



WESTERN ART MUSIC

ATAR course examination 2018

Marking Key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Aural and analysis

36% (57 Marks)

Question 1: Interval recognition

(6 marks)

(a) Write the name of the **two** intervals indicated on the staff below.

(2 marks)

(i) (ii)

The musical staff is in 6/8 time. It contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. Above the staff, two intervals are marked with brackets and the number '2'. Interval (i) is between D4 and G4. Interval (ii) is between G4 and B4.

ANSWER:

The musical staff is identical to the one above, but with a sharp sign (#) above the G5 note and a flat sign (b) below the B4 note, indicating the intervals are a perfect 4th and a major 3rd.

Description		Marks
Intervals		
(i)	Perfect 4 th	1
(ii)	Major 3 rd	1
Total		2

(b) (i) Complete the melody below by writing the **two** missing notes on the staff, indicated by the bracket.

(2 marks)

(ii) Name the interval created by these two notes.

(1 mark)

(iii) State the modulation that has taken place by the end of the excerpt.

(1 mark)

The musical staff is in D minor, 4/4 time. The notes are: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6. A bracket above the staff indicates two missing notes between the 10th and 11th notes (F5 and G5).

ANSWER:

The musical staff is identical to the one above, but with the missing notes F5 and G5 filled in.

Description		Marks
Notes		
(i)	D – A ^b	1–2
Interval		
(ii)	diminished 5 th (accept tritone)	1
Modulation		
(iii)	Relative Major	1
Total		4

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 2a **or** Track 2b and then complete the following **eight** bar dictation by providing bar lines, rhythm and rests as required to the given pitches. This excerpt may require notehead(s) to be changed to reflect a minim value.

* denotes rest

✓ denotes end of phrase

Description	Marks
Rhythm	
41 notes and rests correct	8
38–40 notes and rests correct	7
33–37 notes and rests correct	6
26–32 notes and rests correct	5
18–25 notes and rests correct	4
12–17 notes and rests correct	3
6–11 notes and rests correct	2
1–5 notes and rests correct	1
Subtotal	8
Bar lines	
All bar lines correct (including double bar line at end)	2
1–2 incorrect bar lines	1
Subtotal	2
Rhythmic grouping	
All rhythmic grouping and stem direction correct Note: no marks awarded if grouping is correct but is not the correct answer	2
1–4 errors in rhythmic grouping and/or stem direction (grouping errors across two beats = 2 errors)	1
Subtotal	2
Total	12

Question 3: Discrepancies

(5 marks)

There are **five** errors in total in the following melody. There is **one** pitch error, **one** rhythm error (affecting one beat) and **three** errors in the form/structure, requiring signs/symbols to be added to the score, to reflect how it is being played. Write the **five** required changes directly on the score below. The first note is correct.



ANSWER:

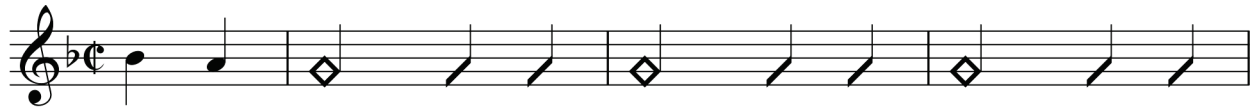


Description	Marks
1 mark for each corrected discrepancy (1 pitch, 1 rhythmic group, 1 for repeat mark and for the 1 st and 2 nd time ending) If more than 5 errors are provided, only mark the first 5 errors	1-5
Total	5

Question 4: Harmonic/chord progression

(7 marks)

Identify the **seven** chords indicated by (a) to (g) below, using Roman numerals or chord names in F major.



(a)

(b)

(c)

4



(d)

(e)

(f)

(g)

Description		Marks
(a)	ii or G minor	1
(b)	V or C Major	1
(c)	I or F Major	1
(d)	vi or D minor	1
(e)	IV or B \flat Major	1
(f)	V 7 or C 7	1
(g)	I or F Major	1
Total		7

Question 5: Melodic dictation

(15 marks)

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm. The first note of each phrase is given.

