



ATAR course examination, 2024

Question/Answer booklet

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: Music literacy					
Part A: Aural	7	7	80	61	35
Part B: Theory	2	2		18	20
Section Two: Music analysis					
Part A: Unseen analysis	2	2	70	22	20
Part B: Designated works	2	2		52	25
				Total	100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2024: 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: comprises two parts: Part A and Part B.
 Part A: contains questions that require you to listen and respond to a selection of music excerpts.
 Part B: contains questions that may require you to respond to music scores provided.
 Section Two: comprises two parts: Part A and Part B.
 Part A: contains two questions that require you to listen to a music excerpt and respond to the score provided. The music works will not be drawn from the designated works list.
 Part B: contains two questions, one based on the Unit 3 theme (Identities) and designated work/s and one question based on the Unit 4 theme (Innovations) and designated work/s. You may be provided with score excerpt/s.
- 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: Music literacy**55% (79 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 **seven** questions that require you to listen and respond to a selection of music excerpts.

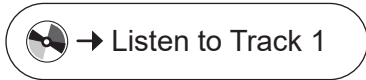
Part B: contains **two** questions.

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: 80 minutes.

Part A: Aural**35% (61 Marks)**

This part contains **seven** questions that require you to listen and respond to a selection of music excerpts.

Question 1: Interval recognition**(3 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Copland, A. (1947–1949). Clarinet Concerto [Recorded by Ludmila Peterková & Prague Chamber Philharmonic Orchestra]. On *Scaramouche and Other Concertos for Wind Instruments* [Album]. Supraphon A.s. (1997). Retrieved June, 2024, from <https://open.spotify.com/track/5iUav0ETe7BGNTjrbMEFNY?si=CnM2q2rYTDuJasiS by65VQ> [Digital timing reference 00:00–00:28]

Name the **three** intervals indicated on the staff below.

(i) _____

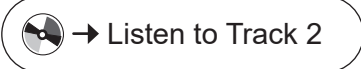
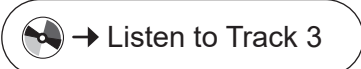
(ii) _____

(iii) _____

See next page

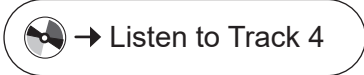
Question 2: Recognition of tonality and modulation**(4 marks)**

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

	Tonality evident at the beginning of the excerpt	The modulation noted at the end of the excerpt
	<p>major</p> <p>minor</p>	<p>to the relative major</p> <p>to the relative minor</p> <p>to the dominant</p> <p>to the sub-dominant</p> <p>no modulation</p>
	<p>major</p> <p>minor</p>	<p>to the relative major</p> <p>to the relative minor</p> <p>to the dominant</p> <p>to the sub-dominant</p> <p>no modulation</p>

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Handel, G. F. (1748). Act III: Sinfonia "The Arrival of the Queen of Sheba" [HWV 67] [Recorded by The English Concert]. On *Handle: Royal Fireworks Music* [Album]. Archiv Produktion. (1995). Retrieved June, 2024, from <https://open.spotify.com/track/6Ntsj2X8cjYHoG9yklmLsT>. [Digital timing reference 00:00–00:14]

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bach, J. S. (c. 1725). Chorale: Ist Gott mein Schutz und treuer Hirt [BWV 85] [6th mvt] [Recorded by Amsterdam Baroque Orchestra & Choir] On *J. S. Bach Cantatas Vol. 15: Ton Koopman – The American Baroque Orchestra & Choir*. Challenge Classics. (2004). Retrieved October, 2024, from https://open.spotify.com/track/6TLcYAL6x2y3cxx7B2QjKI?si=25VEyZ04Qcmo795C_tgvNw [Digital timing reference 00:00–00:21]

Question 3: Rhythmic dictation**(11 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: O'Keefe, L., & Benjamin, N. (2007). Positive [Recorded by Laura Bell Bundy, Leslie Kritzer, Annaleigh Ashford, DeQuina Moore & Greek Chorus]. On *Legally Blonde The Musical: Original Broadway Cast Recording*. Ghostlight Records. Retrieved October, 2024, from <https://open.spotify.com/track/3M4OxUpLqSexH8lioAxXZz?si=Wdjlbm0IRvWG5VX55SZ26w&nd=1&dlsi=94004f84b76a44c4> [Digital timing reference 2:05–2:14]

Complete the following dictation by providing rhythm and ties as required to the given pitches. All rests have been provided.

You will hear four crotchet beats played on the woodblock, prior to hearing the excerpt in its entirety.

For copyright reasons this score is not available on the Authority website. Source of score: O'Keefe, L., & Benjamin, N. (2007). *Positive*.

Question 4: Discrepancies

(7 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Jones, T. (1978). A Good Time was had by all [Recorded by The Danish Radio Big Band]. On *Thad Jones: The Danish Radio Big Band & Eclipse*. Storyville Records. Retrieved October, 2024, from <https://open.spotify.com/track/5OP0dcVQdNkr7WNQb2Fb4U?si=cUO-zjG0SX2QRTt-8WtPA> [Digital timing reference 0:00–0:04]

Listen to this big band excerpt and consider the corresponding piano reduction score below.

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

- the correct time signature is missing
- there are three pitch errors
- there is one rhythmic error
- there is one tie missing
- there is one articulation missing.

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

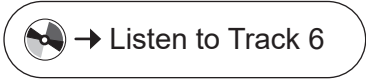
The first note is correct.

Piano

A piano reduction score for the song 'A Good Time Was Had by All'. The score is written on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter and eighth notes, some with accents (^) and slurs. The score ends with a double bar line.

