



WESTERN ART MUSIC

ATAR course examination 2021

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% (54 Marks)

Question 1: Interval recognition

(5 marks)

(a) Name the **two** intervals indicated on the staff below.

(2 marks)

Description	Marks
(i) perfect 5 th	1
(ii) major 3 rd	1
Total	2

(b) (i) Name the interval created between the first two notes of the vocal line. (1 mark)

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

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

Description	Marks
(i) major 3 rd	1
(ii) major	1
(iii) to dominant	1
Total	3

Question 2: Rhythmic dictation

(11 marks)

Listen to Track 3 **and/or** Track 4 and complete the following four-bar dictation by providing bar lines, rhythm and rests as required to the given pitches. The correct rhythm for the first note of each phrase is provided.

* Denotes a rest

Description	Marks
Rhythm	
32 values (notes and rests) correct	8
30–31 values correct	7
25–29 values correct	6
20–24 values correct	5
15–19 values correct	4
10–14 values correct	3
5–9 values correct	2
1–4 values correct	1
Subtotal	8
Barlines	
All bar lines correct	1
Subtotal	1
Rhythmic grouping	
All rhythmic grouping correct (for $\frac{4}{4}$)	1
Subtotal	1
Stem directions	
All stem directions correct (according to grouping)	1
Subtotal	1
Total	11

* Denotes a rest

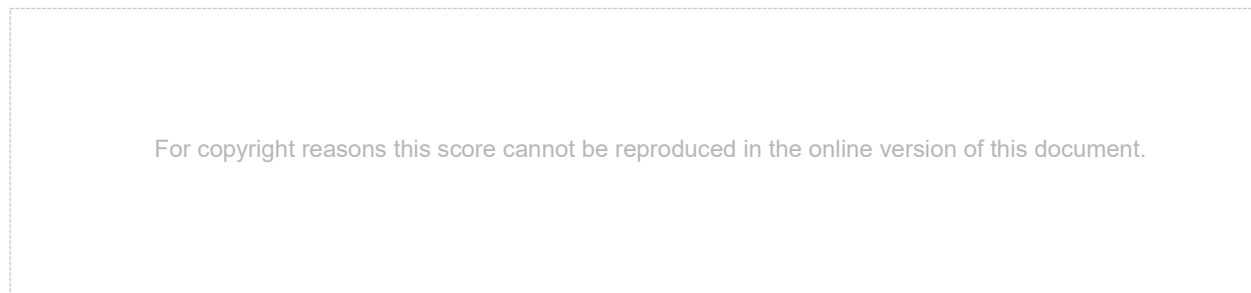
Question 3: Discrepancies**(6 marks)**







Listen to the big band excerpt and consider the corresponding Trumpet 1 score below.

There are **six** errors in the Trumpet 1 score provided, as follows:

- the correct time signature is missing
- the correct key signature is missing
- there is one tie missing
- there is one pitch error
- there are two rhythm errors affecting two note heads and two beats.

Write the required changes directly onto the score below to reflect how it is being played.
The first note is correct.



Description	Marks
Simple quadruple time signature 	1
F major key signature 	1
Tie (Bar 2, beat 2-3) 	1
G# (Bar 5, beat 2) 	1
Quaver (Bar 1, beat 3) 	1
Dotted crotchet (Bar 1, beat 3-4) 	1
Total	6

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 F Major.

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

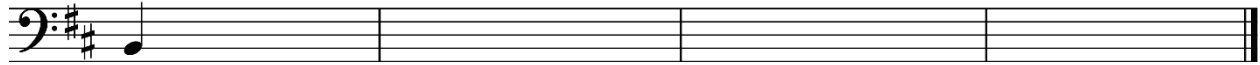
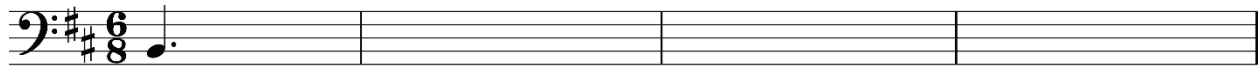
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Description	Marks
(a) V or C	1
(b) V7 or C7	1
(c) I or F	1
(d) IV or B \flat	1
(e) I or F	1
(f) V or C	1
(g) I or F	1
Total	7

