



WESTERN ART MUSIC

ATAR course examination 2020

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% (55 Marks)

Question 1: Interval recognition

(5 marks)

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

(2 marks)

(i) (ii)

The image shows two intervals labeled (i) and (ii) above a musical staff. Interval (i) is a perfect 4th, and interval (ii) is a major 6th. Below these is a larger musical extract in 4/4 time, starting with a treble clef and a key signature of one flat. The extract consists of two phrases, each starting with a quarter note followed by a quarter rest. The first phrase contains a perfect 4th interval between the first and second notes. The second phrase contains a major 6th interval between the first and second notes.

Perfect 4th

Major 6th

Description	Marks
(i) perfect 4 th	1
(ii) major 6 th	1
Total	2

- (b) (i) Name the interval created between the first two notes of the vocal line. (1 mark)
 (ii) Circle the most appropriate term to describe the tonality of the opening of this extract. (1 mark)
 (iii) State the modulation that has taken place by the end of the excerpt. (1 mark)

Description	Marks
(i) major 2 nd	1
(ii) minor	1
(iii) relative major	1
Total	3

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 2a **and/or** Track 2b and complete the following eight-bar dictation by providing bar lines, rhythm and rests as required to the given pitches. The correct rhythm for the first note of each phrase is provided.

*

*

* Denotes a rest

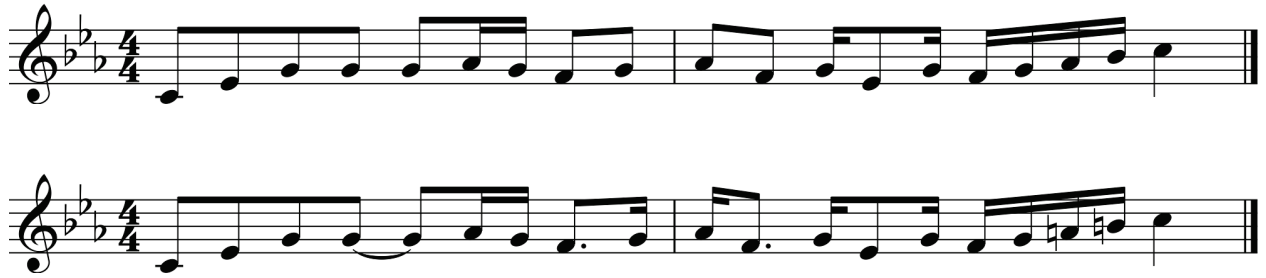
Description	Marks
Rhythm	
42 values (notes and rests) correct	8
39–41 values correct	7
32–38 values correct	6
25–31 values correct	5
17–24 values correct	4
11–16 values correct	3
5–10 values correct	2
1–4 values correct	1
Subtotal	8
Bar lines	
All bar line correct (including double bar line at end)	2
1–2 incorrect bar lines	1
Subtotal	2
Rhythmic grouping	
All rhythmic grouping correct (for $\frac{6}{8}$)	1
Subtotal	1
Stem directions	
All stem directions correct (according to grouping)	1
Subtotal	1
Total	12


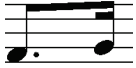



2

Question 3: Discrepancies

(5 marks)

There are **five** errors in total in the following melody. There are **two** pitch errors and **three** rhythm errors (each affecting one beat). Write the required changes directly onto the extract below to reflect how it is being played. The first note is correct.



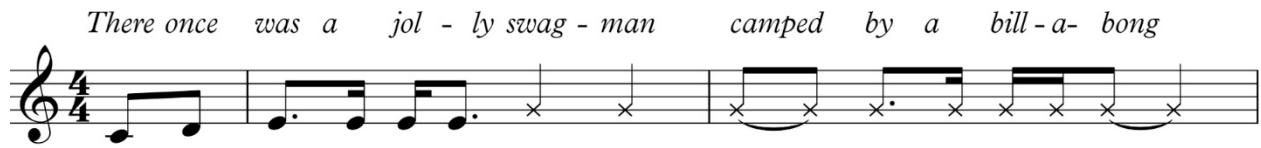
Description	Marks
Tie (Bar 1, beat 2–3) 	1
Dotted quaver/semiquaver (Bar 1, beat 4) 	1
Semiquaver/dotted quaver (Bar 2, beat 1) 	1
A natural (Bar 2, beat 3) 	1
B natural (Bar 2, beat 3) 	1
Total	5

Question 4: Harmonic/chord progression

(7 marks)

Identify the **seven** chords heard in the accompaniment part, indicated by boxes labelled (a) to (g) below. Use Roman numerals **or** chord names in C major.

