



ATAR course examination, 2020

Question/Answer booklet

MUSIC: WESTERN ART MUSIC

Please place your student identification label in this box

WA student number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time : two and a half hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer booklet

Score booklet

Personal listening device (PLD) PLD number

Headphones

Number of additional
answer booklets used
(if applicable):

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,
correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of the examination

The Music ATAR course examination consists of a written component and a practical (performance and/or composition portfolio) component.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Aural and analysis	6	6	50	55	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	14	11
Part B: Short response					
(i) Compulsory area of study	1	1		17	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	44	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2020: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet.
- The examination is structured as follows:

Section One: Common to all contexts and contains questions that require you to listen and respond to a selection of music excerpts.

Section Two: Context-specific and comprises two parts: Part A and Part B.

Part A: contains one question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Part B(i): contains one question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains one question based on the non-compulsory area of study and the correlating designated works. If your response is based on the compulsory area of study, a 25% penalty will be applied.

Section Three: Context-specific and contains theory questions and composition tasks.
- You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
- Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.
- The Score booklet is not to be handed in with your Question/Answer booklet.

See next page

Section One: Aural and analysis**36% (55 Marks)**

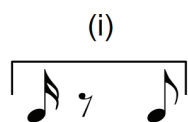
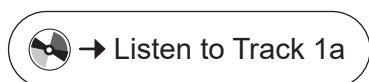
This section has **six** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 50 minutes.

Question 1: Interval recognition**(5 marks)**

- (a) Write the name of the **two** intervals indicated on the staff below. (2 marks)



- (i) _____
- (ii) _____

Listen to Track 1b to answer the following questions.



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Timberlake, J. (2013). Mirrors [Song]. On *The 20/20 experience (Deluxe version)*. RCA Records. Retrieved July, 2020, from <https://open.spotify.com/album/0O82niJ0NpcptYRxogeEZu> [Digital timing reference 00:24–01:09]

- (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)

major

minor

chromatic

- (iii) State the modulation that has taken place by the end of the excerpt. (1 mark)

See next page

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

* Denotes a rest



Prior to the commencement of the excerpt for the first time, five quaver pulses will be played on the woodblock.

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

and/or



Prior to the commencement of the excerpt, five quaver pulses will be played on the woodblock.

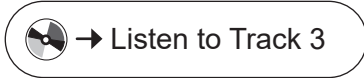
The complete excerpt will be played once.

See next page

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.



Question 4: Harmonic/chord progression

(7 marks)

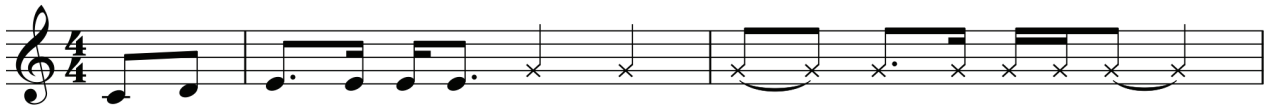
Identify the **seven** chords heard in the accompaniment part, indicated by boxes labelled (a) to (g) below. Use Roman numerals **or** chord names in C major.



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Williamson, J. (Arr.). (2000). Waltzing Matilda 2000 [Song]. On *Anthems - A celebration of Australia*. Emusic. Retrieved July, 2020, from https://open.spotify.com/track/3xHpEd9vn7tPjbWpS79VeU?si=sDqL_MC5R4i_JXEILzhLRA [Digital timing reference 00:07–00:18]

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

There once was a jol - ly swag - man camped by a bill - a - bong



I C

--

--

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(a)

(b)

(c)

Und - er the shade of a cool - i - bah tree And he



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(d)

(e)

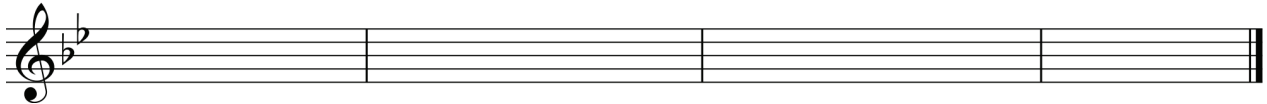
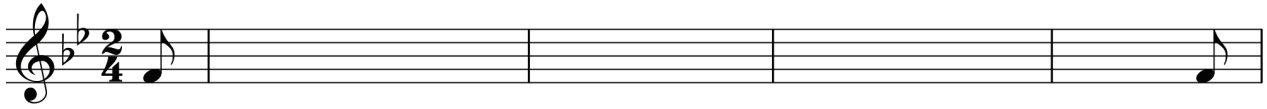
(f)

(g)

See next page

Question 5: Melodic dictation**(15 marks)**

Listen to Track 5a **and/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.



Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, and four crotchet beats will be heard on the woodblock.

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

and/or



Prior to the commencement of the excerpt, the tonic chord will be played and four crotchet beats will be heard on the woodblock.

The complete excerpt will be played once.

Question 6: Aural analysis

(11 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Rice, T. & Lloyd Webber, A. (2005). Overture [Song recorded by the London cast of Jesus Christ Superstar 1996]. On *Jesus Christ Superstar (Remastered 2005)*. The Really Useful Group. Retrieved July, 2020, from <https://open.spotify.com/album/07yuGQWbSrSzFij9ammAfR?highlight=spotify:track:7sfP6mzpWDK6CA51u2IWB9> [Digital timing reference 00:53–01:11]

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

Bars	Instrument family that holds the main melodic interest
1–9	
10–11	

- (c) Name the prevailing articulation heard between bars 1–9 and describe how bars 10–11 contrast with this. (2 marks)
- Articulation: _____
- Contrast: _____
- (d) Identify **two** compositional devices heard in this extract. (2 marks)
- One: _____
- Two: _____

Section Two: Cultural and historical analysis**34% (46 Marks)**

This section has **two** parts: Part A and Part B. You **must** answer **all** parts and write your answers in the spaces provided.

Part A: contains **one** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Part B(i): contains **one** question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains **one** question based on a non-compulsory area of study and the correlating designated works. You **must** answer part (a) and part (b). If your response is based on the compulsory area of study, a 25% penalty will be applied.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 55 minutes.

Part A: Analysis**11% (14 Marks)**

This part contains **one** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Question 7**(14 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Haydn, F. J. (1983). III. Menuet [Recorded by Franz Liszt Chamber Orchestra]. On *Joseph Haydn: Symphony no. 49 "la passione", symphony no. 45 "farewell"*. Hungaraton. (Original work composed 1768) Retrieved July, 2020, from <https://open.spotify.com/album/4ubbacubn2izhiMdPTwfKx> [Digital timing reference 00:00–04:39]

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

For copyright reasons the score booklet is not available on the Authority website. Source of score: Haydn, F. J. (2020). *Franz Joseph Haydn symphony no. 49* [3rd mvt, minuet]. Timothy Lanfear, pp. 15–17. (Original work composed 1768) Retrieved July, 2020 from <https://imslp.simssa.ca/files/imglnks/usimg/9/9e/IMSLP620973-PMLP533574-049-imslp.pdf>

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

Era: _____

One: _____

Two: _____

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

(i) _____

(ii) _____

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

Location	Key	Relationship to the original key
Bar 18		
Bar 22		

- (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)

Appoggiatura: _____

Suspension: _____

Chromaticism: _____

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

Form: _____

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

Outline form: _____

Part B: Short response**23% (32 Marks)****Part B(i): Compulsory area of study****11% (17 marks)**

This part contains **one** question based on the compulsory area of study and score(s) from the correlating designated works.

Question 8**(17 marks)**

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

For copyright reasons the score booklet is not available on the Authority website. Source of score: Tchaikovsky, P. I. (2015). *Symphony no. 5, Op. 64* [1st mvt, Andante-allegro con anima]. QuinnMasonComposer, pp. 33–43. (Original work composed 1888) Retrieved July, 2020, from http://conquest.imslp.info/files/imglnks/usimg/e/e4/IMSLP403724-PMLP02739-Symphony_5_1_-_Full_Score.pdf
Used under a Creative Commons Attribution 4.0 International licence

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

Movement: _____

Section: _____

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

Theme	Bar number

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

- (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)

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

Score direction	Definition of score direction
<i>Div.</i> (bar 43)	
<i>Unis.</i> (bar 44)	
<i>Accel.</i> (bar 69)	

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

Term	Definition of terms found in extract
<i>Poco meno animato</i> (bar 66)	
<i>Un pochettino più animato</i> (bar 90)	
<i>Molto più tranquillo</i> (bar 108)	

See next page

Part B(ii): Non-compulsory area of study**12% (15 Marks)**

This part contains **one** question based on the non-compulsory area of study and the correlating designated works. You **must** answer part (a) and part (b).

If your response is based on the compulsory area of study, a 25% penalty will be applied.

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)

See next page

- (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)

End of Section Two

See next page

Section Three: Theory and composition**30% (44 Marks)**

This section has **three** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 45 minutes.

