



# **WESTERN ART MUSIC**

## **ATAR course examination 2023**

### **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

(2 marks)

There are two prominent, recurring melodic intervals that form the accompaniment to the voice. One is located in the bass part and one in the synthesiser part. Name the **two** intervals.

| Description                         | Marks    |
|-------------------------------------|----------|
| major 2 <sup>nd</sup> (bass)        | 1        |
| minor 2 <sup>nd</sup> (synthesiser) | 1        |
| <b>Total</b>                        | <b>2</b> |

## Question 2: Recognition of tonality and modulation

(4 marks)

For each of the following excerpts, circle the **tonality** at the beginning of the track, and the **modulation** that is evident by the end of the track.

| Description                   | Marks    |
|-------------------------------|----------|
| minor – to the relative major | 1–2      |
| major – no modulation         | 1–2      |
| <b>Total</b>                  | <b>4</b> |

Question 3: Rhythmic dictation

(12 marks)

Listen to Track 4 **and/or** Track 5 and complete the following eight-bar dictation by providing bar lines, rhythm and tie(s) 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>                                       |           |
| 35 values correct                                   | 8         |
| 31–34 values correct                                | 7         |
| 27–30 values correct                                | 6         |
| 23–26 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>8</b>  |
| <b>Bar lines</b>                                    |           |
| all bar lines correct                               | 1         |
| <b>Subtotal</b>                                     | <b>1</b>  |
| <b>Ties</b>   |           |
| one tie added correctly                             | 1         |
| <b>Subtotal</b>                                     | <b>1</b>  |
| <b>Rhythmic grouping</b>                            |           |
| all rhythmic grouping correct (for $\frac{6}{8}$ )  | 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>12</b> |

Question 4: Discrepancies

(7 marks)

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

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

- the correct time signature is missing
- there are three pitch errors
- there are rhythm errors affecting two beats
- there is one tie missing

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

The first note is correct.

Moderate

| Description  | Marks    |
|--|----------|
| simple quadruple time signature<br>  | 1        |
| C# accidental (Bar 1, beat 3, 4 <sup>th</sup> semiquaver)<br>  | 1        |
| tie (Bar 2, between beat 3-4 <sup>th</sup> semiquaver and beat 4 – 1 <sup>st</sup> semiquaver)<br>         | 1        |
| E $\flat$ accidental (Bar 2, beat 4 – 2 <sup>nd</sup> semiquaver)<br>                                      | 1        |
| F# accidental (Bar 2, beat 4 – 4 <sup>th</sup> semiquaver)<br>   | 1        |
| dotted quaver and semiquaver (Bar 3, beat 3)<br>   | 1        |
| semiquaver beam between B $\flat$ and G (Bar 4, Beat 4 (1 <sup>st</sup> and 2 <sup>nd</sup> noteheads)<br> | 1        |
| <b>Total</b>   | <b>7</b> |

**Question 5: Harmonic/chord progression****(9 marks)**

Identify the **nine** chords heard in the accompaniment part of this excerpt, indicated by boxes labelled (a) to (i) below the score.

Use Roman numerals **or** chord names in A major.

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

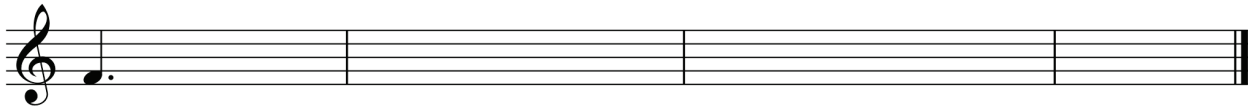
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| Description        | Marks    |
|--------------------|----------|
| Chord              |          |
| (a) V or E major   | 1        |
| (b) vi or F# minor | 1        |
| (c) IV or D major  | 1        |
| (d) IV or D major  | 1        |
| (e) I or A major   | 1        |
| (f) V or E major   | 1        |
| (g) ii or B minor  | 1        |
| (h) vi or F# minor | 1        |
| (i) IV or D major  | 1        |
| <b>Total</b>       | <b>9</b> |

Question 6: Melodic dictation

(11 marks)

Listen to Track 8 **and/or** Track 9 and complete the following eight-bar dictation by providing the pitch and rhythm. The correct first note of each phrase is given.