The first chord of the excerpt of the progression is provided for you. It is the tonic chord.



$$\frac{\text{I}}{\text{C}}$$

$$\frac{\text{V}}{\text{G}}$$

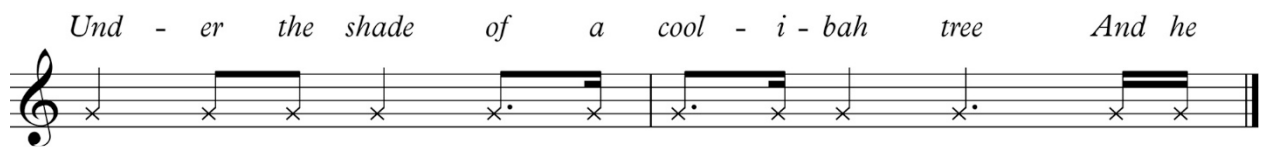
$$\frac{\text{vi}}{\text{Am}}$$

$$\frac{\text{IV}}{\text{F}}$$

(a)

(b)

(c)



$$\frac{\text{I}}{\text{C}}$$

$$\frac{\text{Ib}}{\text{C/E}}$$

$$\frac{\text{iib}}{\text{Dm/F}}$$

$$\frac{\text{V7}}{\text{G7}}$$

(d)

(e)

(f)

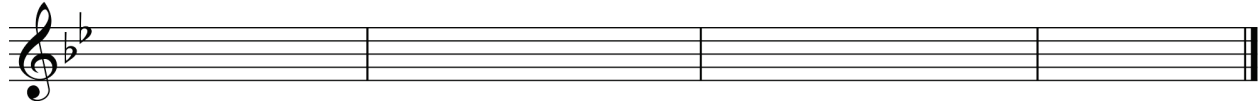
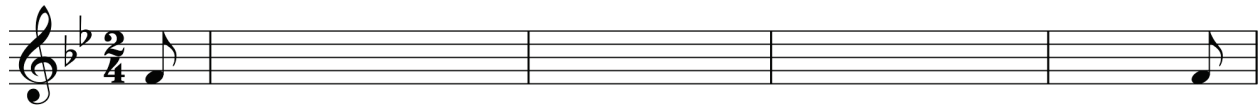
(g)

Description		Marks
(a)	V or G	1
(b)	vi or Am	1
(c)	IV or F	1
(d)	I or C	1
(e)	Ib or C/E	1
(f)	iib or Dm/F	1
(g)	V7 or G7	1
Total		7

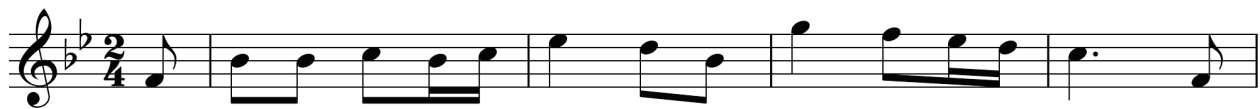
Question 5: Melodic dictation

(15 marks)

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



Description	Marks
Pitch	
30 pitches correct	12
28–29 pitches correct	11
26–27 pitches correct	10
24–25 pitches correct	9
21–23 pitches correct	8
18–20 pitches correct	7
15–17 pitches correct	6
12–14 pitches correct	5
9–11 pitches correct	4
6–8 pitches correct	3
3–5 pitches correct	2
1–2 pitches correct	1
Subtotal	12
Rhythm	
all rhythm correct	2
1–4 errors	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping correct (for $\frac{2}{4}$)	1
Subtotal	1
Total	15



Question 6: Aural analysis

(11 marks)

- (a) The time signature of the opening 3 bars of this extract is 5/8. The remainder of the extract contains **five** time signature changes (denoted by the arrows on the skeleton score above). Add the appropriate time signatures according to what you hear. Write the time signatures directly onto the skeleton score provided above. (5 marks)

Description	Marks
$\frac{2}{4}$ (accept $\frac{4}{8}$)	1
$\frac{6}{8}$	1
$\frac{5}{8}$	1
$\frac{2}{4}$ (accept $\frac{4}{8}$)	1
$\frac{4}{4}$ (accept $\frac{8}{8}$)	1
Total	5