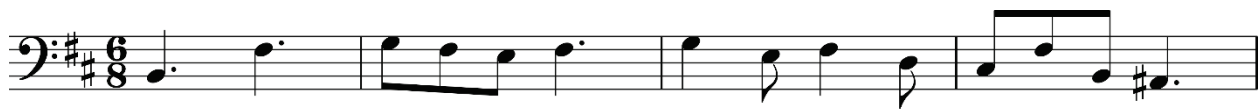
Question 5: Melodic dictation

(13 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
Pitch	
33 pitches correct	10
29–32 pitches correct	9
25–28 pitches correct	8
21–24 pitches correct	7
17–20 pitches correct	6
13–16 pitches correct	5
10–12 pitches correct	4
7–9 pitches correct	3
4–6 pitches correct	2
1–3 pitches correct	1
Subtotal	10
Rhythm	
All rhythm correct	2
1–4 errors	1
Subtotal	2
Rhythmic grouping	
All rhythmic grouping correct (for $\frac{6}{8}$)	1
Subtotal	1
Total	13



Question 6: Aural analysis

(12 marks)

- (a) Identify the
- two**
- time signatures and the texture evident. (3 marks)

Description	Marks
$\frac{7}{8}$ and $\frac{4}{4}$	1-2
homophonic	1
Total	3

- (b) Identify the time signature and compositional device evident. (2 marks)

Description	Marks
$\frac{12}{8}$ (accept $\frac{4}{4}$)	1
ostinato/riff (accept pedal point)	1
Total	2

- (c) Identify the time signature and name the
- two**
- instrument families playing the ostinato. (3 marks)

Description	Marks
$\frac{5}{4}$	1
percussion and string	1-2
Total	3

- (d) Identify the time signature and name the wind instrument featured as soloist. (2 marks)

Description	Marks
$\frac{7}{4}$	1
saxophone	1
Total	2

- (e) Identify the time signature and name the melodic instrument featured along with the bass and drums. (2 marks)

Description	Marks
$\frac{4}{4}$	1
trombone	1
Total	2

End of Section One

Section Two: Cultural and historical analysis

34% (48 Marks)

Part A: Analysis

11% (16 Marks)

Question 7

(16 marks)

Refer to pages 17–28 of the Score booklet to answer this question.

- (a) (i) Identify the movement and form represented in this symphony excerpt. (2 marks)

Description	Marks
3 rd movement	1
scherzo and trio	1
Total	2

- (ii) Provide
- one**
- distinct point for each of tempo and metre to support your choice of form. (2 marks)

Description	Marks
<ul style="list-style-type: none"> tempo – fast metre – $\frac{3}{4}$ Time signature (accept triple metre) 	1–2
Total	2

- (b) Identify the era in which this excerpt was probably composed. With reference to instrumentation, provide
- two**
- reasons to justify your choice. (3 marks)

Description	Marks
era: classical	1
instrumentation reason:	
Any two of:	
<ul style="list-style-type: none"> a heavy reliance on strings, wind instruments used for tone colour limited brass timpani only percussion being used 	1–2
Total	3
Accept other answers	

- (c) Name the
- three**
- wind instruments, in score order, that play from bars 29–32. (3 marks)

Description	Marks
flute oboe bassoon (score order must be correct to get each mark)	1–3
Total	3

- (d) (i) Name the specific compositional device evident in the bass part between bars 77 and 88. (1 mark)

Description	Marks
dominant pedal note	1
Total	1

- (ii) State the function of this compositional device. (1 mark)

Description	Marks
Any one of: <ul style="list-style-type: none"> • to provide harmonic foundation • builds tension before return to tonic 	1
Total	1

- (e) State the rhythmic effect of the *sf* in bars 119–121. (1 mark)

Description	Marks
it provides a feeling of syncopation by moving the emphasis onto the second beat of the bar.	1
Total	1

- (f) Name the playing technique used in the violins in bar 186. (1 mark)

Description	Marks
triple stopping	1
Total	1

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

Description	Marks
<i>sempre staccato e pp</i> (bars 11–13) always short, detached and played very softly	1
<i>zu 2</i> (bar 160) both players play the part	1
Total	2

Part B: Short response

23% (32 Marks)

Part B(i): Compulsory area of study

11% (17 marks)

Question 8

(17 marks)

Refer to pages 29–33 of the Score booklet to answer this question.

