



# **WESTERN ART MUSIC**

## **ATAR course examination 2022**

### **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% (61 Marks)

Question 1: Interval recognition

(7 marks)

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



Description		Marks
(i)	minor 2 <sup>nd</sup>	1
(ii)	perfect 8 <sup>ve</sup>	1
<b>Total</b>		<b>2</b>

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



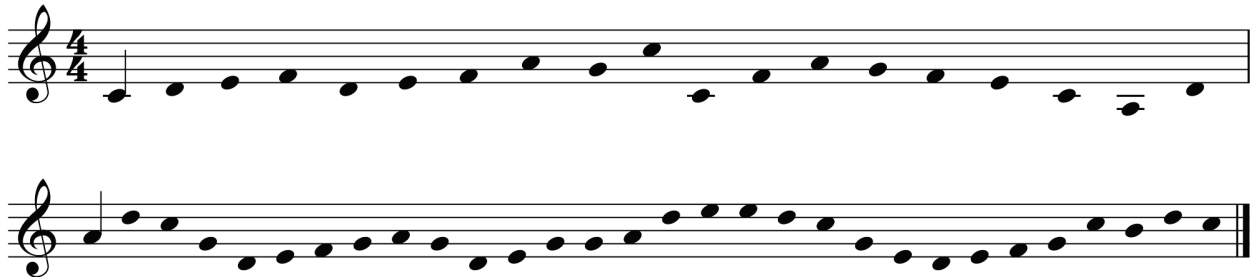
- (ii) Name the interval formed by these two notes. (1 mark)
- (iii) Circle the most appropriate term to describe the tonality of the opening of this excerpt. (1 mark)
- (iv) Circle the most appropriate description of the modulation that has taken place by the end of the audio excerpt. (1 mark)

Description		Marks
(i)	'F' and 'C' as notated above. One mark each note	1-2
(ii)	perfect 4 <sup>th</sup>	1
(iii)	major	1
(iv)	to dominant	1
<b>Total</b>		<b>5</b>

Question 2: Rhythmic dictation

(15 marks)

Listen to Track 3 and/or Track 4 and complete the following eight-bar dictation by providing bar lines, rhythm and ties as required to the given pitches. The correct rhythm for the first note of each phrase is provided. Alter noteheads as required to reflect the rhythm played.



Description	Marks
<b>Rhythm</b>	
47 note values correct	10
43–46 values correct	9
38–42 values correct	8
33–37 values correct	7
28–32 values correct	6
23–27 values correct	5
18–22 values correct	4
13–17 values correct	3
7–12 values correct	2
1–6 values correct	1
<b>Subtotal</b>	<b>10</b>
<b>Barlines</b>	
All bar lines correct	1
<b>Subtotal</b>	<b>1</b>
<b>Ties</b>	
Both ties added correctly	2
One tie added correctly	1
<b>Subtotal</b>	<b>2</b>
<b>Rhythmic grouping</b>	
All rhythmic grouping correct (for $\frac{4}{4}$ )	1
<b>Subtotal</b>	<b>1</b>
<b>Stem directions</b>	
All stem directions correct (according to grouping)	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>15</b>



Question 3: Discrepancies

(8 marks)

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.

Description	Marks
Simple quadruple time signature  (must be written on both treble and bass staves)	1
Dotted quaver and semiquaver (Bar 1, beat 3) 	1-2
C# accidental (Bar 2, beat 3, 3 <sup>rd</sup> semiquaver) 	1
C natural accidental (Bar 3, beat 3, quaver) 	1
1 <sup>st</sup> time bar and repeat sign (Bar 4)  (repeat sign must span/appear on both treble and bass staves)	1-2
2 <sup>nd</sup> time bar (Bar 5) 	1
<b>Total</b>	<b>8</b>

Question 4: Harmonic/chord progression

(8 marks)

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.*

Chord boxes for the first excerpt:

- (a)  $\frac{vi}{G\ minor}$
- (b)  $\frac{ii}{C\ minor}$
- (c)  $\frac{V7}{F7}$

Chord boxes for the second excerpt:

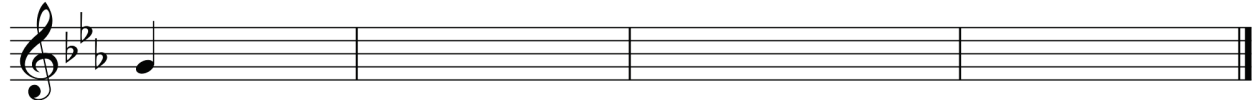
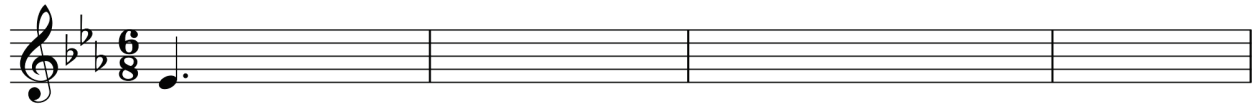
- (d)  $\frac{I}{B\flat}$
- (e)  $\frac{V}{F}$
- (f)  $\frac{ii}{C\ minor}$
- (g)  $\frac{V}{F}$
- (h)  $\frac{I}{B\flat}$

Description		Marks
(a)	vi or G minor	1
(b)	ii or C minor	1
(c)	V7 or F7	1
(d)	I or B $\flat$	1
(e)	V or F	1
(f)	ii or C minor	1
(g)	V or F	1
(h)	I or B $\flat$	1
<b>Total</b>		<b>8</b>

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.



Description	Marks
<b>Pitch</b>	
26 pitches correct	8
23–25 pitches correct	7
19–22 pitches correct	6
15–18 pitches correct	5
11–14 pitches correct	4
8–10 pitches correct	3
5–7 pitches correct	2
1–4 pitches correct	1
<b>Subtotal</b>	<b>8</b>
<b>Rhythm</b>	
All rhythm correct	2
1–4 errors	1
<b>Subtotal</b>	<b>2</b>
<b>Rhythmic grouping</b>	
All rhythmic grouping correct (for $\frac{6}{8}$ )	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>11</b>



## Question 6: Aural analysis

(12 marks)

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

Description	Marks
brass	1
polyphonic	1
<b>Total</b>	<b>2</b>

- (b) Circle the correct MM and identify the texture evident. (2 marks)

Description	Marks
103BPM	1
monophonic	1
<b>Total</b>	<b>2</b>

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

Description	Marks
<b><math>\frac{7}{4}</math></b>	1
homophonic	1
<b>Total</b>	<b>2</b>

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

Description	Marks
saxophone	1
homophonic	1
<b>Total</b>	<b>2</b>

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

Description	Marks
<b><math>\frac{4}{4}</math></b> (accept cut common)	1
polyphonic	1
<b>Total</b>	<b>2</b>

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

Description	Marks
perfect 5 <sup>th</sup>	1
homophonic	1
<b>Total</b>	<b>2</b>

## Section Two: Cultural and historical analysis

34% (49 Marks)

## Part A: Analysis

11% (12 Marks)

## Question 7

(12 Marks)

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

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

Description	Marks
Two	1
<b>Total</b>	<b>1</b>

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

Description	Marks
Slow tempo	1
<b>Total</b>	<b>1</b>

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

Description	Marks
Era: Classical	1
Any two of : <ul style="list-style-type: none"> <li>• double basses and cellos share line</li> <li>• use of French horn only in brass</li> <li>• double woodwinds evident</li> <li>• no percussion evident</li> <li>• strings dominant</li> </ul>	1–2
<b>Total</b>	<b>3</b>
Accept other relevant answers.	

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

Description	Marks
<i>Forzando</i> – strong/forceful accent (Need both parts to be awarded the mark)	1
turn – play the note above, the principal note, the note below and the principal note. (Need both parts to be awarded the mark)	1
<b>Total</b>	<b>2</b>



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

Description	Marks
<i>Adagio</i> (accept <i>Largo</i> )	1
<b>Total</b>	<b>1</b>

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

Description	Marks
imitation (accept sequential imitation)	1
repetition of melodic material in a different voice/instrument.	1
<b>Total</b>	<b>2</b>

- (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)

Description	Marks
Classical: Any one of: <ul style="list-style-type: none"> <li>• controlling basic shape/balance (timekeeper role)</li> <li>• the conductor was often the composer</li> <li>• the conductor was often an ensemble member</li> </ul>	1
Romantic: Any one of: <ul style="list-style-type: none"> <li>• the conductor became a stand-alone role separate to an instrumental player</li> <li>• to direct the more complex repertoire</li> <li>• to shape the stylistic intentions of the growing orchestra</li> </ul>	1
<b>Total</b>	<b>2</b>