Question 5: Chord progressions

(10 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Peiken, S., & Sutton, G. (1997). Everytime you cry [Recorded by John Farnham & Human Nature]. On *John Farnham: Greatest Hits*. Sony Music. Retrieved October, 2024, from <https://open.spotify.com/track/0Z6Rgk05prppyw7I77Fo47?si=erPh8FJRSmykWkrRRtDR7g> [Digital timing reference 0:43–1:04]

Complete the chord chart below by adding the **ten** chords heard in this excerpt, indicated by boxes labelled (a) to (j) below.

Use chord names in E major.

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

(a) (b) (c)

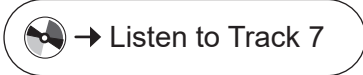
 A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first bar contains the letter 'E' above the staff. The second, third, and fourth bars each contain a square box for a chord, labeled (a), (b), and (c) respectively. The notes in all bars are indicated by diagonal slashes.

(d) (e) (f) (g) (h) (i) (j)

 A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first bar contains a square box for a chord, labeled (d). The second bar contains a square box labeled (e). The third bar contains a square box labeled (f). The fourth bar contains a square box labeled (g). The fifth bar contains a square box labeled (h). The sixth bar contains a square box labeled (i). The seventh bar contains a square box labeled (j). The notes in all bars are indicated by diagonal slashes.

Question 6: Melodic dictation

(16 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Puccini, G., Schmidt, J. (Arr.), Nelson, S. S. (Arr.), & van der Beek, A. (Arr.). (2021). Nessun Dorma [Recorded by The Piano Guys]. On *Lullaby* [Album]. Retrieved October, 2024, from https://open.spotify.com/track/2RyxRfs8NNQ619csbELbs3?si=jrQu-mZcQJedzKGOJV_fng [Digital timing reference 0:45–1:27]

Listen to Track 7 and answer the following questions. There are no preparatory beats provided for this excerpt.

- (a) Name a musical term that describes how the tempo is being performed in this excerpt. (1 mark)

- (b) Complete the dictation of the cello line, which is accompanied by the piano (the accompaniment part is provided). The first note and all rests of the cello line are provided. (15 marks)

For copyright reasons this score is not available on the Authority website. Source of score: Puccini, G., Schmidt, J. (Arr.), Nelson, S. S. (Arr.), & van der Beek, A. (Arr.). (2021). *Nessun Dorma*.

See next page

Question 7: Aural analysis

(10 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bach, J. S. (c. 1708–1713). Prelude & Fugue in A Minor: Fugue [BWV 543] [Recorded by E. Power Biggs]. On *Bach Toccata & Fugue Preludes & Fugues*. Sony Classical. (2002). Retrieved October, 2024, from <https://open.spotify.com/track/6rAWFJ1vG64CnVv4oilYhe?si=Fx8ZL0oyRA6i6l0q3VvOmw> [Digital timing reference 0:14–1:18]

- (a) Identify the tonality and the texture evident in the excerpt. (2 marks)

Tonality	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Miranda, L. (c. 2008–2015). Wait for it [Recorded by Leslie Odom Jr. & Original Broadway Cast of Hamilton]. On *Hamilton (Original Broadway Cast Recording)* [Album]. Hamilton Uptown, LLC. (2015). Retrieved October, 2024, from https://open.spotify.com/track/7EqEBPOohgk7NnKvBGFwo?si=5O48pod-R6-J5Ui_X9feLw [Digital timing reference 0:00–0:25]

- (b) The following excerpt contains three broken chords, which are repeated as an accompaniment pattern. Identify the chords played by the piano as being major, minor, augmented or diminished. (3 marks)

Chord 1	
Chord 2	
Chord 3	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Robinson, S., & White, R. (1965). My Girl [Recorded by The Temptations]. On *The Temptations Sing Smokey* [Album]. Retrieved October, 2024, from <https://open.spotify.com/track/745H5CctFr12Mo7cqa1BMH?si=WkY6-bMgQiiUL5qGqeaowA> [Digital timing reference 0:00–0:28]

- (c) Identify the scale type evident in the guitar ostinato. (1 mark)

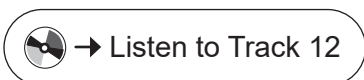
Scale type	
------------	--



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Sting. (1993). Seven Days. On *Ten Summoner's Tales* [Album]. A&M Records. Retrieved October, 2024, from https://open.spotify.com/track/2Wmm4aEFUISjdmVuy7VGL0?si=YE2oOD0_SdKy9X4kLu9EZQ [Digital timing reference 0:00–0:39]

- (d) Given that the tempo marking for this excerpt is 184 BPM, name the time signature. (1 mark)

Time signature	
----------------	--



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Johnson, E. G. (c. 1893–1974). How Great Thou art [Recorded by James Morrison]. On *James Morrison Instrumental* [Album]. Morrison Records. (2009). Retrieved October, 2024, from <https://open.spotify.com/track/0djLcVEf15RnzfKWM0TQX6?si=DruDSbQFSea235fjG8cS1Q> [Digital timing reference 1:52–2:58]

- (e) Name the **three** instruments soloing over the rhythm section in this excerpt. (3 marks)

Instrument 1	
Instrument 2	
Instrument 3	

Part B: Theory

20% (18 Marks)

This part contains **two** theory questions. Answer both questions.

Question 8

(9 marks)

Refer to page 3 of the Score booklet to answer this question. There is no audio for this question.

(a) In score order, identify the **four** instruments that accompany the voice (stave 1). (4 marks)

(i) (Stave 2+3) _____

(ii) (Stave 4+5) _____

(iii) (Stave 6+7) _____


(iv) (Stave 8) _____

(b) Name the chords located at the following score locations. (2 marks)

Score location	Chord
Bar 2 beat 1	
Bar 3 beat 1	

(c) Name the time signature of the excerpt. (1 mark)

(d) State what this symbol indicates. (1 mark)

Symbol	Score location	Symbol indication
	Bar 1, Stave 8	



(e) Name the boxed chord () that is provided in TAB on Stave 5, bar 4, beat 4. (1 mark)

Question 9

(9 marks)

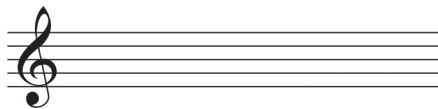
Refer to page 4 of the Score booklet to answer this question. There is no audio for this question.