- (a) This excerpt is from the first movement of Mozart's *Symphony No.41*. Name the specific section within the first movement that this represents. (1 mark)

Description	Marks
development	1
Total	1

- (b) (i) Identify the specific section located at bar 25–34. (1 mark)

Description	Marks
false recapitulation (accept interlude in development)	1
Total	1

- (ii) Identify **one** way that Mozart has modified this material compared to its first appearance in this movement for each of the following musical elements. (4 marks)

Description	Marks
Key	
Any one of: <ul style="list-style-type: none"> now in the key of F major, rather than C major first theme/subject fragment (P1a) modulating sequentially (F-C-D-E) 	1
Orchestration/instrumentation	
Any one of: <ul style="list-style-type: none"> winds play the first subject counter-melody(P1c) at the same time as strings play first theme/subject (P1a). (Accept winds/strings playing different thematic material) winds not playing first theme/subject (P1a) trumpet/timpani not used now 	1
Dynamics	
<ul style="list-style-type: none"> now <i>piano</i>, rather than <i>forte</i> as in the first appearance 	1
Thematic material	
Any one of: <ul style="list-style-type: none"> counter-melody(P1c) now played at the same time as strings playing first theme/subject (P1a) theme P1b not evident 	1
Total	4

- (c) List **three** compositional terms that describe the way Mozart has treated the melodic material in the strings from bars 3–10. (3 marks)

Description	Marks
imitation	1
stretto	1
sequence	1
Total	3

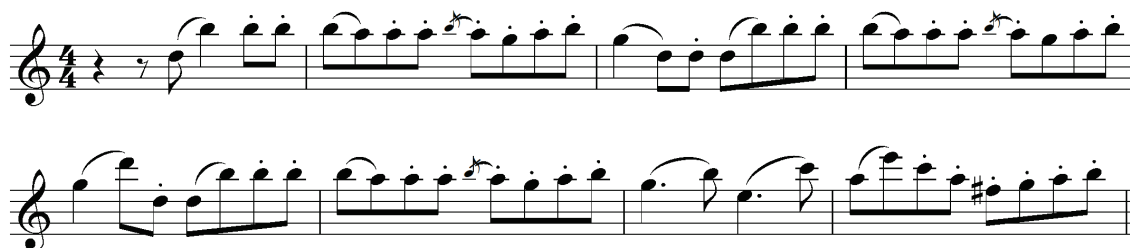
- (d) (i) Describe the modulatory material evident in bars 21–24, and its significance for the time in which it was composed. (2 marks)

Description	Marks
modulation from E major-F major (accept E major – E7 – Edim 7 – C7 – F)	1
unusual key relationships (key movement of min 2) for the time in which it was composed (accept not returning to the tonic/false recapitulation)	1
Total	2

- (ii) State the note in bars 21–23, that is **not** part of the existing harmony, but functions as melodic embellishment. (1 mark)

Description	Marks
D#	1
Total	1

- (e) (i) Mozart drew this melodic theme from the closing of the exposition from another of his works. Name that work. (1 mark)



Description	Marks
Aria – <i>Un bacio di mano</i> K.541	1
Total	1

- (ii) While Mozart borrowed thematic material from his own works, Tchaikovsky borrowed a phrase from the work of another Russian composer for his ‘motto theme’, which thematically linked his entire fifth symphony. State the composer and name of the work from which this theme was derived. (1 mark)

Description	Marks
composer: Glinka	1
work: <i>A Life for the Tsar</i> (opera)	
Total	1

Question 8 (continued)