| Description  | Marks     |
|--|-----------|
| <b>Pitch</b>                                       |           |
| 27 pitches correct                                 | 8         |
| 24–26 pitches correct                              | 7         |
| 20–23 pitches correct                              | 6         |
| 16–19 pitches correct                              | 5         |
| 12–15 pitches correct                              | 4         |
| 8–11 pitches correct                               | 3         |
| 4–7 pitches correct                                | 2         |
| 1–3 pitches correct                                | 1         |
| <b>Subtotal</b>                                    | <b>8</b>  |
| <b>Rhythm</b>                                      |           |
| all rhythm correct                                 | 2         |
| 1–4 rhythm errors                                  | 1         |
| <b>Subtotal</b>                                    | <b>2</b>  |
| <b>Rhythmic grouping</b>                           |           |
| all rhythmic grouping correct (for $\frac{3}{4}$ ) | 1         |
| <b>Subtotal</b>                                    | <b>1</b>  |
| <b>Total</b>                                       | <b>11</b> |



## Question 7: Aural analysis

(12 marks)

- (a) Name the **three** instruments playing and provide a term that describes accurately the way the tempo is being performed. (4 marks)

| Description                  | Marks    |
|------------------------------|----------|
| double bass, guitar, trumpet | 1–3      |
| rubato                       | 1        |
| <b>Total</b>                 | <b>4</b> |

- (b) Identify the texture evident in this excerpt, and the tonality of the final chord. (2 marks)

| Description            | Marks    |
|------------------------|----------|
| polyphonic/multi-voice | 1        |
| minor                  | 1        |
| <b>Total</b>           | <b>2</b> |

- (c) Name the **two** time signatures used interchangeably in this excerpt. (2 marks)

| Description   | Marks    |
|---------------|----------|
| $\frac{6}{8}$ | 1        |
| $\frac{3}{8}$ | 1        |
| <b>Total</b>  | <b>2</b> |

- (d) Identify the **two** instrument families evident. (2 marks)

| Description  | Marks    |
|--------------|----------|
| woodwind     | 1        |
| string       | 1        |
| <b>Total</b> | <b>2</b> |

- (e) Identify the time signature and name the compositional device evident in the bass line. (2 marks)

| Description   | Marks    |
|---------------|----------|
| $\frac{7}{8}$ | 1        |
| ostinato/riff | 1        |
| <b>Total</b>  | <b>2</b> |

## Section Two: Cultural and historical analysis

34% (50 Marks)

## Part A: Analysis

11% (11 Marks)

## Question 8

(11 marks)

Refer to pages 14–21 of the Score booklet to answer this question.

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

| Description  | Marks    |
|--------------|----------|
| 3rd movement | 1        |
| <b>Total</b> | <b>1</b> |

- (ii) Name
- one**
- distinct point to support your choice of movement. (1 mark)

| Description  | Marks    |
|--|----------|
| Any one of   |          |
| <ul style="list-style-type: none"> <li>• metre – time signature triple metre</li> <li>• use of <i>scherzando giacasa</i> in tempo marking</li> </ul> | 1        |
| <b>Total</b>   | <b>1</b> |

- (iii) From your knowledge of the genre, state a likely form for the movement identified in part (a)(i). (1 mark)

| Description                | Marks    |
|----------------------------|----------|
| Scherzo (Scherzo and Trio) | 1        |
| <b>Total</b>               | <b>1</b> |

- (b) (i) Name the era that this excerpt is most likely to represent. (1 mark)

| Description  | Marks    |
|--------------|----------|
| Romantic     | 1        |
| <b>Total</b> | <b>1</b> |

- (ii) Referring to the use of melody, outline
- one**
- reason to justify your answer. (1 mark)

| Description  | Marks    |
|--|----------|
| Any one of   |          |
| <ul style="list-style-type: none"> <li>• main melody is distributed between instrumental families and is not dominated by the strings</li> <li>• use of chromaticism evident in melodic line</li> <li>• longer melodies</li> <li>• consists of some irregular phrases</li> </ul> | 1        |
| <b>Total</b>   | <b>1</b> |
| Accept other relevant answers.   |          |




- (c) Name the key of the opening of the excerpt. (1 mark)

| Description  |  | Marks    |
|--------------|--|----------|
| C minor      |  | 1        |
| <b>Total</b> |  | <b>1</b> |

- (d) Complete the table below by naming the compositional devices evident at the following score locations. (2 marks)

| Description  |                   |                      | Marks    |
|--------------|-------------------|----------------------|----------|
| Bar number   | Instrument family | Compositional device |          |
| 33–38        | woodwinds         | imitation            | 1        |
| 47–48        | strings           | sequence             | 1        |
| <b>Total</b> |                   |                      | <b>2</b> |