## Part B: Short response

23% (37 Marks)

## Part B(i): Compulsory area of study

11% (22 Marks)

## Question 8

(22 marks)

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

Description	Marks
Three	1
<b>Total</b>	<b>1</b>

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

Description	Marks
Minuet and Trio	1
<b>Total</b>	<b>1</b>

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

A Minuet	B Trio	A Minuet
: A :  : B A <sup>1</sup> :	: C :  : D C <sup>1</sup> :	A B A <sup>1</sup>

Description	Marks
Specific detail for the three main sections accurately identified	3
Some detail for the three main sections mostly accurately identified	2
Some detail for the main sections identified with some errors evident and/or, the three main sections identified accurately (A-B-A or Minuet -Trio-Minuet)	1
<b>Total</b>	<b>3</b>

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

Description	Marks
circle identifies the   : D C <sup>1</sup> :   section	1
<b>Total</b>	<b>1</b>

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

Description	Marks
pedal point	1
<b>Total</b>	<b>1</b>

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

Description	Marks
Three	1
<b>Total</b>	<b>1</b>

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

Description	Marks
Scherzo/waltz/ternary	1
<b>Total</b>	<b>1</b>

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

Description	Marks
motto theme (accept fate)	1
clarinet bassoon	1–2
<b>Total</b>	<b>3</b>

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

Description	Marks
Any two of: <ul style="list-style-type: none"> <li>• it is a cyclic theme</li> <li>• it reoccurs in other movements</li> <li>• its presence in other movements thematically unifies the entire symphony</li> <li>• it appears in a transformed state throughout the work.</li> <li>• it is material from which other themes grow.</li> </ul>	1–2
<b>Total</b>	<b>2</b>

- (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)

Description	Marks
performer to change tunings (F to A, and C to D)	1
direction provided for timpanist	1
<b>Total</b>	<b>2</b>

**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)

Description	Marks
<b>Form</b>	
Any two of: <ul style="list-style-type: none"> <li>• expanded and treated freely</li> <li>• minuet and trio often replaced by scherzo</li> <li>• less clear structural division</li> <li>• movements sometimes played without a break between</li> <li>• introduction of additional themes</li> </ul>	1–2
<b>Rhythm/tempo</b>	
Any two of: <ul style="list-style-type: none"> <li>• greater rhythmic variety employed</li> <li>• increased use of rubato</li> <li>• tempo changes within movements</li> <li>• more frequent syncopation</li> </ul>	1–2
<b>Harmony/tonality</b>	
Any two of: <ul style="list-style-type: none"> <li>• tonal centres not as clear</li> <li>• frequent modulations</li> <li>• increasing dissonance</li> <li>• cadence points extended or disguised</li> <li>• modulations to more distant keys</li> <li>• complex chords with added chromaticism</li> </ul>	1–2
<b>Total</b>	<b>6</b>

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

12% (15 Marks)

## Question 9

(15 marks)

- (a) Discuss the use of form and structure in **one** of your designated works. Provide specific examples of the application of form and structure drawn from your chosen designated work. (7 marks)

Description	Marks
<b>Use of form and structure</b>	
Discusses the use of form and structure with specific detail	4
Describes the use of form and structure with some detail	3
Describes form and structure however lacks specificity and/or contains some inaccuracies	2
Provides some limited description of form and structure	1
<b>Subtotal</b>	<b>4</b>
<b>Reference to designated work</b>	
Makes specific, accurate supporting reference to designated work	3
Makes some accurate supporting reference to designated work	2
Makes limited or generally inaccurate reference to designated work	1
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>7</b>

- (b) 'Music, I feel, must be emotional first and intellectual second.'

Consider the statement above. Referring to the composer(s)/performer(s) of **one** of your designated works, discuss the extent to which their music reflects the sentiment of this statement. Make specific reference to the designated work in support of your argument. (8 marks)

Description	Marks
<b>Discuss the extent to which the music of the composer(s)/performer(s) reflects the sentiment of this statement.</b>	
Discusses how the composer(s)/performer(s) music reflects the sentiment of the statement	5
Describes in some detail how the composer(s)/performer(s) music reflects the sentiment of the statement	4
Provides some relevant and accurate points as to how the composer(s)/performer(s) music reflects the sentiment of the statement	3
Makes general comment on how the composer(s)/performer(s) music reflects the sentiment of the statement, with some inaccuracy evident	2
Makes superficial and/or mostly inaccurate comments about how the composer(s)/performer(s) music reflects the sentiment of the statement	1
<b>Subtotal</b>	<b>5</b>
<b>Reference to one designated work</b>	
Makes specific, accurate 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
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>8</b>
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% (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.