- (a) Explain the performer direction intended by the following symbols located in the score. (2 marks)

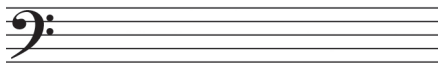
Symbol	Score location	Performer direction
	Bar 1	
	Bar 12	

- (b) Notate the following chords, as found in the score, on the clefs as specified below. (3 marks)

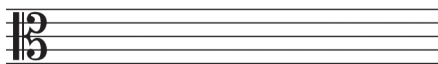
B \flat m7



D \flat 7



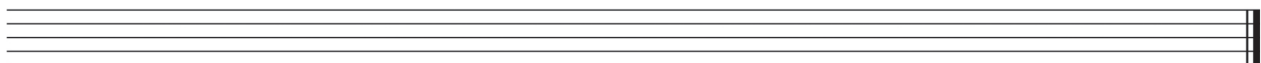
A \flat 7



- (c) Examine the following score excerpt, written for trombone.



Rewrite the excerpt so that it could be played by an E \flat alto saxophone. Include the appropriate clef, key signature and accidentals in your answer. (4 marks)



End of Section One

See next page

Section Two: Music analysis**45% (74 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 **two** questions drawn from works not included in the designated works list.

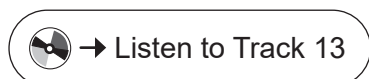
Part B: contains **one** question based on the Unit 3 theme (Identities) and designated work/s and **one** question based on the Unit 4 theme (Innovations) and designated work/s.

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: 70 minutes.

Part A: Unseen analysis**20% (22 Marks)**

This part contains **two** questions drawn from works not included in the designated works list.

Question 10**(10 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Dupéré, R. (1992). Pokinoï [Recorded by Francine Poitras & Les Petits Chanteurs Du Mont-Royal]. On *Cirque Du Soleil: Saltimbanco* [Album]. Cirque du Soleil Musique Inc. (2005). Retrieved October, 2024, from <https://open.spotify.com/track/67YpHZ4BRGJd94ADunYm0I?si=8h4isuzwS9K0K1ZBWCOfg> [Digital timing reference 0:00–3:11]

Refer to pages 5–9 of the Score booklet to answer this question.

For copyright reasons this score is not available on the Authority website. Source of score: Adapted from: Dupéré, R. (1993). Pokinoï. In *Saltimbanco: Cirque Du Soleil* (p. 20–24). Publications Chant de mon Pays inc. (Original work composed 1992)

- (a) Consider the first four bars, which are repeated four times. State **two** distinct points as to how this performance differs from the reduced piano score provided. (2 marks)

One	
Two	

See next page



- (b) State what the term *simile* (bar 2) asks the performer to do. (1 mark)

- (c) Name the compositional device that is a feature of the accompaniment parts. (1 mark)

- (d) Name the specific scale/mode that this melody is based on, at the following score locations. (4 marks)

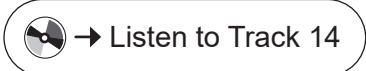
Score location	Specific scale/mode that the melody is based on
Bar 5–64	
Bar 65–69	

- (e) State what the following symbols mean to the performer. (2 marks)

Symbol	Score location	Meaning to the performer
	Bar 1	
	Bar 25	

Question 11

(12 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Beethoven, L. van. (c. 1797). Piano Sonata No. 19 in G Minor, Op. 49, No. 1 [Recorded by Daniel Barenboim]. On *Beethoven The Piano Sonatas: Daniel Barenboim* [Album]. Deutscha Grammophon. (1999). Retrieved October, 2024, from https://open.spotify.com/track/3yEII0Z3GCvPYCIHaWUGCe?si=B-9JrMj_SCuGsXTTuJ_f8A [Digital timing reference 0:00–4:44]

Refer to pages 10–12 of the Score booklet to answer this question.

This is a complete piano sonata, which is in sonata form. Listen to the sonata while following the score and answer the questions below.

- (a) Complete the following table, identifying the appropriate bars, keys and relationship to tonic key. (7 marks)

	Exposition (repeated)		Development	Recapitulation	
Subject	1st Subject	2nd Subject	X	1st Subject	2nd Subject
Starts at bar	1				
Key			X	X	X
Relationship to tonic key	Tonic		X	Tonic	Tonic

- (b) Name the subject used as the basis for much of the development. (1 mark)

- (c) State **two** ways (consider rhythmic, melodic and/or harmonic elements) in which the first subject of the recapitulation differs from how it was presented in the exposition. (2 marks)

Description of difference between first subject of the recapitulation and exposition	
One	
Two	

- (d) Name the compositional device evident in the piano left hand from bar 103 and define that term. (2 marks)

Compositional device	
Definition	

Part B: Designated works**25% (52 Marks)**

This part contains **two** questions based on the Unit themes and designated works. Answer both questions.

Question 12: Identities**(24 marks)**

Consider the following source material from Baker Boy's *Marryuna* to answer the following questions.

For copyright reasons these lyrics are not available on the Authority website.
Source of lyrical excerpt: Baker, D. J. (2017). *Marryuna* [Lyrics]. Retrieved October, 2024, from, <https://www.musixmatch.com/lyrics/Baker-Boy-feat-Yirmal/Marryuna>
Intro, verse 1 & verse 2

- (a) (i) Name the instrument featured in the introduction of this work. (1 mark)

- (ii) State **two** ways this instrument differs from other similar instruments found elsewhere in Australia. (2 marks)

One: _____

Two: _____

- (iii) State what the word *Yolŋu* refers to. (1 mark)

- (iv) State an English meaning for *Marryuna* and outline how it is reflected in the form of the work. (2 marks)

English meaning	
Outline of how it is reflected in the form of the work	

- (v) State the musical style evident in the electric guitar part of this work. (1 mark)

- (vi) Name **two** examples drawn from this work that reflect the notion of uniting different cultures. (2 marks)

One	
Two	

Question 12 (continued)

Refer to Nina Simone's *Young, Gifted and Black* (no score provided) to answer the following questions.