Question 10: Visual score analysis**(13 marks)**

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

For copyright reasons the score booklet is not available on the Authority website. Source of score: Dvořák, A. (1932). Molto vivace [3rd mvt; scherzo]. In *Symphony no.5 - in E minor (New world)*, Op. 95. Edwin F. Kalmus & Co., pp. 73–81. (Original work composed 1893)

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

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

Key: _____

Relationship: _____

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

Viola and violin I: _____

Timpani and corni III, IV in E: _____

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

Interval: _____

Direction: _____

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

Bar 64, beat 3: _____

Bar 88, beat 3: _____

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

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

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

Movement: _____

Reason: _____

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)

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

con sordino (bar 1): _____

meno mosso (bar 5): _____

(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)

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

I — — — —

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See next page

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

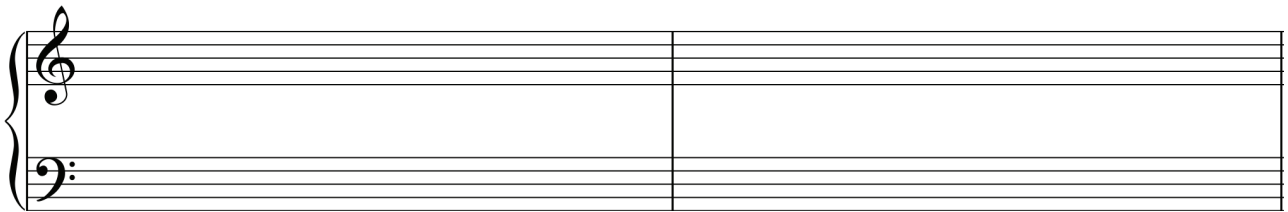
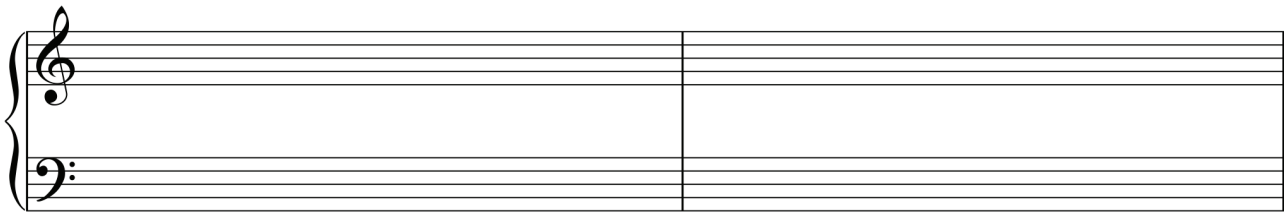
p cresc.
pizz.
p cresc.
p cresc.

mp arco
subito p
subito p arco
subito p
mp
mp

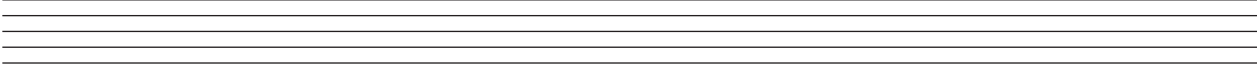
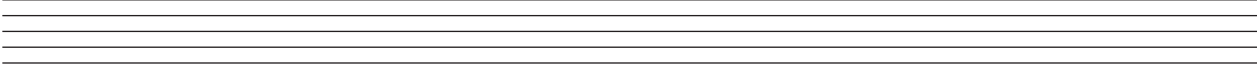
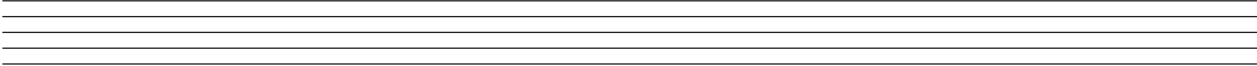
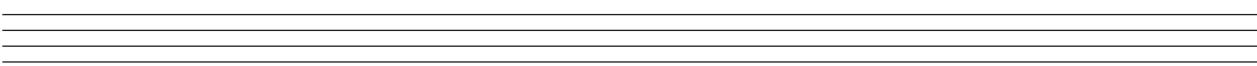
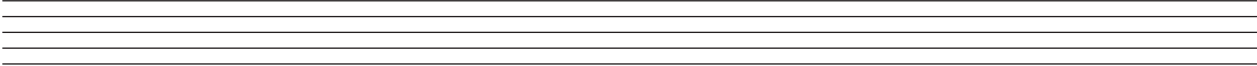
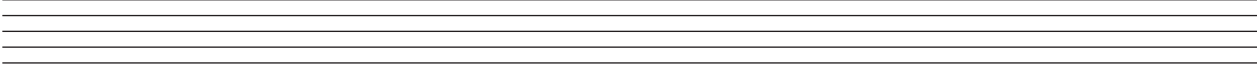
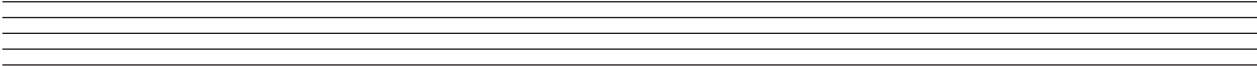
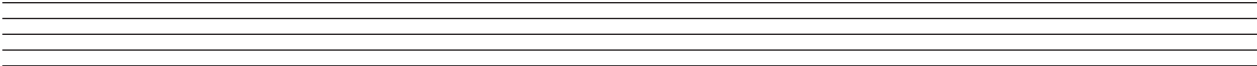
- (b) Transcribe the first four bars of the completed full score for piano. (12 marks)

