



# **WESTERN ART MUSIC**

## **ATAR course examination 2019**

### **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

(6 marks)

(a) Write the name of the **two** intervals indicated on the staff below.

(2 marks)

ANSWER:

Description		Marks
Intervals		
(i)	minor 6 <sup>th</sup>	1
(ii)	minor 3 <sup>rd</sup>	1
<b>Total</b>		<b>2</b>

(b) (i) Complete the melody below by writing the **two** missing notes on the staff, as indicated by the bracket. (2 marks)

(ii) Name the interval created by these two notes. (1 mark)

(iii) State the modulation that has taken place by the end of the excerpt. (1 mark)

ANSWER:

Description		Marks
Notes		
(i)	B <sup>b</sup> – E <sup>b</sup> one mark per note	2
Interval		
(ii)	Perfect 4 <sup>th</sup>	1
Modulation		
(iii)	to the dominant	1
<b>Total</b>		<b>4</b>

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 2a **and/or** Track 2b and complete the following eight-bar dictation by providing bar lines, rhythm and rests as required to the given pitches. The excerpt may require notehead(s) to be changed to reflect a minim value. The correct rhythm for the first note of each phrase is provided.



Description	Marks
<b>Rhythm</b>	
43 values (notes and rests) correct	8
39–42 values correct	7
33–38 values correct	6
26–32 values correct	5
18–25 values correct	4
12–17 values correct	3
6–11 values correct	2
1–5 values correct	1
<b>Subtotal</b>	<b>8</b>
<b>Bar lines</b>	
all bar lines correct (including double bar line at end)	2
1–2 incorrect bar lines	1
<b>Subtotal</b>	<b>2</b>
<b>Rhythmic grouping</b>	
all rhythmic grouping correct Note: no marks awarded if grouping is correct but is not the correct answer.	2
1–4 errors in rhythmic grouping (grouping errors across two beats = 2 errors.)	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>12</b>

Question 3: Discrepancies





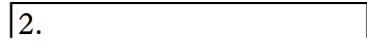
(5 marks)

There are **five** errors in total in the following melody. There is **one** pitch error, **one** rhythm error (affecting one beat) and **three** errors in the form/structure, requiring signs/symbols to be added to the score, to reflect how it is being played. Write the **five** required changes directly on the score below. The first note is correct.



ANSWER:



Description	Marks
1 mark for each corrected discrepancy <ul style="list-style-type: none"> <li>• 1 pitch –  G# (beat bar 2)</li> <li>• 1 rhythmic group –  (beat 2, bar 2)</li> <li>• repeat mark –  (end of bar 2)</li> <li>• 1<sup>st</sup> time ending –  (bar 2)</li> <li>• 2<sup>nd</sup> time ending) –  (bar 3)</li> </ul> If more than 5 changes are provided, only mark the first 5 changes.	1–5
<b>Total</b>	<b>5</b>

Question 4: Harmonic/chord progression

(8 marks)

Identify the **eight** chords indicated by (a) to (h) below, using Roman numerals or chord names in C major.

ANSWER:

OR

C D minor G A minor C/E F G<sup>7</sup> A minor

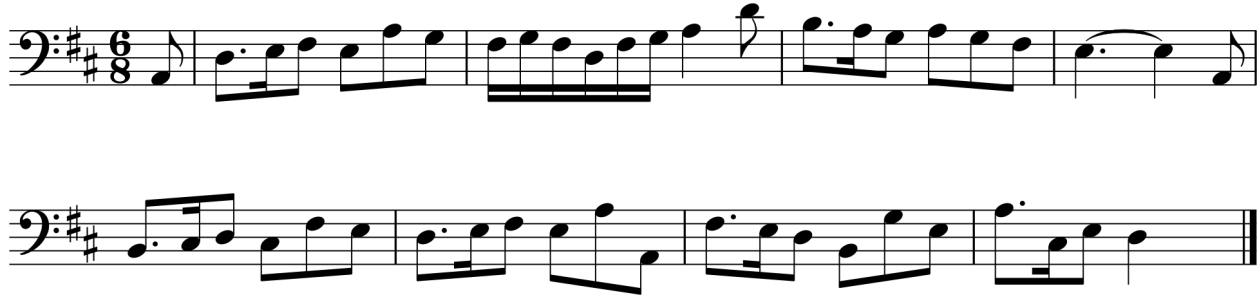
Description		Marks
(a)	I or C	1
(b)	ii or D minor	1
(c)	V or G	1
(d)	vi or A minor	1
(e)	Ib or C/E	1
(f)	IV or F	1
(g)	V <sup>7</sup> or G <sup>7</sup>	1
(h)	vi or A minor	1
<b>Total</b>		<b>8</b>

## Question 5: Melodic dictation

(15 marks)

Listen to Track 5a **and/or** Track 5b and complete the following eight-bar melodic dictation by providing the pitch and rhythm. The first note of each phrase is given.