- (b) Name the instrument family that holds the main melodic interest in the following bars. (2 marks)

Description		Marks
Bars	Instrument family that holds the main melodic interest	
1–9	brass	1
10–11	woodwind	1
Total		2

- (c) Name the prevailing articulation heard between bars 1–9 and describe how bars 10–11 contrast with this. (2 marks)

Description		Marks
Articulation	accents	1
Contrast	staccatos in melody (accept slurred accompaniment/no accents/slurring)	1
Total		2

- (d) Identify **two** compositional devices heard in this extract. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"> • pedal point • sequence • imitation 	1–2
Total	2

Section Two: Cultural and historical analysis

34% (46 Marks)

Question 7

(14 marks)

Refer to pages 31–33 in the Score booklet to answer this question.

- (a) Identify the era represented in this excerpt, providing **two** reasons to support your choice. (3 marks)

Description	Marks
Era	
Classical (early)(accept Rococo)	1
Reasons	
Any two of: <ul style="list-style-type: none"> • Instrumentation <ul style="list-style-type: none"> ◦ typical of early classical orchestra, with small string section and limited brass and woodwind parts • Orchestration <ul style="list-style-type: none"> ◦ oboes rarely have independent parts but often double the violins ◦ lack of independence between parts with violins often doubling each other, as do cellos and basses • Structure – minuet and trio is typical of classical era • Texture – predominantly homophonic Accept other answers	1–2
Total	3

- (b) Identify the **two** instrument names missing from the score, labelled (i) and (ii). (2 marks)

Description	Marks
(i) oboe(s)	1
(ii) horn(s) in F	1
Total	2

- (c) Name the key at the following bars and state its relationship to the original key.(4 marks)

Description	Marks	
Bar 18	Key: A flat major	1
	Relationship: relative major	1
Bar 22	Key: B flat minor	1
	Relationship: subdominant	1
Total	4	

- (d) Considering bars 19–52 of this extract, provide the score location (stating bar and beat number) for an example of each of the following musical features. (3 marks)

Description		Marks
Appoggiatura		
• Bar 47, beat 1		1
Suspension		
Any one of:		
• Bar 36, beat 1		1
• Bar 37, beat 1		
Chromaticism		
• Bar 45, beat 2		1
Accept other answers		
Total		3

- (e) (i) State the form of the trio section of this extract. (1 mark)

Description		Marks
Form	Ternary (accept rounded binary)	1
Total		1

- (ii) Use letter names (A, B etc.) and bar numbers to outline where each part of the form begins. (1 mark)

Description		Marks
Outline form	A: Bar 53 B: Bar 61 A: Bar 65 Must have all three sections correct to score one mark	1
Total		1

Part B: Short response

23% (32 Marks)

Question 8

(17 marks)

Refer to pages 34–44 of the Score booklet to answer this question.

- (a) Name the movement and the specific section within it that this extract from Tchaikovsky's *Symphony Number 5* represents. (2 marks)

Description	Marks
Movement	
First	1
Section	
Recapitulation	1
Total	2

- (b) Identify **three** themes evident in this extract, providing the bar number of where each theme begins. (3 marks)

Description	Marks
bar 1 (accept bar 2) (first subject)	1
bar 54(transition/bridge)	1
bar 92 (second subject)	1
Total	3

- (c) Describe how this movement's opening theme is used throughout the entire work. (5 marks)

Description	Marks
The opening theme appears in all four movements, thus unifying the whole work.	1
Subtotal	1
Describes how the opening theme is used in all four movements.	4
Describes how the opening theme is used in three of the movements.	3
Describes how the opening theme is used in two of the movements.	2
Describes how the opening theme is used in one of the movements.	1
Subtotal	4
Total	5
<ul style="list-style-type: none"> • First movement: slow, minor key, clarinets. Solemn 'funeral-like' theme • Second movement: played by full orchestra over a powerful timpani roll • Third movement: waltz • Fourth movement: opening of the movement, fully harmonised and in major key. Used to end the symphony as a march 	

- (d) Identify **one** way in which Tchaikovsky's use of sonata form in this movement differs from a traditional, 'Classical' sonata form model. (1 mark)

Description	Marks
Any one of: <ul style="list-style-type: none"> • doesn't follow traditional harmonic relationships within the structure • use of introduction • further development of thematic material in the Development and Recapitulation • multiple themes/parts to the thematic material Accept other answers	1
Total	1

