



ATAR course examination, 2022

Question/Answer booklet

MUSIC: WESTERN ART MUSIC

Please place your student identification label in this box

WA student number: In figures

--	--	--	--	--	--	--	--

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	61	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	12	11
Part B: Short response					
(i) Compulsory area of study	1	1		22	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	39	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 2022: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
- 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% (61 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.

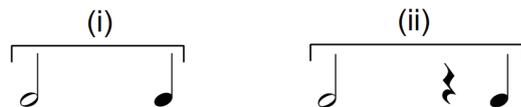
Question 1: Interval recognition

(7 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bernstein, L., & Sondheim, S. J. (1996). Somewhere [Recorded by P. Collins]. On *The songs of West Side Story* [Album]. BMG Music. Retrieved June, 2022, from <https://open.spotify.com/track/2l6qBkaSLqLA5jj5zLYTxV?si=226ff7f3bdf248a6> [Digital timing reference 00:19–00:38]

- (a) Name the **two** intervals indicated on the staff below. Write your answer in the space provided. (2 marks)

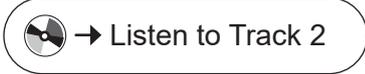


There's a place for us Some-where a place for us

(i) _____

(ii) _____

Question 1 (continued)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bach, J. S. (1718). *Brandenburg concerto* no.2 in F major, BWV 1047 [Recorded by Orchestra of the Age of Enlightenment]. On *Brandenburg concertos* [Album]. Erato. (1989). Retrieved June, 2022, from <https://open.spotify.com/track/3AKAAbFYypDMas1MV8Nhot?si=c07cde8c04e94998> [Digital timing reference 00:00–00:55]

- (b) (i) Write the first **two** notes of the violin line directly on the staff below. (2 marks)

Violin

A musical staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The first two notes, G4 and A4, are positioned above the staff, indicating where the student should write the first two notes of the excerpt.

- (ii) Name the interval formed by these two notes. (1 mark)

- (iii) Circle the most appropriate term to describe the tonality of the opening of this excerpt. (1 mark)

major

minor

modal

- (iv) Circle the most appropriate description of the modulation that has taken place by the end of the audio excerpt. (1 mark)

no modulation

to relative major

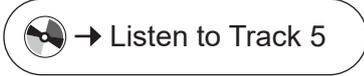
to relative minor

to dominant

to sub-dominant

Question 3: Discrepancies

(8 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Wonder, S. (1999). *Sir Duke. On At the close of a century* [Album]. Motown Records. Retrieved June, 2022, from <https://open.spotify.com/track/6vKSrqueuPqnlsqDbBj6F3n?si=3b23d5430f084d77> [Digital timing reference 00:00–00:19]

Listen to the excerpt and consider the corresponding piano reduction below.

There are **eight** errors in the score provided, as follows:

- the correct time signature is missing
- there are two pitch errors
- there are two rhythm errors (affecting two note heads and one beat)
- there are three errors in form/structure, requiring signs/symbols to be added to the score.

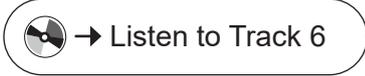
Write the required changes directly onto the score to reflect how it is being played.

The first note is correct.

For copyright reasons this score is not available on the Authority website.
Source of score excerpt: Wonder, S. (1999). *Sir Duke*.

Question 4: Harmonic/chord progression

(8 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Webber, A. L., & Slater, G. (2009). Love never dies [Recorded by S. M. Boggess]. On *Love never dies* [Album]. The Really Useful Group. Retrieved June, 2022, from <https://open.spotify.com/track/5Y1fXNIA7T8e62PXEyCgyU?si=d8da14f1a2b34724> [Digital timing reference 00:00–00:28]

Identify the **eight** chords heard in this excerpt, indicated by boxes labelled (a) to (h) below.

Use Roman numerals **or** chord names in B \flat major.

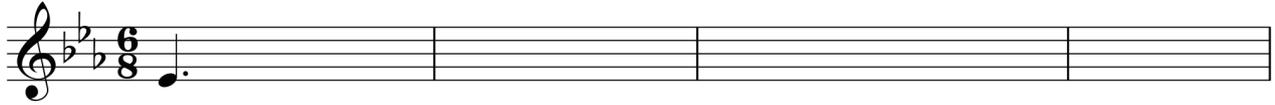
The chord for the first bar is provided for you. It is the tonic chord.

