



MUSIC

ATAR course examination 2024

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: Music literacy

55% (79 Marks)

Part A: Aural

35% (61 Marks)

Question 1: Interval recognition

(3 marks)

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

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The staff contains a sequence of notes: a whole rest, a whole rest, a whole rest, a quarter rest, a quarter rest, a quarter note G4, a dotted half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Three intervals are marked with brackets and labels: (i) is between G4 and A4, (ii) is between G4 and B4, and (iii) is between G4 and C5.

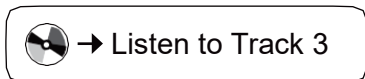
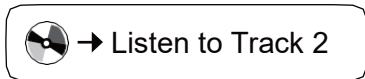
Description		Marks
Intervals		
(i)	minor 2 nd	1
(ii)	minor 3 rd	1
(iii)	major 3 rd	1
Total		3

This is a duplicate of the musical staff shown above, used for a second attempt at the interval recognition exercise.

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.



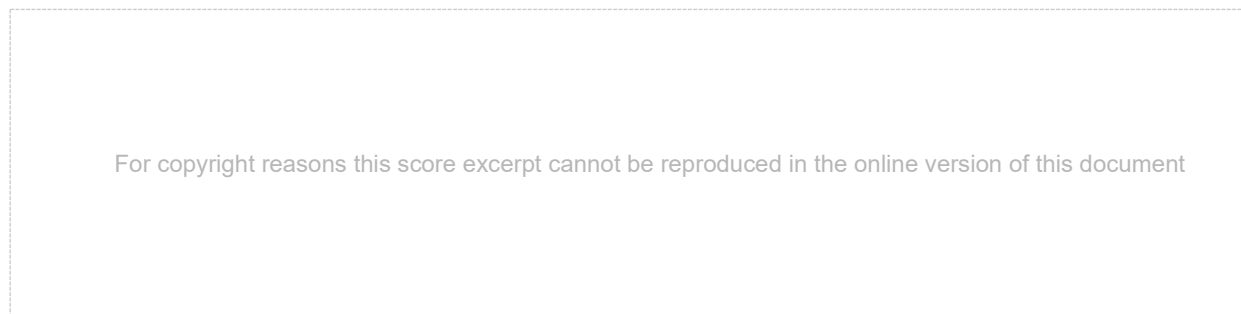
Tonality evident at the beginning of the excerpt	The modulation noted at the end of the track
major	to the relative major
	to the relative minor
	to the dominant
minor	to the sub-dominant
	no modulation
major	to the relative major
	to the relative minor
	to the dominant
minor	to the sub-dominant
	no modulation

Description	Marks
Track 2	
major	1
to the dominant	1
Track 3	
minor	1
to the relative major	1
Total	4

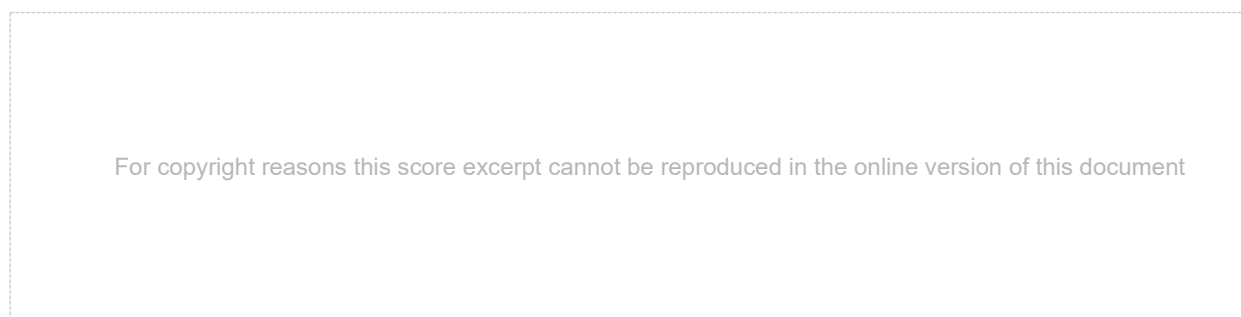
Question 3: Rhythmic dictation**(11 marks)**

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.