- (f) While Tchaikovsky also used sonata form for the first movement of his fifth symphony, he used it differently from the standard classical sonata form model. For each of the following musical elements, provide **one** example from the first movement of Tchaikovsky's fifth symphony that demonstrates how he varied the standard classical sonata form. (3 marks)

Description	Marks
Tempo	
<ul style="list-style-type: none"> numerous tempo changes throughout the course of the movement 	1
Thematic material	
Any one of: <ul style="list-style-type: none"> bridge passage introduces new thematic material more than one theme in subjects sections not clearly delineated, often indistinct includes an introduction that provides the basis for thematic material thematic material acts as a unifying device (cyclical thematicism) 	1
Key relationships	
<ul style="list-style-type: none"> irregular key relationships with subject material 	1
Total	3
Accept other answers	

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

12% (15 Marks)

Question 9

(15 marks)

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

Description	Marks
Use of rhythm	
Discusses accurately the use of rhythm with specific detail.	4
Discusses accurately the use of rhythm with some detail.	3
Describes rhythm however lacks specificity and/or contains some inaccuracies.	2
Provides some limited description about rhythm.	1
Subtotal	4
Reference to designated work	
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
Subtotal	3
Total	7

- (b) Referring to a different designated work from that discussed in Question 9 (a), discuss specific ways in which the composer/performer demonstrated innovation in this work, paving the way for future composers/performers. (8 marks)

Description	Marks
Discussion of innovation	
Discusses how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.	5
Discusses in some detail how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.	4
Provides some relevant and accurate points as to how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.	3
Provides general comment on how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers, or provides some relevant points with some inaccuracy evident.	2
Makes superficial and/or mostly inaccurate comments about how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.	1
Subtotal	5
Reference to one designated work	
Makes specific, supporting reference to one designated work.	3
Makes some relevant reference to one designated work.	2
Makes superficial and/or inaccurate reference to one designated work.	1
Refers to the same designated work as for Question 9 (a).	0
Subtotal	3
Total	8
Penalty statement: If a candidate's response to either part (a) or part (b) is based on the compulsory area of study, a 25% penalty will be applied to the candidate's overall total for this question.	

End of Section Two

Section Three: Theory and composition

30% (44 Marks)

Question 10: Visual score analysis

(12 marks)

Refer to page 34 of the Score booklet to answer this question.


- (a) State the time signature of the excerpt. (1 mark)

Description	Marks
$\frac{5}{4}$	1
Total	1

- (b) Identify the interval formed between the two notes marked at the following score locations. (2 marks)

Description	Marks
bar 2: augmented 4th (F natural to B):	1
bar 5: minor 6th (B to G):	1
Total	2

- (c) Define the following score directions located on the score. (3 marks)

Description	Marks
<i>Allegro con grazia</i> (bar 1)	lively and fast with grace 1
 (bar 1)	to play fast rapid notes for a minim value (accept play demisemiquavers/drum roll) 1
<i>div.</i> (bar 5)	to divide the players between the two parts 1
Total	3

- (d) Name the compositional device occurring between the first violins and flutes in bars 1–4. (1 mark)

Description	Marks
imitation	1
Total	1

- (e) Describe fully the dissonance located in beat 2 of bar 2 in the flute 1 part. (2 marks)

Description	Marks
<ul style="list-style-type: none"> • unaccented • passing note 	1–2
Total	2

- (f) State how the following bar (bar 5, first violins) should be performed by considering all score directions provided for this phrase. (3 marks)

Description	Marks
<ul style="list-style-type: none"> • with an upbow in one bow (accept slurred) • moderately soft • with a gradual increase in volume 	1-3
Total	3

Question 11: Theory

(12 marks)

Alto Saxophone

- (a) (i) Insert the correct time signatures on the score above, at the points indicated by the three down arrows (↓). (1 mark)

Description	Marks
$\frac{7}{8}, \frac{5}{4}, \frac{7}{8}$ (all correct to get mark)	1
Total	1

- (ii) Name the chords outlined by the melody in each of the first three bars. (3 marks)