- (e) Outline what is meant by the score directions at the following score locations. (3 marks)

| Description  |  |   | Marks    |
|--------------|--|---|----------|
| Bar number   | Score direction  | Explanation of score direction                    |          |
| 20           | arco   | to play with the bow                              | 1        |
| 42           | ♯ (i.e.  ) | double sharp - to raise the note by two semitones | 1        |
| 90           | a2   | both players to play the line                     | 1        |
| <b>Total</b> |  |   | <b>3</b> |

## Part B: Short response

23% (39 Marks)

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

11% (24 Marks)

## Question 9

(24 marks)

- (a) (i) Given that this movement is in sonata form, name the specific section within the movement that this excerpt represents. (1 mark)

| Description  |  | Marks    |
|--------------|--|----------|
| exposition   |  | 1        |
| <b>Total</b> |  | <b>1</b> |

- (ii) Describe how the violins would play bars 6–7. (1 mark)

| Description                               |  | Mark     |
|---|--|----------|
| violins subdivide evenly into semiquavers |  | 1        |
| <b>Total</b>                              |  | <b>1</b> |

- (iii) Identify the cadence reached by bar 12. (1 mark)

| Description  |  | Marks    |
|--------------|--|----------|
| imperfect    |  | 1        |
| <b>Total</b> |  | <b>1</b> |

- (iv) Complete the table by identifying the key and the melodic material evident at the score locations provided. (4 marks)

| Description                   |         |  | Marks    |
|-------------------------------|---------|--|----------|
| Instrument and score location | Key     | Melodic material                         |          |
| Bars 13–16, Flute             | C major | countermelody to theme 1/P1 (accept P1c) | 1–2      |
| Bars 45–47, Violin 1          | G major | theme 2 (accept S1)                      | 1–2      |
| <b>Total</b>                  |         |  | <b>4</b> |

- (v) Identify **two** different compositional devices evident between bars 28–35, stating an instrument that plays the device. (2 marks)

| Description  |                                    | Marks    |
|--|------------------------------------|----------|
| Compositional device evident                       | Instrument playing that device     |          |
| sequence   | bassoon/violins/cello              | 1        |
| pedal/pedal point                                  | bass/viola/timpani/horn/oboe/flute | 1        |
| Both related aspects required to receive each mark |                                    |          |
| <b>Total</b>                                       |                                    | <b>2</b> |

- (vi) Name the chord evident at bar 44 and state the function of this chord at this point of the movement. (2 marks)

| Description                        | Marks    |
|------------------------------------|----------|
| D major                            | 1        |
| it is the dominant of the dominant | 1        |
| <b>Total</b>                       | <b>2</b> |

- (b) (i) Given that this movement is in sonata form, name the specific section within the movement that this excerpt represents. (1 mark)

| Description  | Marks    |
|--------------|----------|
| development  | 1        |
| <b>Total</b> | <b>1</b> |

- (ii) Name the instrument that makes its first entry at bar 31. (1 mark)

| Description  | Marks    |
|--------------|----------|
| tuba         | 1        |
| <b>Total</b> | <b>1</b> |

- (iii) Identify the theme evident at the following score locations. (2 marks)

| Description                   |                         | Marks    |
|-------------------------------|-------------------------|----------|
| Score location and instrument | Theme                   |          |
| Any one of                    |                         |          |
| Bars 13–14, Viola             | 1 <sup>st</sup> subject | 1        |
| Bars 25–27, Clarinet          | 2 <sup>nd</sup> subject | 1        |
| <b>Total</b>                  |                         | <b>2</b> |

- (iv) Identify the key and the first chord (using a Roman numeral) at bar 42. (2 marks)

| Description  | Marks    |
|--------------|----------|
| A major      | 1        |
| Ib           | 1        |
| <b>Total</b> | <b>2</b> |

- (v) Outline **two** specific points regarding the significance of the thematic material of the slow introduction to the first movement (the motto theme). (2 marks)

| Description                                  | Marks    |
|--|----------|
| it recurs in all movements of the symphony   | 1        |
| it is the theme from which other themes grow | 1        |
| <b>Total</b>                                 | <b>2</b> |

- (vi) Identify the scale the motto theme is based on. (1 mark)

| Description                | Marks    |
|----------------------------|----------|
| natural minor/aeolian mode | 1        |
| <b>Total</b>               | <b>1</b> |