✓ denotes end of phrase



Description	Marks
Pitch	
44 correct pitches	12
41–43 correct pitches	11
38–40 correct pitches	10
34–37 correct pitches	9
30–33 correct pitches	8
25–29 correct pitches	7
20–24 correct pitches	6
16–19 correct pitches	5
12–15 correct pitches	4
8–11 correct pitches	3
4–7 correct pitches	2
1–3 correct pitches	1
Subtotal	12
Rhythm	
All rhythm correct	2
1–2 errors	1
Subtotal	2
Rhythmic grouping	
All rhythmic groupings as per answer correct (The four quavers occurring on beats 1 and 2 and/or on beats 3 and 4 can be separated into two groups of 2 quavers)	1
Subtotal	1
Total	15

Question 6: Aural analysis

(9 marks)

- (a) Tick the term that best describes the tonality heard from the beginning of the excerpt. (1 mark)

Description	Marks
Chromatic	1
Total	1

- (b) State the metre of the excerpt. (1 mark)

Description	Marks
Accept any one of: Simple duple, Simple quadruple, $\frac{2}{4}$, $\frac{4}{4}$, C, \mathbb{C}	1
Total	1

- (c) Nominate an appropriate tempo mark, using either Italian terminology or beats per minute (BPM). (1 mark)

Description	Marks
Presto (accept 150-200 BPM, very fast)	1
Total	1

- (d) State the texture of the opening six bars. (1 mark)

Description	Marks
Monophonic (accept unison/single line)	1
Total	1

- (e) Tick the **five** musical features and/or instruments present in this excerpt. (5 marks)

Description	Marks
<ul style="list-style-type: none"> • syncopation • trombone • double bass • bongo • ostinato/riff 	$\frac{4}{4}$ ¹⁻⁵
Total	5

Question 7: Compositional devices**(3 marks)**

In each musical excerpt below the same short theme will be played and after one bar of silence, it will be followed by a variation of the theme.



Listen to each track and in the space provided below, write the name of the compositional device used to alter the theme in each example.

Description		Marks
(a)	Augmentation	1
(b)	Inversion	1
(c)	Diminution	1
Total		3

Section Two: Cultural and historical analysis

34% (65 Marks)

Part A: Analysis

11% (24 Marks)

Question 8

(24 marks)

(a) This is the fifth movement of a concerto from the era reflected in the architectural example pictured below.

(i) State the era. (1 mark)

Description	Marks
Baroque	1
Total	1

(ii) Provide **two** musical characteristics of this era demonstrated in this movement that reflects the architectural and artistic features represented in the picture. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"> • expansion of tonal space • use of chromatic harmony and wider tonal palette with introduction of mean temperament • use of ceaseless movement, motor rhythms • alternation between large and small groups of instruments • use of ornamentation • polyphonic texture 	1–2
Total	2
Accept other relevant answers	

(iii) Nominate **one** science, e.g. astronomy, and **one** art form other than music, e.g. architecture, and provide one feature of each discipline that supports your choice of era. (2 marks)

Description	Marks
(1 mark for each feature, no mark for stating discipline) <ul style="list-style-type: none"> • astronomy – discovery of remote regions populated by infinite numbers of stars • mathematics – Pascal - mathematical implications of infinity • painting – attempted to convey the impression of infinity through the bold use of light and exaggerated perspective effects • architecture – Wren - designed a spacious central area from which radiated subsidiary units of space 	1–2
Total	2
Accept other relevant answers	

Question 8 (continued)

- (b) (i) State the form of this movement. (1 mark)

Description	Marks
Fugue	1
Total	1

- (ii) Provide the name and key of each theme as indicated by the bar numbers and instrumental part(s) in the table below. (8 marks)

Description	Marks
Bars 1–4 – Subject b minor	1–2
Bars 5–8 – (Real) Answer – f# minor	1–2
Bars 9–13 – Subject – b minor	1–2
Bars 14–21 – (Real) Answer – f# minor – end of fugal exposition (A major)	1–2
Total	8

- (c) Refer to bars 39–41 and comment on the interpretation of the written rhythm in performance. (1 mark)

Description	Marks
Dotted rhythms are played as compound rhythms (dotted quaver-semiquaver of simple metre becomes crotchet-quaver of compound metre)	1
Total	1

- (d) State the function of the numbers below part E as they occur in the score. (1 mark)

Description	Marks
Function – figured bass directs the continuo keyboard player what chord to realise	1
Total	1

