar 2: \_\_\_\_\_

Bar 3: \_\_\_\_\_

Bar 4: \_\_\_\_\_

37. Name **one instrument** used in the 18<sup>th</sup> century.

---

---

SL 1

38. Identify **one popular music style** of the 18<sup>th</sup> century.

---

---

SL 1

39. List **one international event** and **one national event** that influenced music during the 18<sup>th</sup> century.

---

---

---

---

SL 2

40. Describe the use of **any composition technique** used in the 18<sup>th</sup> century.

---

---

---

---

---

SL 2

41. Compare and contrast the key areas of any **two** 18<sup>th</sup> century composers.

---

---

---

---

---

---

---

SL 3

42. Explain the **function of music** in cultural activities. Support your response using examples based on either an Indian or African cultural setting.

---

---

---

---

---

---

---

---

---

---

|      |
|------|
| SL 3 |
|      |

43. Discuss the transformation change that took place in the 18<sup>th</sup> century that changed the music scene at that time.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

|      |
|------|
| SL 4 |
|      |

44. Compare and contrast the **song writing techniques** of two prominent composers of the 18<sup>th</sup> century.

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.





| STUDENT EDUCATION NUMBER |  |  |  |  |  |  |  |  |  |
|--------------------------|--|--|--|--|--|--|--|--|--|
|                          |  |  |  |  |  |  |  |  |  |

## SSLC MUSIC

**2024**

(For Scorer only)

| STRANDS         |                    | Weighting  | Scores | Check Scorer | AED check |
|-----------------|--------------------|------------|--------|--------------|-----------|
| <b>STRAND 1</b> | MUSIC APPRECIATION | 50         |        |              |           |
| <b>STRAND 2</b> | MUSIC PERFORMANCE  | 26         |        |              |           |
| <b>STRAND 3</b> | MUSIC HISTORY      | 24         |        |              |           |
| <b>TOTAL</b>    |                    | <b>100</b> |        |              |           |