- (e) Define the following score directions. (3 marks)

Description	Marks
<i>Div. (Divisi)</i> bar 43: players to divide into separate parts	1
<i>Unis. (Unison)</i> bar 44: all instruments play in unison	1
<i>Accel. (Accelerando)</i> bar 69: to increase speed/tempo	1
Total	3

- (f) Define the following terms as found in the extract. (3 marks)

Description	Marks
<i>Poco meno animato</i> bar 66: a little less lively/animate	1
<i>Un pochettino più animato</i> bar 90: A (very) little more lively	1
<i>Molto più tranquillo</i> bar 108: much calmer/more calm/tranquil	1
Total	3

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

12% (15 Marks)

Question 9

(15 marks)

- (a) Compare and contrast the use of **harmony** in **two** of your designated works. Provide specific examples of the application of harmony drawn from your designated works. (7 marks)

Description	Marks
Compare and contrast harmony	
Accurately compares and contrasts the use of harmony with specific detail.	4
Accurately compares and contrasts the use of harmony with some detail.	3
Describes harmony however lacks comparative evidence and/or contains some inaccuracies.	2
Provides some limited description about harmony.	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 general reference to two designated works.	2
Makes some accurate general reference to one designated work, or makes generally inaccurate reference to two designated works.	1
Subtotal	3
Total	7

- (b) *'I think ... music reflects the state that the society is in ... I think the poets and musicians and artists are of their age – not only do they lead the age on, but they also reflect that age.'*

Consider the statement above in relation to the composer of **one** of your designated works. Discuss how this composer's music reflects the time and place in which the designated work was written. Make specific supporting reference to the designated work. (8 marks)

Description	Marks
Discuss specific ways in which the composer's music reflects the time and place in which the musical work was written.	
Discusses how the composer's music reflects the time and place in which the work was written.	5
Describes in some detail how the composer's music reflects the time and place in which the work was written.	4
Provides some relevant and accurate points as to how the composer's music reflects the time and place in which the work was written.	3
Makes general comment on how the composer's music reflects the time and place in which the work was written, with some inaccuracy evident.	2
Makes superficial and/or mostly inaccurate comments about how the composer's music reflects the time and place in which the work was written.	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.	

End of Section Two

Section Three: Theory and composition

30% (44 Marks)

Question 10: Visual score analysis

(13 marks)

Refer to pages 45–53 of the Score booklet to answer this question.

- (a) (i) Name the key at the start of this excerpt. (1 mark)

Description	Marks
E minor	1
Total	1

- (ii) Name the new key at the
- Poco sostenuto*
- (bar 68) and describe its relationship to the original key. (2 marks)

Description	Marks
key: E major	1
relationship: major key starting on the same root note as the original key (accept tonic major)	1
Total	2

- (iii) Consider the first quaver of bar 57 of this excerpt. Identify the intervals between: (2 marks)

Description	Marks
viola and violin I: perfect octave	1
timpani and corni III, IV in E: perfect unison	1
Total	2

- (b) Identify the interval and direction that you would transpose the clarinet part to write it at concert pitch. (2 marks)

Description	Marks
interval: minor third	1
direction: down	1
Total	2

- (c) Identify the following chords using chord names and providing inversions where required. (2 marks)

Description	Marks
Bar 64, beat 3: B Major (root)	1
Bar 88, beat 3: A Major 1 st inversion	1
Total	2

- (d) Name the compositional device used in bars 6–20. (1 mark)

Description	Marks
pedal point (accept imitation, stretto)	1
Total	1

- (e) Name the rhythmic device used in the flute part from bars 52–55. (1 mark)

Description	Marks
syncopation (accept hemiola)	1
Total	1

- (f) From which movement of the symphony is this excerpt most likely to have been taken? Give **one** reason for your decision. (2 marks)

Description	Marks
Movement: third	1
Reason: it is in a fast $\frac{3}{4}$ time signature (i.e. a <i>scherzo</i>)	1
Total	2

Question 11: Theory

(12 marks)

Examine the following score extract.