- (e) State how the following numbers seen under part E would be realised by the performer. (2 marks)

- (i) 6 (1 mark)

- (ii) 7
-
- # (1 mark)

Description	Marks
(i) 1 st inversion chord	1
(ii) 7 th chord with sharpened 3 rd	1
Total	2

(f) Name the compositional devices between the brackets in the following bars. (2 marks)

(i) Bars 34–38, parts A and B

Description	Marks
Bars 34–38 – imitation	1
Total	1

(ii) Bars 61–63, part A

Description	Marks
Bars 61–63 – sequence	1
Total	1

(g) Complete a comparison of instrumentation and form of this movement with a movement of another concerto from the same era. (4 marks)

Description	Marks
This movement – instrumentation: two violins, viola, cello, basso continuo	1
This movement form – Fugue	1
Other comparable movement instrumentation	1
Other comparable movement form	1
Total	4
Accept other relevant answers	

Part B: Short response

23% (41 Marks)

Part B (i): Compulsory area of study

11% (26 Marks)

Question 9

(26 marks)

- (a) This movement is sometimes referred to as being '*Toccata*-like' in style. Provide **two** musical characteristics of this movement that could support this claim. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • fast moving • virtuosic passages 	1–2
Total	2
Accept other relevant answers	

- (b) The first 16 bars of this movement are based on what mode? (1 mark)

Description	Marks
Lydian	1
Total	1

- (c) (i) Consider the composer's use of metre from bar 79 and outline how this is reflected in the rhythmic grouping. (1 mark)

Description	Marks
some instruments have quavers grouped in $\frac{6}{8}$, some in $\frac{2}{4}$	1
Total	1

- (ii) What term best describes this use of metre? (1 mark)

Description	Marks
polymetre	1
Total	1

- (d) Define the following terms/score markings located in this movement. (3 marks)

Description	Marks
<i>gliss.</i> – slide between two notes – only articulate the first note, and then move slide to position for second note	1
<i>sulla cassa</i> – on the shell (of the drum)	1
<i>Div. pizz.</i> – double basses divide into two, and pluck the strings rather than use the bow	1
Total	3

- (e) The four musical styles/trends listed in the table below influenced Ravel significantly as a composer.
Complete the table by providing **two** examples from this work that reflect each musical style/trend. (8 marks)

Description		Marks
Neoclassicism	Any two of: <ul style="list-style-type: none"> • three movement format • using traditional structures/form – ternary/sonata • waltz accompaniment (Movement 2) • orchestra dimensions reminiscent of classical sized orchestra, rather than a late romantic one • emphasis on rhythm/contrapuntal texture 	1–2
Nationalism	Any two of: <ul style="list-style-type: none"> • Spanish/Basque flavoured folk melodies/pentatonic • dance-like rhythms • rhythmic vitality 	1–2
Impressionism	Any two of: <ul style="list-style-type: none"> • instruments (lighter timbres – harp, pic, cor anglais) • additional percussion to add tone colour • extreme ranges of instruments • use of sustain pedal/blurred harmonies • modal/pentatonic melodies • bitonality • use of instrumental effects – gliss/harmonics/etc 	1–2
Jazz	Any two of: <ul style="list-style-type: none"> • syncopation • mutes • blue notes • extended chords/harmonies (9th/11th/unresolved appoggiaturas) 	1–2
Total		8
Accept other relevant answers		

- (f) Complete the following table as it relates to the first and second movements of this designated work. (8 marks)

Description	Marks	
1 mark for each: <ul style="list-style-type: none"> • Sonata • G Major • Allegretto • $\frac{2}{3}$ 	1–4	
1 mark for each: <ul style="list-style-type: none"> • Ternary • E Major • Adagio Assai • $\frac{3}{4}$ 	1–4	
Total		8

Question 9 (continued)

- (g) Regarded as a master orchestrator, Ravel made orchestral versions of other composers' piano works. Name **one** composer other than Ravel and name a piano work of theirs that was orchestrated by Ravel. (2 marks)

Description	Marks
Any one of (1 mark for composer, 1 mark for correct work title): <ul style="list-style-type: none">• Mussorgsky – Pictures at an Exhibition• Schumann – Carnaval• Schumann – Preambule• Schumann – Marche des Davidsbundler contre les Philistins• Schumann – Valse Allemande• Chabrier – Menuet Pompeux• Debussy – Sarabande et Danse• Debussy – Tarantelle Styrienne	1–2
Total	2