**Question 9** (continued)

- (c) Complete the table below. For each of the elements of music listed, state a specific example drawn from the first movement of each of your symphony designated works, that is reflective of the time period the work was written in. (4 marks)

| Description                                    |   |   | Marks    |
|--|---|---|----------|
| Element of music                               | Mozart  | Tchaikovsky   |          |
| Rhythm   | <ul style="list-style-type: none"> <li>constant rhythms for the most part – crotchets/quavers/semiquavers, although some use of fermata</li> </ul>  | <ul style="list-style-type: none"> <li>complex rhythms – heavy use of syncopation</li> <li>use of pause/silence for effect</li> </ul>   | 1–2      |
| Key relationships of thematic material (pitch) | <ul style="list-style-type: none"> <li>predominately maintains tonic/dominant key relationships within movement (1<sup>st</sup> subject C major, 2<sup>nd</sup> subject G major)</li> </ul> | <ul style="list-style-type: none"> <li>the relationship between the two main keys is a major 2 rather than traditional dominant (1<sup>st</sup> subject E minor, 2<sup>nd</sup> subject D major)</li> </ul> | 1–2      |
| <b>Total</b>                                   |   |   | <b>4</b> |
| Accept other relevant answers.                 |   |   |          |

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

12% (15 Marks)

## Question 10

(15 marks)

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

| Description   | Marks    |
|---|----------|
| <b>Use of instrumentation/orchestration</b>   |          |
| Discusses the use of instrumentation/orchestration with specific detail                               | 4        |
| Discusses the use of instrumentation/orchestration with some detail                                   | 3        |
| Describes instrumentation/orchestration; however, lacks specificity and/or contains some inaccuracies | 2        |
| Provides some limited description about instrumentation/orchestration                                 | 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)

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- Discuss the extent to which **one** of your designated works represents musical evolution and transformation. (8 marks)

| Description   | Marks    |
|---|----------|
| <b>Discuss the extent to which the designated work represents musical evolution and transformation</b>  |          |
| Discusses the extent to which the designated work represents musical evolution and transformation   | 5        |
| Describes in some detail the extent to which the designated work represents musical evolution and transformation                                  | 4        |
| Provides some relevant and accurate points as to the extent to which the designated work represents musical evolution and transformation          | 3        |
| Makes general comments on the extent to which the designated work represents musical evolution and transformation                                 | 2        |
| Makes superficial and/or mostly inaccurate comments about the extent to which the designated work represents musical evolution and transformation | 1        |
| <b>Subtotal</b>   | <b>5</b> |
| <b>Reference to one designated work</b>   |          |
| 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        |
| <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% (34 Marks)

## Question 11: Visual score analysis

(9 marks)

Refer to pages 28–29 of the Score booklet to answer this question.

- (a) Describe what is meant by the following terms/symbols used in the score. (3 marks)

| Description   |   | Marks    |
|---|---|----------|
| <i>sempre staccato</i><br>(Bar 1)   | always short and detached, or separated, from each other                          | 1        |
| <br>(Bar 23) | the tempo of the crotchet is now the same tempo of the dotted crotchet previously | 1        |
| <i>dim.</i><br>(Bar 25)   | gradually getting softer  | 1        |
| <b>Total</b>  |   | <b>3</b> |

- (b) Identify the compositional devices used in the following locations. (2 marks)

| Description           |           | Marks    |
|-----------------------|-----------|----------|
| Bars 3–5 – part 1     | sequence  | 1        |
| Bar 8 – parts 1 and 2 | imitation | 1        |
| <b>Total</b>          |           | <b>2</b> |

- (c) Two time signatures are used in this excerpt, but have been removed from the score. Identify the
- two**
- time signatures. (2 marks)

| Description      |                | Marks    |
|------------------|----------------|----------|
| Time signature 1 | $\frac{4}{4}$  | 1        |
| Time signature 2 | $\frac{12}{8}$ | 1        |
| <b>Total</b>     |                | <b>2</b> |

- (d) Identify the intervals formed by the bracketed notes in the following locations. (2 marks)

| Description            |                         | Marks    |
|------------------------|-------------------------|----------|
| Bar 13 – parts 1 and 2 | Perfect 4 <sup>th</sup> | 1        |
| Bar 21 – parts 2 and 3 | unison                  | 1        |
| <b>Total</b>           |                         | <b>2</b> |

Question 12: Theory

(11 marks)

Consider the following musical excerpt.