- (b) (i) Describe the use of harmony in *Young, Gifted and Black*, providing **two** specific references drawn from the work. (2 marks)

- (ii) State **one** example drawn from *Young, Gifted and Black* that reflects a gospel music heritage. (1 mark)

- (iii) Name the mallet percussion instrument used in *Young, Gifted and Black*. (1 mark)

- (iv) State the sentiment/meaning/intent of *Young, Gifted and Black* and provide an example from the lyrics that supports this. (2 marks)

Refer to page 13 of the Score booklet (excerpt from Amy Beach's *Symphony in E Minor Op. 32*) to answer the following questions.

- (c) (i) Name the overall form, section and theme that this score excerpt represents. (3 marks)

Form	
Section	
Theme	

- (ii) This symphony has been described as Beach's response to Dvorak's call for American composers to explore their musical roots. Name **two** ways an Irish influence can be seen in this composition, providing a specific example drawn from the first movement for each. (4 marks)

	Irish influence	Specific example drawn from the first movement
One		
Two		

- (iii) State the function of the bassoon II line in this extract. (1 mark)

- (iv) Considering the folk influence on this work, state an interpretation of what this bassoon line writing represents. (1 mark)

Question 13: Innovations

(28 marks)

Refer to pages 14–17 of the Score booklet (excerpt from Queen’s *Bohemian Rhapsody*) to answer the following questions.

For copyright reasons this score is not available on the Authority website. Source of score: Mercury, F. (1975). *Bohemian Rhapsody*. B Feldman & Company Limited.

- (a) (i) Name the section of the work from which this excerpt is taken. (1 mark)

- (ii) Considering the entire work, complete the following table, by inserting a section name where each of the following musical characteristics occurs. (2 marks)

Musical characteristic evident	Section where it occurs
Word painting	
Call and response	

- (iii) Discuss, with reference to technology, why this work can be considered innovative for its time. (5 marks)

Refer to page 18 of the Score booklet (excerpt from Lisa Young's *Tha Thin Tha*) and consider the source material to answer the following questions.

For copyright reasons this score is not available on the Authority website. Source of score: Young, L., & Robertson, B. (2010). *Tha Thin Tha*. Retrieved October, 2024, from <https://lisayoungmusic.com/music/sheet-music/>

- (b) (i) Identify the **two** instruments that engage in call and response during this composition. (2 marks)

One: _____

Two: _____

- (ii) Name **one** characteristic of jazz music (other than call and response) evident in this work. (1 mark)

- (iii) Identify **two** characteristics drawn from this work that demonstrate why it can be considered innovative. (2 marks)

One: _____

Two: _____

- (iv) Name the country whose culture and music influenced greatly the composition of this work. (1 mark)

- (v) Name and describe **two** compositional techniques taken from this culture's music that are used in the composition. (4 marks)

	Name of compositional technique	Description of compositional technique
One		
Two		

Question 13 (continued)

Refer to pages 20–21 of the Score booklet (excerpt from Adam's *Short Ride in a Fast Machine*) to answer the following questions.

- (c) (i) The table below shows the form of this entire work. Place a circle around the actual section that this excerpt represents. (1 mark)

Opening section (A)	Transition	Middle section (B)	Transition	Closing section – (A) Fanfare	Coda
---------------------------	------------	--------------------------	------------	-------------------------------------	------

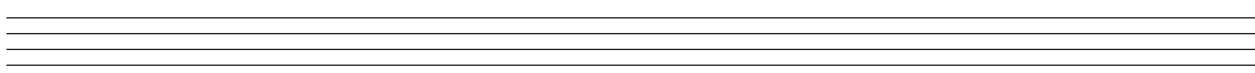
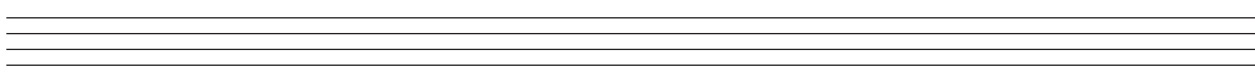
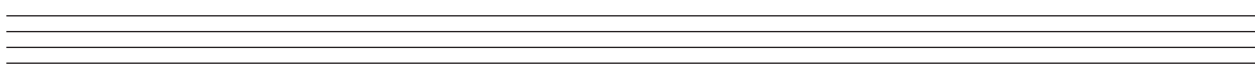
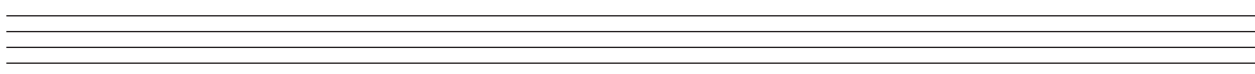
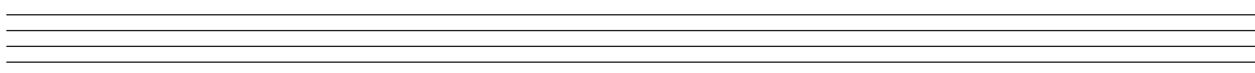
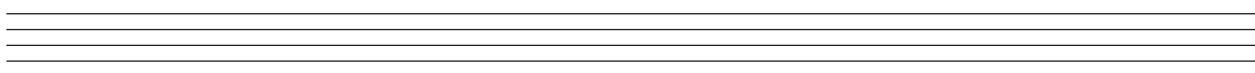
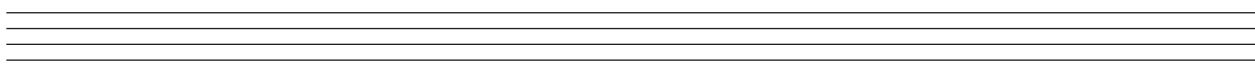
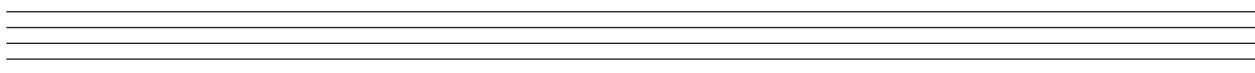
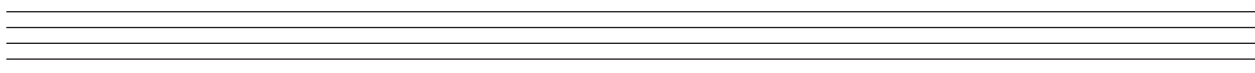
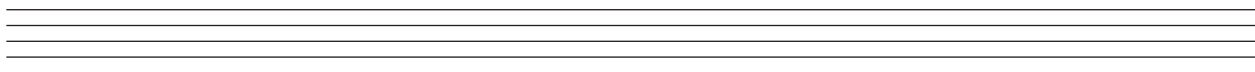
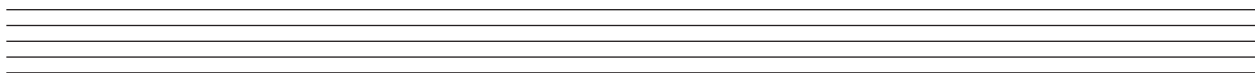
- (ii) Identify the instrument used in this composition (instrument name deleted from staves in Score booklet) that is **not** part of a standard orchestra. (1 mark)