Part B(ii): Non-compulsory area of study

12% (15 Marks)

Question 10

(15 marks)

- (a) Compare and contrast the use of either harmony **or** form/structure in **two** of your designated works. Provide specific examples of the application of your chosen element of music, drawn from your designated works. (7 marks)

Description	Marks
Compare and Contrast one musical element (harmony or form/structure)	
Accurately compares and contrasts the element of music with specific detail	4
Accurately compares and contrasts the element of music with some detail	3
Describes the element of music; however lacks comparative evidence and/or contains some inaccuracies	2
Provides some limited description about the element of music	1
Subtotal	4
Reference to two designated works	
Makes specific, accurate supporting reference to two designated works	3
Makes specific, accurate supporting reference to one designated work, or makes some accurate reference to two designated works	2
Makes general reference to one designated work, or makes some inaccurate reference to two designated works	1
Subtotal	3
Total	7

Question 10 (continued)

- (b) 'Works of art make rules, rules do not make works of art.'

Consider the statement above. Refer to **one** of your designated works and discuss specific ways in which the composer broke with and/or revolutionised established conventions of the time and place in which the work was written. (8 marks)

Description	Marks
Discuss specific ways in which the composer broke with and/or revolutionised established conventions of the time and place in which the work was written	
Discusses how the composer broke with and/or revolutionised established conventions, clearly articulating characteristics of the time and place in which the work was written	5
Describes in some detail how the composer broke with and/or revolutionised established conventions, articulating characteristics of the time and place in which the work was written	4
Provides some relevant and accurate points as to how the composer broke with and/or revolutionised established conventions of the time	3
Provides general comments about how the composer broke with and/or revolutionised established conventions of the time with some inaccuracy evident	2
Makes superficial and/or mostly inaccurate comments about how the composer broke with and/or revolutionised established conventions of the time	1
Subtotal	5
Reference to one designated work	
Makes specific, supporting reference to one designated work	3
Makes some relevant reference to one designated work	2
Makes superficial and/or inaccurate reference to one designated work	1
Subtotal	3
Total	8
Penalty statement: If a candidate's response to either part (a) or part (b) or both part (a) and part (b) is based on the compulsory area of study, a 25% penalty will be applied to the candidate's overall total for this question.	

Section Three: Theory and composition

30% (48 Marks)

Question 11: Visual score analysis

(17 marks)

Refer to page 75 of the Score booklet to answer this question.

- (a) Give the meaning of the following terms. (2 marks)

Description	Marks
Bar 1 – <i>maestoso</i> – majestic	1
Bar 14 – <i>calando</i> – dying away, quietening	1
Total	2

- (b) To what key does the excerpt briefly modulate from bars 12–13, as indicated by the bracket on the score? (1 mark)

Description	Marks
F Major	1
Total	1

- (c) Name the cadence that occurs at the end of this excerpt. (1 mark)

Description	Marks
Imperfect	1
Total	1

- (d) Name and define how the following articulations/symbols should be interpreted by the performer. (8 marks)

Description	Marks
<i>acciaccatura</i> – crushed note/ played as quickly as possible	1–2
<i>mezzo staccato</i> – moderately detached	1–2
<i>staccato</i> – detached, short	1–2
accent – single note emphasised	1–2
Total	8

- (e) Identify the accompaniment style evident from bars 16–20. (1 mark)

Description	Marks
Alberti bass	1
Total	1

- (f) Name the compositional device that occurs from bars 5–7 (bracketed on score). (1 mark)

Description	Marks
Sequence	1
Total	1

Question 11 (continued)

- (g) Identify the **three** boxed chords using letter names, indicating inversions where necessary. (3 marks)

Description	Marks
Bar 8 – E ⁷ (root position)	1
Bar 12 – C ⁷ 2 nd inversion	1
Bar 19 – c minor 2 nd inversion	1
Total	3

Question 12: Theory (12 marks)

- (a) Identify the scale or mode on which the opening two bars of the following melody is predominantly based. (1 mark)

Description	Marks
chromatic	1
Total	1

- (b) Write out bar 1 of the score excerpt from part (a) at the pitch it would **sound** if played by a Trumpet in B \flat . Include the new key signature in your response. (4 marks)



Description	Marks
Key signature	
2 #’s – B Minor/D Major, correctly positioned	1
Subtotal	1
Pitch (Wrong octave = wrong pitch)	
11 correct pitches	3
7–10 correct pitches	2
1–6 correct pitches	1
Subtotal	3
Total	4

(c) The first four chords of this chorale phrase contain errors in part writing/voice-leading, according to the chord harmonisation provided.