Description	Marks
Rhythm	
35 values (notes) correct	8
31–34 values (notes) correct	7
26–30 values (notes) correct	6
21–25 values (notes) correct	5
16–20 values (notes) correct	4
11–15 values (notes) correct	3
6–10 values (notes) correct	2
1–5 values (notes) correct	1
Subtotal	8
Ties	
two ties correctly placed	2
one tie correctly placed	1
Subtotal	2
Rhythmic grouping	
all bars of rhythmic grouping correct (for $\frac{4}{4}$)	1
Subtotal	1
Total	11



Question 4: Discrepancies

(7 marks)

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 

Description	Marks
Cut Common time signature  (accept simple quadruple )	1
 quaver (bar 1, beat 4+ 2 nd quaver)	1
 F sharp (bar 2, beat 1)	1
 F natural (bar 2, beat 4)	1
 tie (bar 2, beat 4+ 2 nd quaver to bar 3 beat 1 1 st quaver)	1
 F sharp (bar 4, beat 1+ 2 nd quaver)	1
 articulation missing (bar 4, beat 4)	1
Total	7

Piano 

Question 5: Chord progressions

(10 marks)

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.

Description	Marks
(a) C#m	1
(b) G#m	1
(c) B (accept B ⁷)	1
(d) E	1
(e) G#m	1
(f) C#m	1
(g) B	1
(h) A	1
(i) B	1
(j) E	1
Total	10

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Question 6: Melodic dictation**(16 marks)**

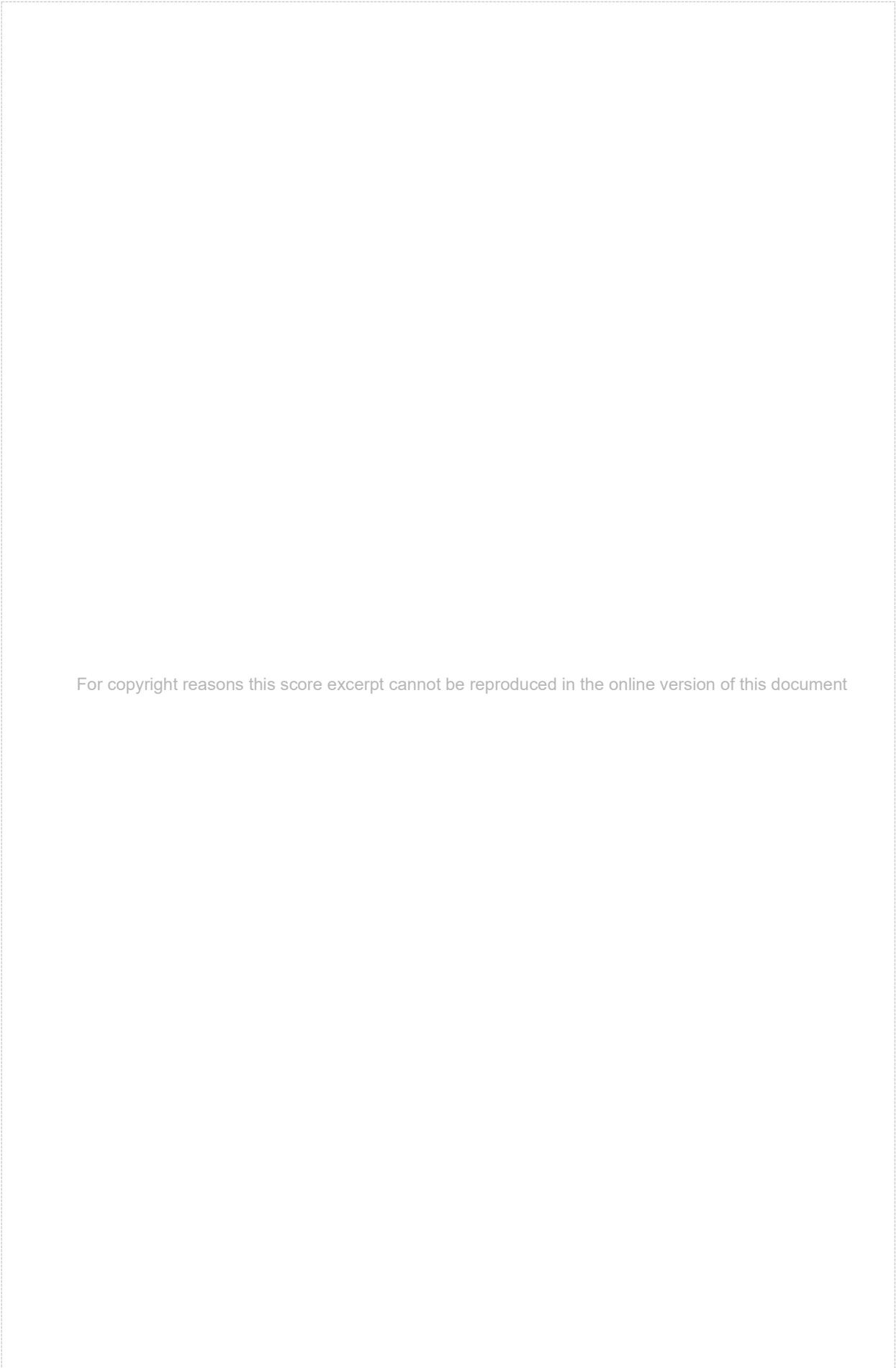
Listen to Track 7 and answer the following questions. There are no preparatory beats provided for this excerpt.