For copyright reasons this score is not available on the Authority website.
Source of score: Webber, A. L. (2009). *Love never dies*.

Question 5: Melodic dictation

(11 marks)

Listen to Track 7 **and/or** Track 8 and complete the following eight-bar 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, followed by six quaver pulses 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 for the first time, the tonic chord will be played on the piano, followed by six quaver pulses on the woodblock.

The complete excerpt will be played once.

Question 6: Aural analysis

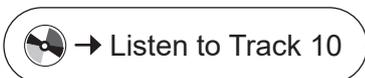
(12 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bach, J. S., & Romm, R. M. (Arr.). (c. 1703–1707). Fugue in G minor “the little fugue”, BWV 578 [Recorded by Canadian Brass]. On *Toccata & tuba tiger* [Album]. Universal Music Classics & Jazz. (2010). Retrieved June, 2022, from <https://open.spotify.com/track/313EvvlyD5146BWDFxyjSr?si=634f5badefe842a0&nd=1> [Digital timing reference 00:00–00:50]

- (a) Identify the instrument family and texture evident by the end of the excerpt. (2 marks)

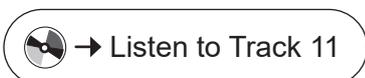
Instrument family	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Wonder, S. (1999). Sir Duke. On *At the close of a century* [Album]. Motown Records. Retrieved June, 2022, from <https://open.spotify.com/track/6vKSrqueuPqnlsqDbBj6F3n?si=3b23d5430f084d77> [Digital timing reference 01:04–01:21]

- (b) Circle the correct Maelzel's metronome/beats per minute and identify the texture evident. (2 marks)

MM/BPM	63BPM	83BPM	103BPM	123BPM	143BPM
Texture					

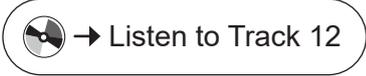


For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Vai, S. S. (1995). Die to live. On *Alien love secrets* [Album]. Relativity Recordings. Retrieved June, 2022, from <https://open.spotify.com/track/1nePOaot9Rbm5UJAtZB1di?si=9adb99dcae6d47da> [Digital timing reference 00:00–00:34]

- (c) Identify the time signature and texture evident by the end of the excerpt. (2 marks)

Time signature	
Texture	

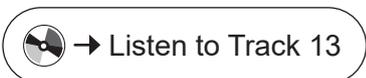
Question 6 (continued)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Mussorgsky, M. P. (1874). Pictures at an exhibition (Orch. Ravel): Il the old castle [Recorded by Vienna Philharmonic]. On *Mussorgsky: Pictures at an exhibition* [Album]. Deutsche Grammophon. (2016). Retrieved July, 2022, from <https://open.spotify.com/track/7B6kLePNk9ySaaPMXCgysA?si=a2dbeb4f8bcc4193> [Digital timing reference 00:16–00:35]

(d) Identify the solo instrument and texture evident. (2 marks)

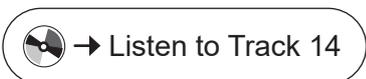
Solo instrument	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Hardin Armstrong, L., & MacRae Wilhoite, D. (1927, 1941). Struttin' with some barbeque [Recorded by The Wonderful World of Louis Armstrong All Stars]. On *A gift to Pops* [Album]. Verve Label Group. (2021). Retrieved July, 2022, from <https://open.spotify.com/track/5zmO1klcX9zS2l8kilAhGb?si=CsmZOhhLTJeW55dUE-YuHQ> [Digital timing reference 00:24–00:43]

(e) Identify the time signature and texture evident. (2 marks)

Time signature	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Pentatonix (Arr.). (2014). Daft Punk. On *PTX* [Album]. RCA Records. Retrieved July, 2022, from <https://open.spotify.com/track/6ukvsBzq4d1vBsAUmz7ZVt?si=cc51cc9c0fc6411f> [Digital timing reference 00:00–00:28]