- (iii) Name the compositional device created by the crotchet rest displacement between the 2nd and 4th Clarinets in A and the 1st and 3rd Clarinets in A, at bar 5. (1 mark)

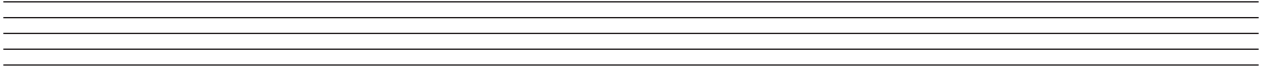
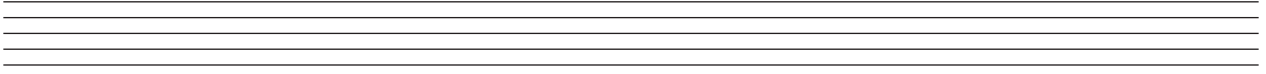
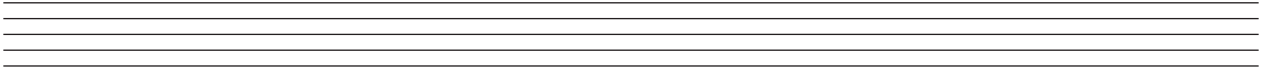
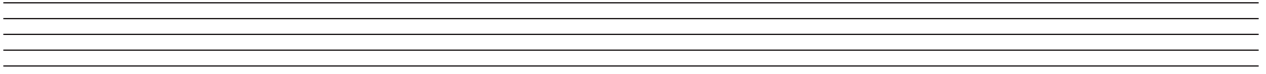
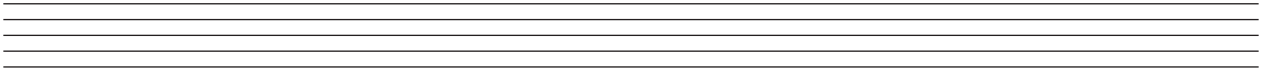
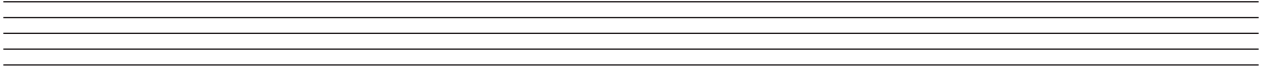
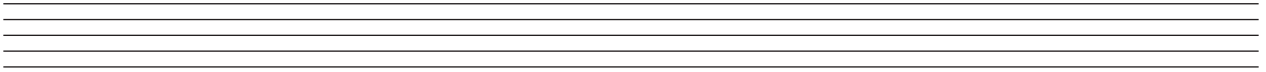
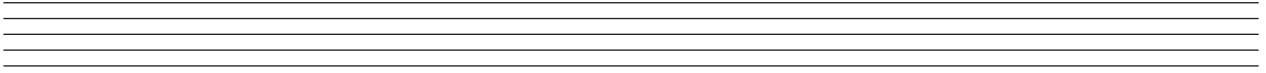
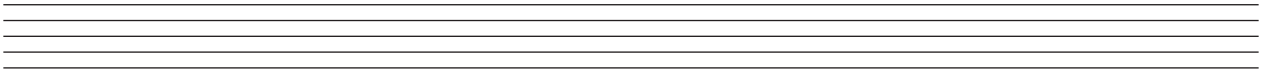
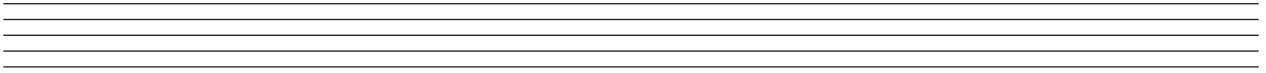
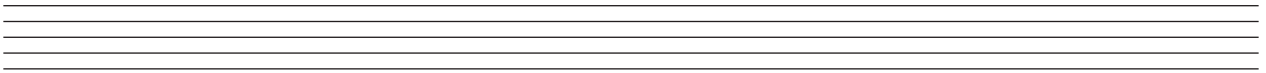
- (iv) Describe the difference in the melodic construction of the main thematic line and the accompanying figures from bars 5–8. (2 marks)