(i) Find and identify **four** errors by completing the table below. (4 marks)

Chord Label: A B C D

The musical score shows four chords in a 2/4 time signature. The chords are labeled I, IV, V, and I. The Soprano and Alto parts are in the treble clef, and the Tenor and Bass parts are in the bass clef. The key signature has two flats (Bb and Eb).

Description	Marks
Any four of the following errors identified:	
A – More than an octave between Tenor and Alto	
A–B – Overlapping parts between Tenor and Bass	
B – C in chord IV is incorrect/the B \flat is missing and replaced with a C	
B–C – Consecutive octaves between Bass and Soprano	
C–D – Leading note does not resolve to the tonic in Tenor (Need both the chord location and error description to get each mark)	
Total	4

(ii) Name and harmonise the cadence point on the score, according to the bass line given, using correct voice-leading. (3 marks)

The musical score shows a cadence point. The Soprano and Alto parts are in the treble clef, and the Tenor and Bass parts are in the bass clef. The key signature has two flats (Bb and Eb). The bass line is given, and the other parts are blank for harmonization.

Description	Marks
Name the cadence	
Interrupted	1
Subtotal	1
Harmonise the cadence point – Interrupted cadence	
1 mark for all notes correct	1
1 mark for correct voice-leading	1
Subtotal	2
Total	3

Question 13: Composition**(19 marks)**

(a) Bars 1–4.

(3 marks)

Add appropriate bowing indications for each part in the **first two** bars only. For the purposes of the examination, add a bowing indication to **each** note.

Description	Marks
Bowing	
Appropriate bowing is indicated in all three parts.	3
Appropriate bowing is indicated with 1–2 inconsistencies.	2
Bowing contains 3–4 inconsistencies, or is not correctly indicated for each note.	1
Total	3

(b) Bars 5–12.

(16 marks)

Compose all **three** parts to complete a **12 bar ternary** composition. Label your chosen harmonic progression for bars 5–8. Include a **tempo indication**.

Description	Marks
Suitability of chosen harmonic progression	
Bars 5–8 demonstrate a suitable harmonic progression, including an appropriate cadence point	2
Bars 5–8 demonstrate a mostly suitable harmonic progression	1
Subtotal	2
Instrumental parts reflect chosen harmonic progression	
Instrumental parts accurately reflect the harmonic progression	3
Instrumental parts reflect the harmonic progression with 1–2 errors	2
Instrumental parts generally reflect the harmonic progression with 3–4 errors	1
Subtotal	3
Balance and contrast within the ternary form structure	
Composition demonstrates effective balance and contrast within the ternary form structure	3
Composition demonstrates balance and contrast within the ternary form structure	2
Composition demonstrates some balance and/or contrast within the ternary form structure	1
Subtotal	3
Stylistic and motivic continuity	
Composition demonstrates stylistic and motivic continuity	2
Composition demonstrates some stylistic and motivic continuity	1
Subtotal	2
Melodic contour	
Composition develops and maintains effective melodic contour	3
Composition maintains mostly effective melodic contour	2
Composition demonstrates inconsistent and/or limited melodic contour	1
Subtotal	3
Dynamic markings	
All parts contain appropriate dynamic markings	1
Subtotal	1
Score presentation and tempo	
Produces a score that is accurate and includes a suitable tempo indication	2
Produces a score that contains 1–2 errors and includes an ineffective tempo indication	1
Subtotal	2
Total	16

ACKNOWLEDGEMENTS

Section Two

Question 10(b) Quote from Claude Debussy.

Section Three

Question 12(b) Score excerpt from: Debussy, C. (c. 1892–1894). *Prélude à l'après-midi d'un faune* [Prelude to the afternoon of a faun] [1st bar].

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