(f) Identify the harmonic interval formed between the first two vocal entries and the texture evident. (2 marks)

Harmonic interval	
Texture	

End of Section One

See next page

This page has been left blank intentionally

See next page

Section Two: Cultural and historical analysis**34% (49 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% (12 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**(12 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Haydn, F. J. (1786). *Symphony no. 87 (Paris no. 6) (A major)* [2nd mvt, Adagio] [Recorded by Bamberg Symphony]. (n.d.). Retrieved July, 2022, from <https://open.spotify.com/track/0INyK1wRVj6OyKeeM9YhHj?si=XsdHxxfyR5aeNgb0bhoivA> [Digital timing reference 00:00–02:09]

Refer to pages 17–20 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Haydn, F. J. (1985). *Symphony no. 87 (Paris no. 6) (A major)* [2nd mvt, Adagio]. Ernst Eulenburg, pp. 33–36. (Original work composed 1786).

(a) (i) Identify the movement number presented in this symphony excerpt. (1 mark)

(ii) Provide **one** reason to support your answer. (1 mark)

See next page

- (b) Name the era with which this symphony most closely aligns. Provide **two** reasons relating to instrumentation that support your choice. (3 marks)

Era: _____

One: _____

Two: _____

- (c) Provide the name and meaning of the following score directions, located on the score. (2 marks)

Score direction	Name of score direction	Meaning of score direction
<i>fz</i> (bar 14)		
∞ (bar 19)		

- (d) Provide an appropriate Italian word for the tempo of the piece. (1 mark)

- (e) Name and define the compositional device evident in the woodwinds in bars 24–27. (2 marks)

Name: _____

Definition: _____

- (f) Explain how the role of the conductor of a symphony evolved between the classical and romantic periods, by providing **one** distinct point for each period. (2 marks)

Classical:

Romantic:

Part B: Short response

23% (37 Marks)

Part B(i): Compulsory area of study

11% (22 Marks)

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

Question 8

(22 marks)

Refer to pages 21–22 of the Score booklet to answer this question. This question has two separate score excerpts for you to refer to in providing your answer/s.

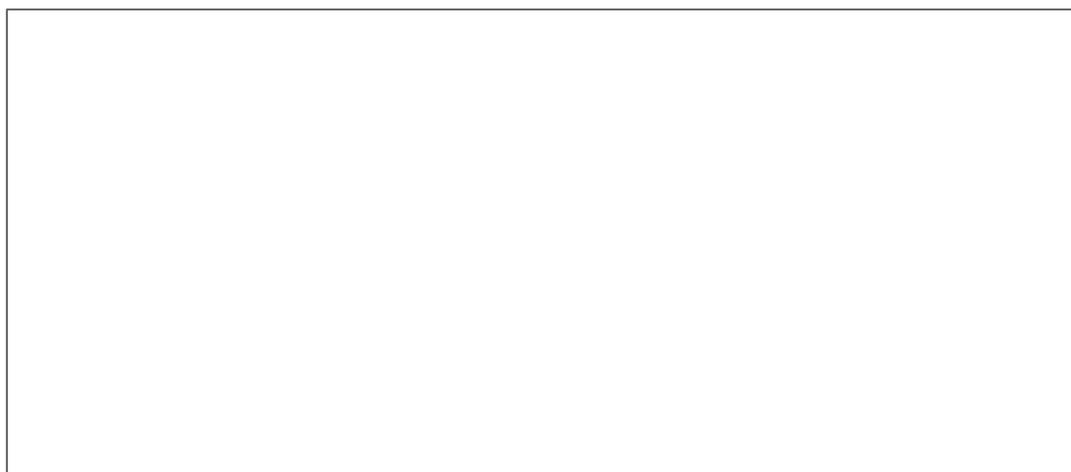
Refer to Excerpt 1 – from Mozart's *Symphony No. 41*.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Mozart, W. A. (1985). *Symphony C major/C-Dur/Ut majeur K 551 "Jupiter"* [3rd mvt, Menuetto/Trio. Allegretto]. Ernst Eulenburg, pp. 50–51. (Original work composed 1788)

- (a) (i) Name the movement from which this excerpt is drawn. (1 mark)