- (v) Discuss, with reference to rhythm, why this work can be considered innovative. (5 marks)

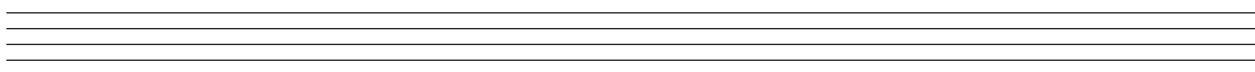
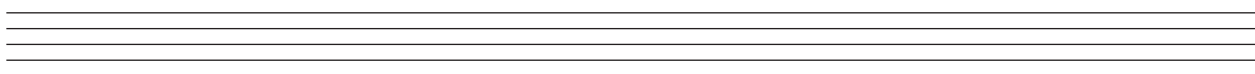
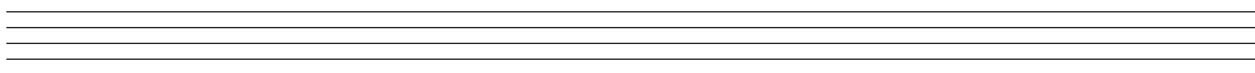
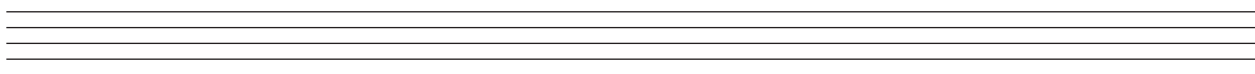
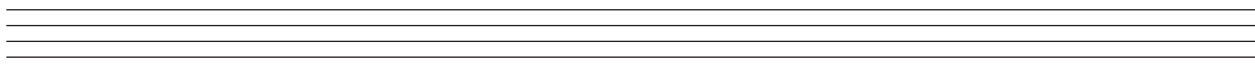
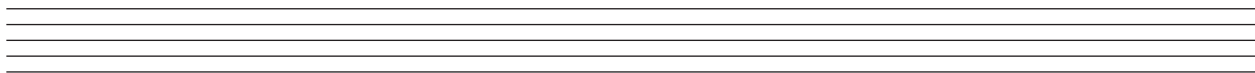
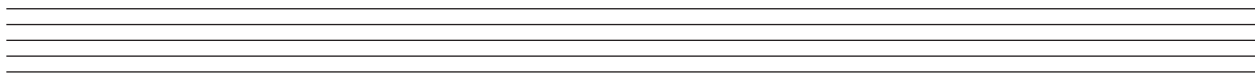
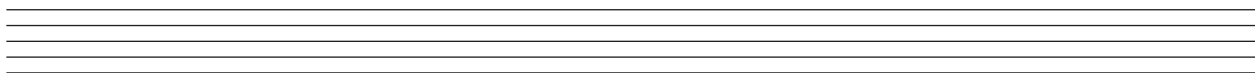
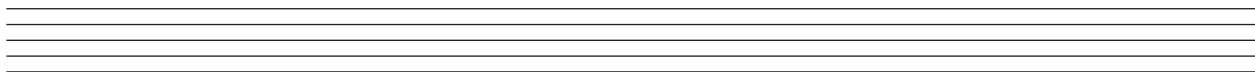
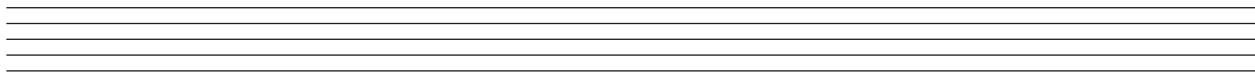
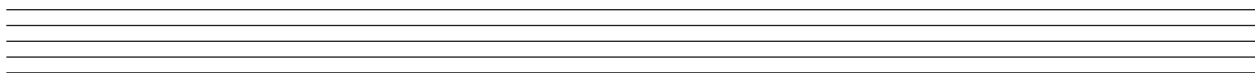
Supplementary page



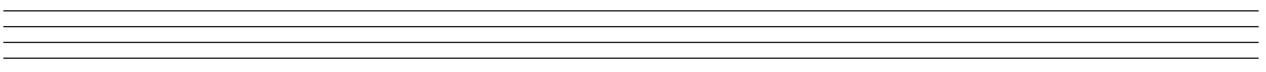
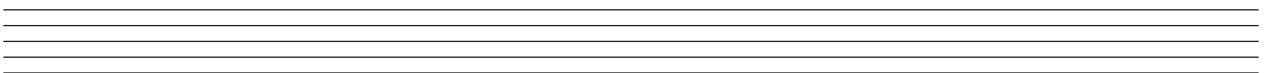
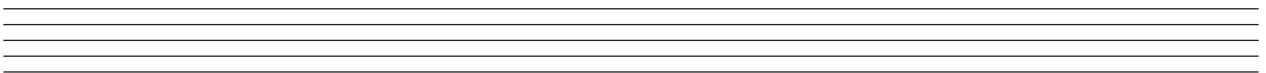
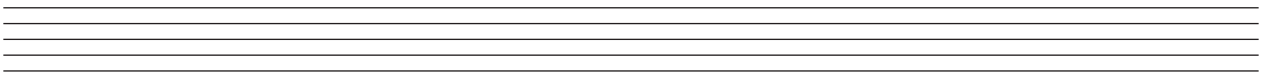
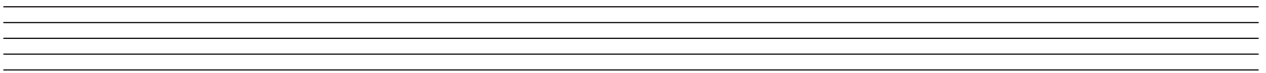
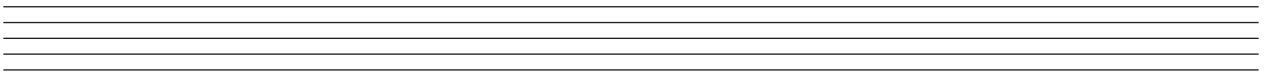
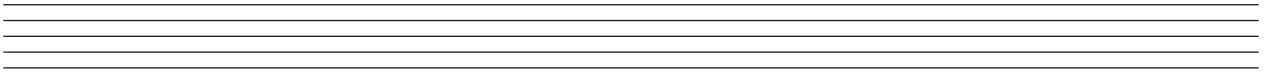
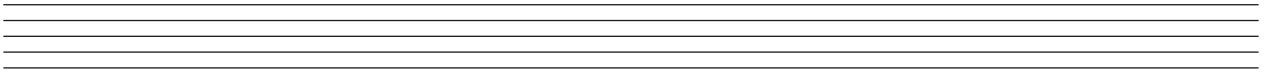
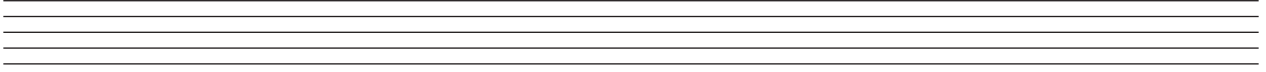
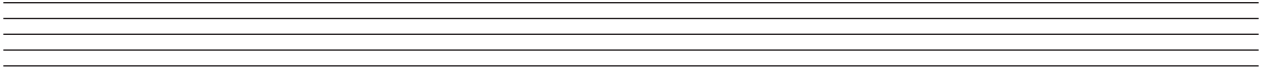
Supplementary page