A tempo

- (a) (i) Name the chord outlined in bar 5 by chord name, not Roman numeral. (1 mark)

Description	Marks
E minor	1
Total	1

- (ii) Define the terms below. (2 marks)

Description	Marks
<i>con sordino</i> : with mute	1
<i>Meno mosso</i> : less quickly	1
Total	2

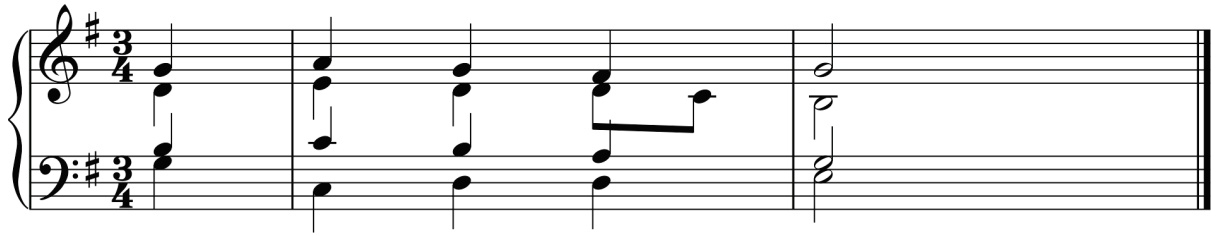
- (iii) This excerpt is written for B \flat trumpet. Write out the first **two** bars so that it could be played one octave lower by the viola. Include the appropriate clef, key signature and accidentals in your answer. (5 marks)

A tempo

Viola

Description	Marks
Use of alto clef	1
Subtotal	1
key signature (C major)	1
Subtotal	1
Transposition	
12 pitches correct.	3
7–11 pitches correct, or 12 pitch names correct but in incorrect octave.	2
1–6 pitches correct, or 7–11 pitch names correct in incorrect octave	1
Subtotal	3
Total	5

- (b) Use Roman numerals to indicate each chord within the progression of the following example. The first chord is given. (4 marks)



I iib Ic V⁷ vi

Description	Marks
iib - Ic - V ⁷ - vi (one mark per correct chord)	1-4
Total	4

Question 12: Composition

(19 marks)

(a) Complete the following score by continuing the given violin melody. (7 marks)

Leggerio ♩=156

Violin I

Violin II

Viola

Violoncello

mf

mf

mf

mf

p cresc.
pizz.

p cresc.
pizz.

p cresc.

mp arco *subito p*

subito p arco *mp*

subito p *mp*

Description	Marks
Stylistic and motivic continuity	
Melody demonstrates effective stylistic and motivic continuity.	2
Melody demonstrates partially effective stylistic and motivic continuity.	1
Subtotal	2
Melodic contour	
Excellent use of melodic contour.	3
Satisfactory use of melodic contour.	2
Limited melodic contour and/or mostly triadic construction of melody.	1
Subtotal	3
Chosen melody reflects harmonic progression	
Melody accurately reflects the harmonic progression provided.	2
Melody mostly reflects the harmonic progression provided.	1
Subtotal	2
Total	7

- (b) Transcribe the first four bars of the completed full score for piano. (12 marks)

Description	Marks
Playability and idiomatic writing for the piano	
Excellent playability and entirely idiomatic for the piano.	3
Proficient playability and mostly idiomatic for the piano.	2
Satisfactory playability and somewhat idiomatic for the piano.	1
Subtotal	3
Note selection	
Excellent selection of notes to reflect the harmony provided.	3
Mostly suitable selection of notes to reflect the harmony provided.	2
Satisfactory selection of notes to reflect the harmony provided, with inconsistencies evident.	1
Subtotal	3
Accuracy of notes, rhythms and rests used in the score	
Notes, rhythms and rests accurately represent the original composition.	3
Notes, rhythms and rests mostly represent the original composition, with some minor errors.	2
Notes, rhythms and rests somewhat represent the original composition, with many errors and/or inconsistencies.	1
Subtotal	3
Dynamics, articulations and score directions	
All dynamics, articulations, and other score directions are included.	2
Some dynamics, articulations, and other score directions are included.	1
Subtotal	2
Presentation and alignment of parts	
Completed score demonstrates accurate and neat presentation, including alignment of parts.	1
Subtotal	1
Total	12

ACKNOWLEDGEMENTS

Question 9(b)

Quote adapted from: Lennon, J. (1971). *John Lennon interview*. Retrieved July, 2020, from https://rhinospike.com/script_requests/j8lila/681/

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*Published by the School Curriculum and Standards Authority of Western Australia
303 Sevenoaks Street
CANNINGTON WA 6107*