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

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

| Description  | Marks    |
|--------------|----------|
| 9/8          | 1        |
| <b>Total</b> | <b>1</b> |

- (ii) The Clarinet 1 part contains three rhythmic grouping errors. Rewrite the Clarinet 1 part with correct grouping. (3 marks)

| Description  | Marks    |
|--------------|----------|
| Bar 1        | 1        |
| Bar 2        | 1        |
| Bar 3        | 1        |
| <b>Total</b> | <b>3</b> |

- (b) Write out the Clarinet 2 part so that it can be played one octave lower by a tenor saxophone. Include the appropriate clef and key signature in your answer. (3 marks)

| Description                              | Marks    |
|--|----------|
| clef and key signature correct (C major) | 1        |
| All pitches correct                      | 1        |
| All accidentals correct                  | 1        |
| <b>Total</b>                             | <b>3</b> |

Question 12 (continued)

- (c) (i) Notate the following triads on the staff below in A major. In your answer, use accidentals where required. (3 marks)



Ib

V

vi

| Description  | Marks    |
|--|----------|
| one mark per correct chord<br>accept correct alternate voicings or noteheads | 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    |
|--------------|----------|
| interrupted  | 1        |
| <b>Total</b> | <b>1</b> |



**Question 13: Composition****(14 marks)**

(a) Continue the chord progression provided by writing Roman numerals above the top staff. Complete the progression by using:

- harmony that suits the given melodic line
- at least one chord per bar
- appropriate chord inversions.

**(5 marks)**

| <b>Description</b>  | <b>Marks</b> |
|---|--------------|
| <b>Harmony</b>  |              |
| Progression effectively utilises appropriate harmonic progressions and employs appropriate chord inversions, implied by the melody line | 3            |
| Progression utilises appropriate harmonic progressions implied by the melody line, using root movement                                  | 2            |
| Progression utilises some appropriate harmonic progressions implied by the melody line, with inconsistencies noted                      | 1            |
| <b>Subtotal</b>   | <b>3</b>     |
| <b>Chord progression</b>  |              |
| Completes a chord progression using a minimum of one chord per bar  | 1            |
| <b>Subtotal</b>   | <b>1</b>     |
| <b>Chord symbols</b>  |              |
| Uses correct Roman numeral nomenclature (upper case/lower case), notated above the top staff  | 1            |
| <b>Subtotal</b>   | <b>1</b>     |
| <b>Total</b>  | <b>5</b>     |

**Question 13** (continued)

(b) Compose an accompaniment to realise effectively your chord progression. Complete your composition by:

- continuing the violoncello part to create a bass line that reflects your chords
- adding ostinato patterns in the violin 2 and viola parts, ensuring that the pitch of both parts stay between the violin 1 and the violoncello. (9 marks)

| Description   | Marks    |
|---|----------|
| <b>Violoncello part</b>   |          |
| Violoncello part effectively outlines the chord progression root movement   | 2        |
| Violoncello part somewhat outlines the chord progression root movement  | 1        |
| <b>Subtotal</b>   | <b>2</b> |
| <b>Violin 2 and Viola part-writing</b>  |          |
| Both the violin 2 and viola parts are complete and have employed ostinato   | 2        |
| Either the violin 2 or the viola part are complete and have employed ostinato   | 1        |
| <b>Subtotal</b>   | <b>2</b> |
| <b>Instrumental ranges</b>  |          |
| Violin 2 and viola parts stay between the violin 1 and violoncello, with all parts written in a playable range                                      | 1        |
| <b>Subtotal</b>   | <b>1</b> |
| <b>Accompaniment part-writing reflects the chord progression</b>  |          |
| Accompaniment part-writing is effective, clearly reflects the chord progression and consistently utilises effective voice-leading and passing notes | 4        |
| Accompaniment part-writing reflects the chord progression with some use of effective voice-leading and/or passing notes                             | 3        |
| Accompaniment part-writing mostly reflects the chord progression with some evidence of suitable voice-leading and/or passing notes                  | 2        |
| Accompaniment part-writing somewhat outlines chord progression, with many errors/inconsistencies  | 1        |
| <b>Subtotal</b>   | <b>4</b> |
| <b>Total</b>  | <b>9</b> |

## ACKNOWLEDGEMENTS

### Section One

**Question 4** Score: Gordy, B., Perren, F., Mizell, A., & Richards, D. (1969). *I Want you Back*.

**Question 5** Score: Pasek, B., & Paul, J. (2017). *Never Enough (Reprise)*.

### Section Two

**Question 10(b)** Berio, L. (n.d.). [Quote about things not getting better or worse]. Retrieved July, 2023, from <https://www.azquotes.com/quote/877578>

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