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

Description	Marks
rubato	1
Total	1

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

Description	Marks
Pitch	
31 pitches correct	12
29–30 pitches correct	11
27–28 pitches correct	10
24–26 pitches correct	9
21–23 pitches correct	8
17–20 pitches correct	7
13–16 pitches correct	6
10–12 pitches correct	5
7–9 pitches correct	4
5–6 pitches correct	3
3–4 pitches correct	2
1–2 pitches correct	1
Subtotal	12
Rhythm	
all rhythm correct	2
1–2 rhythm errors	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping correct (for simple time)	1
Subtotal	1
Total	15



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Question 7: Aural analysis

(10 marks)

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

Description	Marks
minor	1
polyphonic	1
Total	2

- (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)

Description	Marks
major	1
minor	1
minor	1
Total	3

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

Description	Marks
pentatonic	1
Total	1

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

Description	Marks
$\frac{5}{8}$ (accept $\frac{5}{4}$)	1
Total	1

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

Description	Marks
trumpet	1
trombone	1
clarinet	1
Total	3

Part B: Theory

20% (18 Marks)

Question 8

(9 marks)

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

Description	Marks
guitar (1)	1
guitar (2)	1
bass guitar	1
drumkit	1
Total	4

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


Score location	Chord
Bar 2 beat 1	
Bar 3 beat 1	

Description	Marks
F major	1
A minor	1
Total	2

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

Description	Marks
6/4	1
Total	1

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

Symbol	Score location	Symbol indication
	Bar 1, Stave 8	

Description	Marks
drum/percussion clef	1
Total	1



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

Description	Marks
G5 (accept G power chord)	1
Total	1

Question 9

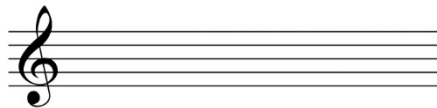
(9 marks)

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

Description		Marks
	Play full length (to hold the note for its full value)	1
	To emphasise the note, accented	1
Total		2

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

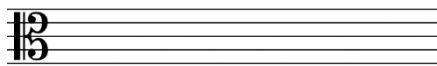
B♭m7



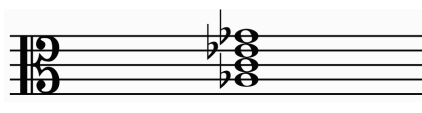


D♭7



A♭7



Description	Marks
1 mark per correct answer (any inversion/voicing accepted)	
<p>B♭m7</p>  <p>D♭7</p>  <p>A♭7</p> 	1-3
Total	3

(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)



Description	Marks
use of treble clef	1
key signature (D minor/F major)	1
all noteheads in correct position and octave	1
both accidentals correct (D \sharp and F \sharp)	1
Total	4

Section Two: Music analysis

45% (74 Marks)

Part A: Unseen analysis

20% (22 Marks)

Question 10

(10 marks)

- (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)

Description	Marks
the left hand bass note is not held for two beats	1
on the third playing, a new melodic line is introduced	1
Total	2
Accept other relevant answers.	