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

- (iii) In the space provided below, draw a detailed diagram reflecting the specific formal structure of this entire movement. (3 marks)



- (iv) Draw a circle around the specific section that this score excerpt is drawn from, directly onto your structural diagram above. (1 mark)

- (v) Name the compositional device evident as written from bars 1–7. (1 mark)

See next page

Refer to Excerpt 2 – from Tchaikovsky's *Symphony No.5*.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Tchaikovsky, P. I. (n.d.). *Symphonie V: E moll - E minor - Mi mineur, Op. 64*. Universal Edition, p. 126. (Original work composed 1888)

- (b) (i) Name the movement from which this excerpt is drawn. (1 mark)

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

- (iii) State the specific theme and the **two** instruments playing this theme from bar 9. (3 marks)

Theme: _____

Instruments playing: _____

- (iv) Identify **two** specific points regarding the significance of this theme in this work. (2 marks)

One: _____

Two: _____

- (v) Consider the score marking provided at bar 6 – *muta F in A, C in D*. Explain what is meant by this score direction and name the performer for whom the direction is provided. (2 marks)

Score direction meaning: _____

Performer: _____

Question 8 (continued)

- (c) Complete the table below. For each of the musical elements listed provide **two** characteristics that reflect the Romantic symphony, as it developed from the typical Classical symphony that preceded it. (6 marks)

Musical element	Romantic symphony characteristic
Form	
Rhythm/ tempo	
Harmony/ tonality	

This page has been left blank intentionally

See next page

Section Three: Theory and composition**30% (39 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**(11 marks)**

Refer to page 23 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Stravinsky, I. (1998). *Oedipus Rex*. In *Stravinsky: Oedipus Rex - Symphony of psalms (full orchestral score)*. Boosey & Hawkes, p. 162. (Original work composed 1926–1927)

- (a) The form of this work is a Fugue. Complete the table below, identifying the bar number and key of the first four statements of the theme. (4 marks)

Statement number	Bar number	Key
1		
2		
3		
4		

- (b) Give the meaning of the following symbols and terms located on the score. (2 marks)

Symbol/term	Meaning
<i>8</i> (bar 13)	
<i>ben cant.</i> (bar 23)	

- (c) At the following bar numbers, identify the intervals formed between the notes bracketed in the oboe part. (3 marks)

Brackets	Bar number	Interval
(i)	Bar 1	
(ii)	Bar 2	
(iii)	Bar 4	

- (d) Name the texture of the excerpt at the following bars. (2 marks)

Bar	Texture
1	
18	

Question 11: Theory

(11 marks)

(a) (i) Name the time signature of this excerpt. (1 mark)

(ii) Name the chord outlined by the opening four-note motif in the trumpet 1 and trumpet 2 parts. (1 mark)

(iii) Name the chord outlined by the first three notes of the trumpet 5 part. (1 mark)

(b) The excerpt is written for trumpets in B \flat . Write out the trumpet 5 part so that it can be played by a trombone. Include the appropriate clef, key signature, and accidentals in your answer. (4 marks)

(c) (i) Notate the following triads on the staff below in E \flat major. (3 marks)

Ic

IV

I

(ii) Name the cadence formed by the last two chords of part (c)(i). (1 mark)

This page has been left blank intentionally

See next page

Question 12: Composition

(17 marks)

Consider the following partially-complete piano score, with opening motif provided. Write your answers to the questions on page 25, directly onto the score below.

Bars 5–8 of the bass clef staff have been shaded intentionally.

Musical score for Piano in 4/4 time, bars 1-4. The treble clef staff contains a dotted quarter note followed by three eighth notes. The bass clef staff is empty.

Musical score for Piano, bars 3-4. Both the treble and bass clef staves are empty.

Musical score for Piano, bars 5-8. The treble clef staff is empty. The bass clef staff is shaded with diagonal lines from bar 5 to bar 8.

Musical score for Piano, bars 7-8. The treble clef staff is empty. The bass clef staff is shaded with diagonal lines from bar 7 to bar 8.

- (a) Continue the given motif to complete an eight-bar melody on the treble stave. Your completed melody should transform the given motif in at least three ways, using **three different** compositional devices.