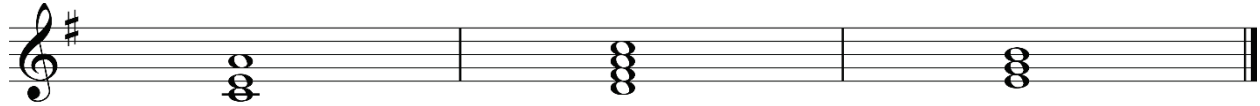
Description	Marks
Bar 1 B \flat augmented (accept D \flat augmented)	1
Bar 2 E \flat major (accept G \flat major)	1
Bar 3 E major (accept G major)	1
Inversions not required	
Total	3

- (iii) The excerpt is written for alto saxophone. Write out the first **two** bars so that they could be played one octave higher by a flute. Include the appropriate clef, key signature, and accidentals in your answer. (4 marks)

Flute

Description	Marks
correct clef and key signature (A \flat major)	1
all correct accidentals	1
correct octave	1
Notes transposed up a minor third	1
Total	4

(b) (i) Notate the following chords on the staff below. (3 marks)



iib

V7

vi

Description	Marks
Amin/C	1
D7	1
Emin	1
Total	3

(ii) Name the cadence formed by the last two chords. (1 mark)

Description	Marks
interrupted	1
Total	1

Question 12: Composition

(20 marks)

Consider the following piano reduction of an SATB score (also provided on page 35 of the Score booklet).

Andante

- (a) Complete the modulation to the dominant by harmonising the last two chords as a perfect cadence in the new key. Write your answer directly onto the score above. Identify the chords using Roman numerals in the spaces provided below the staff. (4 marks)

V

I

Description	Marks
Roman numeral chord identification	
Both chord symbols correctly notated for a major key (V - I)	1
Subtotal	1
Note accuracy and voice-leading	
All notes from both chords accurate with optimal voice-leading	3
All notes from both chords accurate with some inefficiency of voice-leading apparent	2
All notes from one chord correct	1
Subtotal	3
Total	4

- (b) On the score provided on page 21, orchestrate bars 5–8 of the given excerpt for a quintet consisting of flute, oboe, clarinet in A, French horn in F and bassoon. Provide a transposing score with correct clefs/key signatures/ranges and compose an independent fifth voice. (14 marks)

Description	Marks
Instrumentation	
Flute part with treble clef and key signature of D major	1
Oboe part with treble clef and key signature of D major	1
Clarinet in A part with treble clef and key signature of F major	1
French Horn in F part with treble clef and key signature of A major	1
Bassoon part with bass clef and key signature of D major	1
Subtotal	5
Accuracy of transposition, harmony and range	
Flute part complete, accurately transposed, with all notes reflecting original harmony and within instrument range.	1
Oboe part complete, accurately transposed, with all notes reflecting original harmony and within instrument range.	1
Clarinet in A part complete, accurately transposed, with all notes reflecting original harmony and within instrument range.	1
French Horn in F part complete, accurately transposed, with all notes reflecting original harmony and within instrument range.	1
Bassoon part complete, accurately transposed, with all notes reflecting original harmony and within instrument range.	1
Subtotal	5
Orchestration and independent fifth voice.	
Effective orchestration incorporating an independent fifth voice.	4
Mostly effective orchestration incorporating an independent fifth voice.	3
Somewhat effective orchestration incorporating a fifth voice.	2
Mostly ineffective orchestration with some errors, and/or fifth voice missing.	1
Subtotal	4
Total	14

- (c) Add appropriate dynamics and articulations to each part to enhance the orchestration. (2 marks)

Description	Marks
Adds appropriate dynamics.	1
Adds appropriate articulations.	1
Total	2

ACKNOWLEDGEMENTS

Section One

Question 3 Score excerpt: Jones, T., & Lewis, M. (1970). *Us*.

Question 4 Score excerpt: McCartney, P., & Lennon, J. (1968). *Hey Jude*.

Section Two

Question 8(e) Score excerpt: Mozart, W. A. (1788). Symphony No. 41 in C Major, K551 [Bars 101–110].

Section Three

Question 12 Score excerpt adapted from: *Adeste fidelis* (O come all ye faithful). (n.d.).

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