Supplementary page



Supplementary page



ACKNOWLEDGEMENTS

Section One

- Question 1** Track 1: Copland, A. (1947–1949). Clarinet Concerto [Recorded by Ludmila Peterková & Prague Chamber Philharmonic Orchestra]. On *Scaramouche and Other Concertos for Wind Instruments* [Album]. Supraphon A.s. (1997). Retrieved June, 2024, from <https://open.spotify.com/track/5iUav0ETe7BGNTjrbMEFNY?si=CnM2q2rYTDuJasiSby65VQ> [Digital timing reference 00:00–00:28]
Score excerpt adapted from: Copland, A. (1947–1949). *Clarinet Concerto*.
- Question 2** Track 2: Handel, G. F. (1748). Act III: Sinfonia "The Arrival of the Queen of Sheba" [HWV 67] [Recorded by The English Concert]. On *Handle: Royal Fireworks Music* [Album]. Archiv Produktion. (1995). Retrieved June, 2024, from <https://open.spotify.com/track/6Ntsj2X8cjYHoG9yklmLsT>. [Digital timing reference 00:00–00:14]
Track 3: Bach, J. S. (c. 1725). Chorale: Ist Gott mein Schutz und treuer Hirt [BWV 85] [6th mvt] [Recorded by Amsterdam Baroque Orchestra & Choir] On *J. S. Bach Cantatas Vol. 15: Ton Koopman – The American Baroque Orchestra & Choir*. Challenge Classics. (2004). Retrieved October, 2024, from https://open.spotify.com/track/6TLcYAL6x2y3cxx7B2QjKI?si=25VEyZ04Qcmo795C_tgvNw [Digital timing reference 00:00–00:21]
- Question 3** Track 4: O’Keefe, L., & Benjamin, N. (2007). Positive [Recorded by Laura Bell Bundy, Leslie Kritzer, Annaleigh Ashford, DeQuina Moore & Greek Chorus]. On *Legally Blonde The Musical: Original Broadway Cast Recording*. Ghostlight Records. Retrieved October, 2024, from <https://open.spotify.com/track/3M4OxUpLqSexH8lioAxXZz?si=Wdjlbm0IRvWG5VX55SZ26w&nd=1&dlsi=94004f84b76a44c4> [Digital timing reference 2:05–2:14]
Score excerpt: O’Keefe, L., & Benjamin, N. (2007). *Positive*.
- Question 4** Track 5: Jones, T. (1978). A Good Time was had by all [Recorded by The Danish Radio Big Band]. On *Thad Jones: The Danish Radio Big Band & Eclipse*. Storyville Records. Retrieved October, 2024, from <https://open.spotify.com/track/5OP0dcVQdNkr7WNQb2Fb4U?si=cUO-zjG0SX2QRTt-i8WtPA> [Digital timing reference 0:00–0:04]
Score excerpt: Jones, T. (1978). *A Good Time was had by all*.
- Question 5** Track 6: Peiken, S., & Sutton, G. (1997). Everytime you cry [Recorded by John Farnham & Human Nature]. On *John Farnham: Greatest Hits*. Sony Music. Retrieved October, 2024, from <https://open.spotify.com/track/0Z6Rgk05prppyw7I77Fo47?si=erPh8FJRSmykWkrRRtDR7g> [Digital timing reference 0:43–1:04]
- Question 6** Track 7: Puccini, G., Schmidt, J. (Arr.), Nelson, S. S. (Arr.), & van der Beek, A. (Arr.). (2021). Nessun Dorma [Recorded by The Piano Guys]. On *Lullaby* [Album]. Retrieved October, 2024, from https://open.spotify.com/track/2RyxRfs8NNQ619csbELbs3?si=jrQu-mZcQJedzKG0JV_fng [Digital timing reference 0:45–1:27]
Score excerpt: Puccini, G., Schmidt, J. (Arr.), Nelson, S. S. (Arr.), & van der Beek, A. (Arr.). (2021). *Nessun Dorma*.