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

Description	Marks
the performer continues playing staccato	1
Total	1

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

Description	Marks
ostinato (accept riff)	1
Total	1

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

Description	Marks
<ul style="list-style-type: none"> • D • natural minor (accept aeolian) 	1–2
<ul style="list-style-type: none"> • D • dorian 	1–2
Total	4

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

Description	Marks
to be played at 112 crotchet beats per minute	1
this is the point to which the performer returns	1
Total	2

Question 11

(12 marks)

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	16	34	64	80
Key	<i>G minor</i>	<i>B^b major</i>	X	X	X
Relationship to tonic key	Tonic	<i>Relative major</i>	X	Tonic	Tonic

Description	Marks
bar 16 (accept anacrusis to bar 16)	1
upbeat to bar 34 (accept bar 34)	1
bar 64 (accept upbeat to bar 64)	1
bar 80 (accept upbeat to bar 80)	1
G minor	1
B ^b major	1
relative major	1
Total	7

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

Description	Marks
Subject 2/2nd subject	1
Total	1

Question 11 (continued)

- (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	Marks
Any two of	
<ul style="list-style-type: none"> the theme is shared between both hands of the piano, rather than contained in the right hand in the exposition there is greater dynamic variation (<i>sf</i>) in recapitulation when the main theme occurs in the left hand, there are semiquaver scalar passages/embellishments in the right hand, which were not present in the exposition there is no preparation for the modulation to the relative major, as took place in the exposition 	1–2
Total	2
Accept other relevant answers.	

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

Description	Marks
pedal/pedal point	1
note held underneath changing harmonies	1
Total	2

Part B: Designated works

25% (52 Marks)

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

Question 12: Identities

(24 marks)

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

Description	Marks
yidaki	1
Total	1

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

Description	Marks
Any two of	
<ul style="list-style-type: none"> often more conical in shape with a smaller mouthpiece produces a different sound from instruments found elsewhere in Australia 	1–2
Total	2
Accept other relevant answers.	

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

Description	Marks
Any one of	
<ul style="list-style-type: none"> Yolngu (Yolngu) translates to <i>person</i> refers to Aboriginal Australian people who inhabit the North-eastern area of Arnhem Land. 	1
Total	1

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

Description	Marks
to dance with no shame (accept let's dance)	1
the verse/chorus song form of the work has a dance break inserted throughout	1
Total	2

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

Description	Marks
ska	1
Total	1

Question 12 (continued)

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

Description	Marks
Any two of <ul style="list-style-type: none"> • blending of indigenous and western instrumentation • lyrics reference uniting of different cultures (<i>Let's just work together as one</i>) • use of both Yolngu and English language, sometimes combining the two (for example in the pre-chorus) • song is about positivity and engagement between cultures, with a message of empowerment for Indigenous people 	1–2
Total	2
Accept other relevant answers.	

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

Description	Marks
Any two of	
<ul style="list-style-type: none"> commences on arpeggiated G dominant 7th chord use of some chord extensions (e.g. G¹¹ bar 31) first part of each verse based on I/V⁷ (C/G⁷) second section of each verse centres around the relative minor (Am/Em⁷) 	1–2
Total	2
Accept other relevant answers.	

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

Description	Marks
Any one of	
<ul style="list-style-type: none"> use of group vocals/choir prominence of the IV-I chord relationship hymn-like homophonic vocal in verse 	1
Total	1
Accept other relevant answers.	