Your melody should reflect the use of an imperfect cadence in bar 4 and demonstrate effective melodic contour.

Enter your melody directly onto the score on page 24 and list the three compositional devices you have used and their precise bar location in the table below. (6 marks)

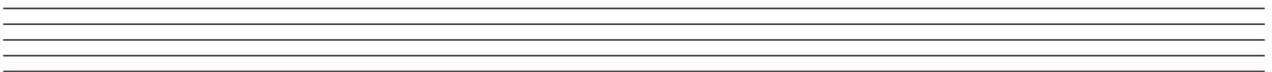
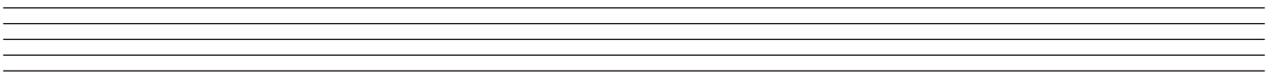
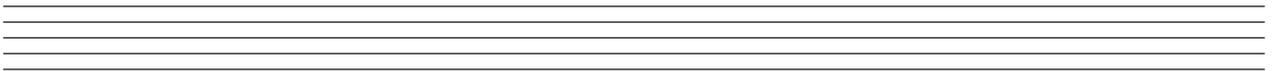
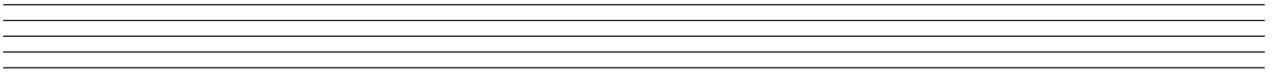
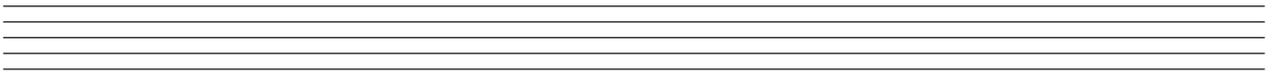
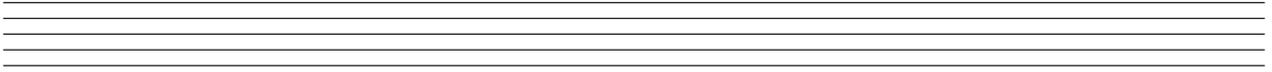
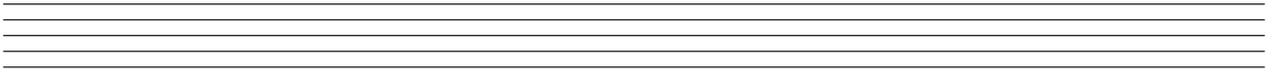
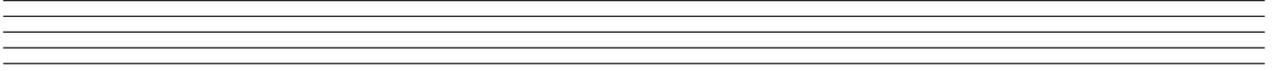
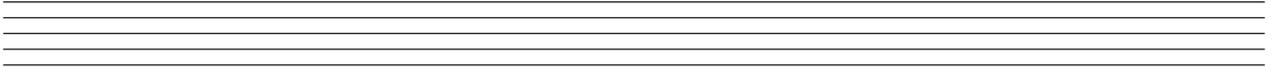
	Compositional device used	Bar location in score
One		
Two		
Three		

- (b) Complete a Roman numeral chord analysis for bars 1–8 directly beneath your score for the chord progression you have used. (3 marks)
- (c) For bars 1–4 only, write an Alberti bass accompaniment for your melody from part (a), employing inversions to create efficient left-hand movement and playability.

You should use at least one chord per bar, and employ an imperfect cadence for the cadence point in bar 4.

Write your left-hand accompaniment directly onto the bass stave on page 24. (8 marks)

Working manuscript – will not be marked



This document – apart from any third party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that it is not changed and that the School Curriculum and Standards Authority (the Authority) is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the Creative Commons [Attribution 4.0 International \(CC BY\)](https://creativecommons.org/licenses/by/4.0/) licence.

An *Acknowledgements variation* document is available on the Authority website.

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