Your completed score should demonstrate:

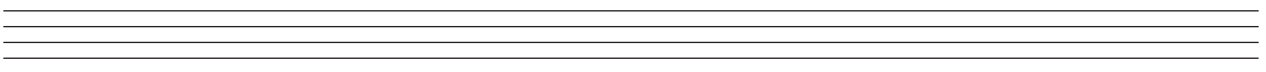
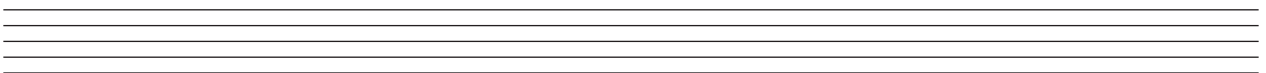
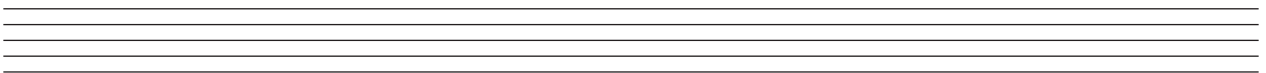
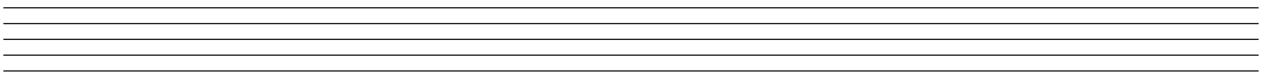
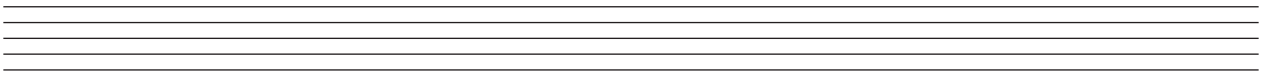
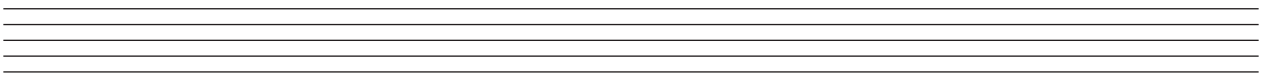
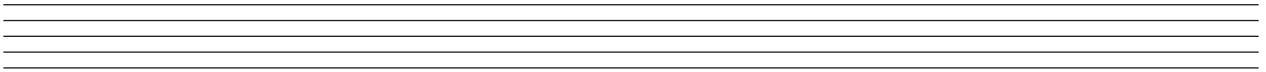
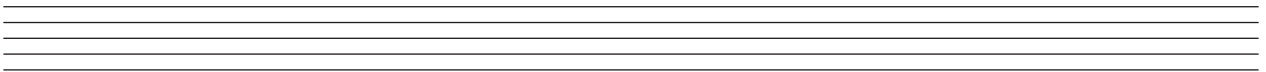
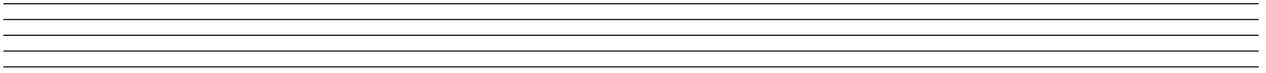
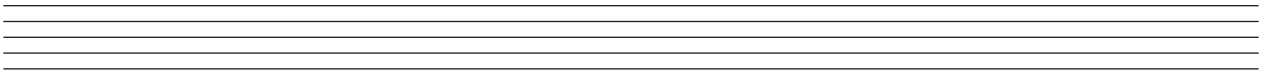
- playability and idiomatic writing for the piano (3 marks)
- appropriate note selection (3 marks)
- accuracy of notes, rhythms and rests used in the score (3 marks)
- dynamics, articulations and score directions (2 marks)
- accurate and neat presentation, including alignment of parts. (1 mark)



Working manuscript – will not be marked



Working manuscript – will not be marked



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*Published by the School Curriculum and Standards Authority of Western Australia
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