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

Description	Marks
vibraphone	1
Total	1

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

Description	Marks
<i>Young, Gifted and Black</i> reflects hope/optimism for a better future (accept celebration/solidarity/positivity)	1
Any one of	
<ul style="list-style-type: none"> young gifted and black lovely precious dream open your heart there's a world waiting for you yours is a quest that's just begun your soul's intact my joy of today is that we can all be proud to say 	1
Total	2

Question 12 (continued)

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

Description	Marks
sonata form	1
exposition	1
final/third/closing theme	1
Total	3

- (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)

Description		Marks
	Irish influence	Specific example drawn from the first movement
One	original themes based on and influenced by Irish folk tunes	Dark is the Night
Two	incorporation of Irish folk tunes	Connor O'Reilly of Clounish (Conchobhar na Raghallaigh Cluan)
Total		4

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

Description	Marks
it is a pedal/drone bass	1
Total	1

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

Description	Marks
imitates the drone of pipes	1
Total	1

Question 13: Innovations

(28 marks)

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

Description	Marks
opera/operatic	1
Total	1

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

Description	Marks
Word painting any one of	
<ul style="list-style-type: none"> • intro • ballad 	1
Call and response any one of	
<ul style="list-style-type: none"> • opera • hard rock 	1
Total	2

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

Description	Marks
Discusses why this work can be considered innovative by referencing the use of technology in specific detail, supported by examples from the work	5
Discusses why this work can be considered innovative by referencing the use of technology in some detail, supported by examples from the work	4
Provides some detail how technology has been used innovatively, using supporting examples	3
Provides general comments on how technology has been used, using some examples	2
Makes superficial and/or mostly inaccurate comment on how technology has been used	1
Total	5
Answers could include: <ul style="list-style-type: none"> • multi-track layering of 100 parts to create chorus effect • use of overdubbing • use of 24 track analogue tape - up to 180 overdubs required • incorporated 24 track to 24 track tape transfers • three part harmony bounced to submixer due to number of parts • extreme panning vocal left to right. Accept other relevant answers.	

Question 13 (continued)

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

Description	Marks
voice	1
drums	1
Total	2

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

Description	Marks
Any one of	
<ul style="list-style-type: none"> • improvisation • syncopation • scat singing 	1
Total	1
Accept other relevant answers.	

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

Description	Marks
Any two of	
<ul style="list-style-type: none"> • use of world music • contemporary/extended harmony • fusion of <i>Konnakol</i> rhythms with Western tonal pitches • merging the sounds and rhythms of <i>Konnakol</i> with jazz tonal and rhythmic language 	1–2
Total	2
Accept other relevant answers.	

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

Description	Marks
India	1
Total	1

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

Description			Marks
	Name of compositional technique	Description of compositional technique	
One	<i>Tala</i>	cyclic rhythm	1+1
Two	<i>Konnakol</i>	vocal percussion	1+1
Total			4
Accept other relevant answers.			

- (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)

Description	Marks
closing section (A) Fanfare	1
Total	1

- (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)

Description	Marks
synthesiser	1
Total	1

- (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)

Description	Marks
imitation	1
Total	1

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

Description	Marks
<ul style="list-style-type: none"> • main thematic line – wide intervallic leaps/range • accompaniment – small repetitive cells, mainly stepwise/triadic 	1–2
Total	2

Question 13 (continued)

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

Description	Marks
Discusses why this work can be considered innovative by referencing the use of rhythm in specific detail, supported by examples from the work	5
Discusses why this work can be considered innovative by referencing the use of rhythm in some detail, supported by examples from the work	4
Provides some detail how rhythm has been used innovatively, using supporting examples	3
Provides general comments on how rhythm has been used, using some examples	2
Makes superficial and/or mostly inaccurate comment on how rhythm has been used	1
Total	5
Answers could include: <ul style="list-style-type: none"> • use of cross rhythm • polyrhythm • hemiola • syncopation • use of small repetitive cells • woodblock functioning as ostinato/metronome • determined forward motion evident • motoric rhythmic patterns. 	
Accept other relevant answers.	

ACKNOWLEDGEMENTS

Section One

- Question 1** Score excerpt adapted from: Copland, A. (1947–1949). *Clarinet Concerto*.
- Question 3** Score excerpt adapted from: O’Keefe, L., & Benjamin, N. (2007). *Positive*.
- Question 4** Score excerpt adapted from: Jones, T. (1978). *A Good Time was had by all*.
- Question 5** Score excerpt adapted from: Peiken, S., & Sutton, G. (1997). *Everytime you cry*.
- Question 6** Score excerpt adapted from: Puccini, G., Schmidt, J. (Arr.), Nelson, S. S. (Arr.), & van der Beek, A. (Arr.). (2021). *Nessun Dorma*.
- 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)

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