Question 7(a) Track 8: Bach, J. S. (c. 1708–1713). Prelude & Fugue in A Minor: Fugue [BWV 543] [Recorded by E. Power Biggs]. On *Bach Toccata & Fugue Preludes & Fugues*. Sony Classical. (2002). Retrieved October, 2024, from <https://open.spotify.com/track/6rAWFJ1vG64CnVv4oilYhe?si=Fx8ZL0oyRA6i6l0q3VvOmw> [Digital timing reference 0:14–1:18]

Question 7(b) Track 9: Miranda, L. (c. 2008–2015). Wait for it [Recorded by Leslie Odom Jr. & Original Broadway Cast of Hamilton]. On *Hamilton (Original Broadway Cast Recording)* [Album]. Hamilton Uptown, LLC. (2015). Retrieved October, 2024, from https://open.spotify.com/track/7EqEBPOohgk7NnKvBGFwo?si=5O48pod-R6-J5Ui_X9feLw [Digital timing reference 0:00–0:25]

Question 7(c) Track 10: Robinson, S., & White, R. (1965). My Girl [Recorded by The Temptations]. On *The Temptations Sing Smokey* [Album]. Retrieved October, 2024, from <https://open.spotify.com/track/745H5CctFr12Mo7cqa1BMH?si=WkY6-bMgQliUL5qGqeaowA> [Digital timing reference 0:00–0:28]

Question 7(d) Track 11: Sting. (1993). Seven Days. On *Ten Summoner's Tales* [Album]. A&M Records. Retrieved October, 2024, from https://open.spotify.com/track/2Wmm4aEFUISjdmVuy7VGL0?si=YE2oOD0_SdKy9X4kLu9EZQ [Digital timing reference 0:00–0:39]

Question 7(e) Track 12: Johnson, E. G. (c. 1893–1974). How Great Thou art [Recorded by James Morrison]. On *James Morrison Instrumental* [Album]. Morrison Records. (2009). Retrieved October, 2024, from <https://open.spotify.com/track/0djLcVEfl5RnzfKWM0TQX6?si=DruDSbQFSea235fjG8cS1Q> [Digital timing reference 1:52–2:58]

Question 8 Score excerpt adapted from: Lifeson, A., Lee, G., & Peart, N. (2022). Driven. In J. Baker & J Schofield (Eds.), *Rush: The Complete Scores* (p. 651). Hal Leonard. (original work composed 1996). Retrieved October, 2024, from <https://www.halleonard.com/product-family/PC25541/rush-the-complete-scores>

Question 9 Score excerpt adapted from: Mingus, C. (1991). Jelly Roll. In *Charles Mingus – More Than a Fake Book* (p. 72.). Jazz Workshop. (Original work composed 1959)

Score adapted from: Mingus, C. (1991). Jelly Roll. In *Charles Mingus – More Than a Fake Book* (p. 72.). Jazz Workshop. (Original work composed 1959)

Section Two

Question 10 Track 13: Dupéré, R. (1992). Pokinoï [Recorded by Francine Poitras & Les Petits Chanteurs Du Mont-Royal]. On *Cirque Du Soleil: Saltimbanco* [Album]. Cirque du Soleil Musique Inc. (2005). Retrieved October, 2024, from <https://open.spotify.com/track/67YpHZ4BRGJd94ADunYm0l?si=8h4isuzwS9K0K1ZBWCOtfg> [Digital timing reference 0:00–3:11]

Score adapted from: Dupéré, R. (1993). Pokinoï. In *Saltimbanco: Cirque Du Soleil* (p. 20–24). Publications Chant de mon Pays inc. (Original work composed 1992)

- Question 11** Track 14: Beethoven, L. van. (c. 1797). Piano Sonata No. 19 in G Minor, Op. 49, No. 1 [Recorded by Daniel Barenboim]. On *Beethoven The Piano Sonatas: Daniel Barenboim* [Album]. Deutsche Grammophon. (1999). Retrieved October, 2024, from https://open.spotify.com/track/3yEII0Z3GCvPYCIHaWUGCe?si=B-9JrMj_SCuGsXTTuJ_f8A [Digital timing reference 0:00–4:44]
Score adapted from: Beethoven, L. van. (c.1797). *Piano Sonata No. 19 in G Minor, Op. 49, No. 1*. Breitkopf und Härtel, pp. 109–111). (1862). Retrieved October, 2024, from, [https://imslp.org/wiki/Ludwig_van_Beethovens_Werke_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Ludwig_van_Beethovens_Werke_(Beethoven%2C_Ludwig_van))
- Question 12** Excerpt from: Baker, D. J. (2017). *Marryuna* [Lyrics]. Retrieved October, 2024 from, <https://www.musixmatch.com/lyrics/Baker-Boy-feat-Yirrmal/Marryuna>
- Question 12(c)** Score excerpt adapted from: Beach, A. M. C. (Mrs. H. H. A. Beach). (1897). *Symphony (Gaelic) in E minor, Op. 32*. Arthur P. Smidt, p. 24. (Original work composed 1897). Retrieved October, 2024, from [https://imslp.org/wiki/Symphony_in_E_minor,_Op.32_%27Gaelic%27_\(Beach,_Amy_Marcy\)](https://imslp.org/wiki/Symphony_in_E_minor,_Op.32_%27Gaelic%27_(Beach,_Amy_Marcy))
- Question 13(a)** Score excerpt from: Mercury, F. (1975). *Bohemian Rhapsody*. B Feldman & Company Limited.
- Question 13(b)** Score excerpt from: Young, L., & Robertson, B. (2010). *Tha Thin Tha*. Retrieved October, 2024, from <https://lisayoungmusic.com/music/sheet-music/>
- Question 13(c)** Score excerpt adapted from: Adams, J. (1986). Short Ride in a Fast Machine. In *John Adams: Two Fanfares for Orchestra* (pp. 54–55). Boosey & Hawkes. Retrieved October, 2024, from <https://www.boosey.com/shop/prod/Adams-John-Two-Fanfares-for-Orchestra-Tromba-Lontana-Short-Ride-In-A-Fast-Machine/593785>

Copyright

© School Curriculum and Standards Authority, 2024

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.