	-
LUI	School code
School name	
Given name/s	Attach your
Family name	barcode ID label here
External assessment 2024	Book of books used
	Question and response book

# **Music Extension**

#### **Time allowed**

- Planning time 20 minutes
- Working time 120 minutes

#### **General instructions**

- Answer the question in this question and response book.
- Write using black or blue pen.
- Respond in paragraphs consisting of full sentences.
- Planning paper will not be marked.

## Section 1 (49 marks)

- 1 extended response question
- Respond in 800–1000 words



# DO NOT WRITE ON THIS PAGE

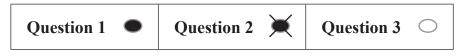
THIS PAGE WILL NOT BE MARKED

# Section 1

#### Instructions

- Play and/or read Stimulus 1, 2 and 3. You may play the stimulus as often as required.
- Refer to the stimulus book for contextual information.
- Select one of the questions on the next page. Respond to the stimulus stated in the selected question.
- Indicate the question you have selected by filling in the bubble on the next page completely.
- Choose three key moments in the stimulus. A key moment could be a number of bars.
- Write the bar numbers or time code for each key moment in the space provided on the next page.
- If you change your mind or make a mistake, draw a cross through the bubble you wish to change and fill in the new bubble completely.

Example:



- When providing examples to justify your judgments, you must refer to:
  - the score using bar numbers

and/or

- the audio using minutes and seconds.
- Cancel any incorrect response by drawing a line through your work. If you do not do this, your original response will be marked.

# DO NOT WRITE ON THIS PAGE

## THIS PAGE WILL NOT BE MARKED

Fill in the bubble	Fill in the bubble to indicate the question you have selected.				
Question 1	$\bigcirc$	Question 2 $\bigcirc$	Qu	estion 3	$\bigcirc$
Key moment 1					
Bars:			OR	Time cod	le:
Key moment 2					
Bars:			OR	Time cod	le:
Key moment 3					
Bars:			OR	Time cod	le:

#### **QUESTION 1**

Examine and evaluate how Antonín Dvořák manipulates multiple music elements and concepts in **three key moments** in *Largo* to communicate the idea of **discovery**. Justify your judgments by providing examples from the stimulus for each key moment.

OR

#### **QUESTION 2**

Examine and evaluate how Leonard Bernstein manipulates multiple music elements and concepts in **three key moments** to convey **expectation** in *Something's Coming*. Justify your judgments by providing examples from the stimulus for each key moment.

OR

#### **QUESTION 3**

Examine and evaluate how the composers of *Don't Stop Believin'* manipulate multiple music elements and concepts in **three key moments** to communicate the idea of **new beginnings**. Justify your judgments by providing examples from the stimulus for each key moment.





	END OF PAPER		

© State of Queensland (QCAA) 2024

Licence: https://creativecommons.org/licenses/by/4.0 | Copyright notice: www.qcaa.qld.edu.au/copyright — lists the full terms and conditions, which specify certain exceptions to the licence. | Attribution: © State of Queensland (QCAA) 2024