- (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)

Description	Marks
Bar 1 – C minor Bar 6 – G minor Bar 13 – C minor Bar 18 – G minor (Needs both bar and key to be awarded each mark)	1–4
<b>Total</b>	<b>4</b>

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

Description	Marks
play one octave higher than written	1
in a smooth singing style	1
<b>Total</b>	<b>2</b>

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

Description	Marks
(i) major 6 <sup>th</sup>	1
(ii) minor 7 <sup>th</sup>	1
(iii) major 7 <sup>th</sup>	1
<b>Total</b>	<b>3</b>

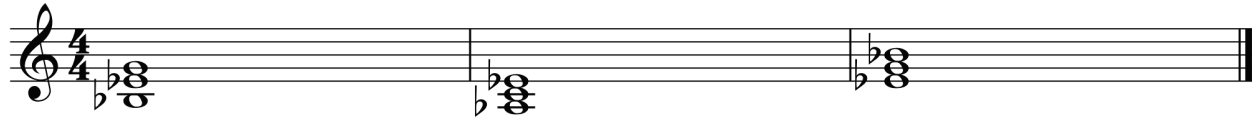
- (d) Name the texture of the excerpt at the following bars. (2 marks)

Description	Marks
Bar 1 – monophonic	1
Bar 18 – polyphonic	1
<b>Total</b>	<b>2</b>



Question 11 (continued)

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



Ic

IV

I

Description	Marks
1 mark per correct chord (accept either accidentals or key signature if correct, and accept any octave)	1–3
<b>Total</b>	<b>3</b>

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

Description	Marks
plagal	1
<b>Total</b>	<b>1</b>



**Question 12: Composition****(17 marks)**

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

- (a) Continue the given motif to complete an eight-bar melody on the treble staff. 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)

Description	Marks
<b>Use of compositional devices</b>	
Transforms motif using three clearly identified compositional devices.	3
Transforms motif using two clearly identified compositional devices.	2
Transforms motif using one clearly identified compositional device, or identifies three compositional devices but does not accurately apply them in the composition.	1
<b>Subtotal</b>	<b>3</b>
<b>Melody reflects cadence</b>	
The melodic notes used in bar 4 reflect the use of an imperfect cadence	1
<b>Subtotal</b>	<b>1</b>
<b>Melodic contour</b>	
The completed melody demonstrates effective melodic contour	2
The melody demonstrates adequate melodic contour	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>6</b>

**Question 12** (continued)

- (b) Complete a Roman numeral chord analysis for bars 1–8 directly beneath your score, for the chord progression you have used. (3 marks)

Description	Marks
<b>Roman numeral chord analysis</b>	
Fully accurate Roman numeral analysis provided for the melody	3
Mostly accurate Roman numeral analysis provided for the melody	2
Roman numeral chord analysis is completed with many errors noted, or an accurate, partially completed Roman numeral analysis is provided	1
<b>Total</b>	<b>3</b>

- (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)

Description	Marks
<b>Chord progression</b>	
Effective, well-constructed and realised chord progression matched harmonically to the melodic line	3
Well-constructed and realised chord progression mostly matched harmonically to the melodic line	2
Chord progression is somewhat matched harmonically to the melodic line, with many errors noted	1
<b>Subtotal</b>	<b>3</b>
<b>Chord selections and cadence point</b>	
Uses as at least one chord per bar	1
Accurate chords selected for imperfect cadence	1
<b>Subtotal</b>	<b>2</b>
<b>Alberti bass accompaniment</b>	
Excellent use of Alberti bass, accurately using inversions to create efficient left-hand movement/playability	3
Adequate use of Alberti bass including inversions, with some inaccuracy noted	2
Use of Alberti bass with some errors evident and/or no use of inversions	1
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>8</b>

## ACKNOWLEDGEMENTS

**Question 9(b)**      Quote from Maurice Ravel.

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