## ANSWER:



Description	Marks
<b>Pitch</b>	
44 correct pitches	12
41–43 correct pitches	11
38–40 correct pitches	10
34–37 correct pitches	9
30–33 correct pitches	8
25–29 correct pitches	7
20–24 correct pitches	6
16–19 correct pitches	5
12–15 correct pitches	4
8–11 correct pitches	3
4–7 correct pitches	2
1–3 correct pitches	1
<b>Subtotal</b>	<b>12</b>
<b>Rhythm</b>	
all rhythm correct	2
1–4 errors	1
<b>Subtotal</b>	<b>2</b>
<b>Rhythmic grouping</b>	
all rhythmic grouping as per answer correct	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>15</b>

Question 6: Aural analysis

(11 marks)

**A**

**B**

**A**

(a) Write the missing time signature at the beginning of the excerpt. (1 mark)

Description	Marks
9/8, written as shown above	1
<b>Total</b>	<b>1</b>

(b) Add stems and beams to the note heads in bars 1–4, to indicate the rhythmic grouping heard in the excerpt. (4 marks)

Description	Marks
<p>(one mark for each correct bar – accept standard grouped quavers with accents highlighting the grouping for bars 1–3 as follows:</p>	1–4
<b>Total</b>	<b>4</b>

(c) State where the cymbal first enters. (1 mark)

Description	Marks
bar 1, second time/repeat (both parts must be correct)	1
<b>Total</b>	<b>1</b>

**Question 6** (continued)

- (d) Provide **three** specific ways in which the composer has achieved contrast between the opening A section and the B section. (3 marks)

Description	Marks
Accept any three of: <ul style="list-style-type: none"><li>• move to minor tonality</li><li>• change of soloists from piano to sax (addition of saxophone)</li><li>• increased drum interaction (cymbal more prevalent/involved)</li><li>• music shifts up a 3<sup>rd</sup></li></ul>	1–3
<b>Total</b>	<b>3</b>

- (e) Identify **two** compositional devices heard in this excerpt. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"><li>• sequence</li><li>• ostinato/riff</li><li>• pedal point/note</li></ul>	1–2
<b>Total</b>	<b>2</b>

**End of Section One**



## Section Two: Cultural and historical analysis

34% (62 Marks)

## Part A: Analysis

11% (21 Marks)

## Question 7

(21 marks)

Refer to pages 26–28 of the Score booklet to answer this question.

- (a) Identify the era represented in this excerpt, providing **three** reasons to support your choice. (4 marks)

Description	Marks
Era: Classical	1
Answers could include: <ul style="list-style-type: none"> <li>• instrumentation (double winds, only horn in brass, cello and bass grouped together)</li> <li>• predominantly scalic/triadic melodic line</li> <li>• mainly homophonic texture</li> <li>• alberti bass.</li> </ul>	1–3
<b>Total</b>	<b>4</b>
Accept other relevant answers	

- (b) The keyboard instrument used in this recording is a fortepiano, the predecessor of the modern piano. The physical characteristics of the instrument are described in the table below. Complete the table by outlining **two** physical characteristics of the harpsichord which preceded it and **two** physical characteristics of the piano which followed it. (4 marks)

	Description	Marks
Harpsichord	Any two of: <ul style="list-style-type: none"> <li>• wooden frame</li> <li>• 4–5 octave pitch range</li> <li>• strings plucked by plectrum (sometimes double)</li> <li>• stops</li> <li>• black/white keys reversed</li> <li>• mechanism allows no gradual dynamic variation</li> </ul> <i>Accept other relevant answers</i>	1–2
Piano	Any two of: <ul style="list-style-type: none"> <li>• large iron frame</li> <li>• 8 octave pitch range</li> <li>• hammers covered in felt</li> <li>• increased dynamic range</li> <li>• longer keys, black and white keys reversed</li> <li>• pedals to sustain or dampen the sound</li> </ul> <i>Accept other relevant answers</i>	1–2
	<b>Total</b>	<b>4</b>

## Question 7 (continued)

- (c) Identify **two** compositional devices evident between bars 1–5 in the winds, naming the instrument/s involved. (4 marks)

Description	Marks
Any two of:	
• compositional device: pedal instrument/s: horns	1–2
• compositional device: imitation instrument/s: oboe and clarinet (accept sequential imitation)	1–2
• compositional device: ostinato (rhythmic) instrument: clarinet	1–2
<b>Total</b>	<b>4</b>

- (d) Name the term to describe the harmonic progression between bars 14–19. (1 mark)

Description	Marks
circle/cycle of fifths	1
<b>Total</b>	<b>1</b>

- (e) Identify an example of Alberti bass, providing bar numbers. (1 mark)

Description	Marks
Alberti bass instrument: piano/klav Bars: 23–25	1
<b>Total</b>	<b>1</b>

- (f) How would the score direction *zu 2* in the bassoon part in bar 20 be interpreted? (1 mark)

Description	Marks
both bassoons play in unison	1
<b>Total</b>	<b>1</b>

- (g) Describe the evolution of the cadenza in the overall form and structure of the concerto in each of the following periods. (6 marks)

Description	Marks
Baroque: Any two of: no set cadenzas, usually only small solo sections on general pauses/rests, or ornamentation/improvisation in repeated sections and slow movements	1–2
Classical: Any two of: improvised cadenza, located at the end of the recapitulation before the coda, preceded by a Ic chord, concluded with a trill. Integrated references to thematic material	1–2
Romantic: Any two of: location of cadenza sometimes different, or more than one. Written out by composer.	1–2
<b>Total</b>	<b>6</b>
Accept other relevant answers	

## Part B: Short response

23% (41 Marks)

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

11% (26 Marks)

## Question 8

(26 marks)

Refer to pages 30–31 of the Score booklet to answer this question.

- (a) Identify the movement and section of the work represented in this excerpt. (2 marks)

Description	Marks
Movement: First	1
Section: Recapitulation	1
<b>Total</b>	<b>2</b>

- (b) Identify the
- two**
- themes evident in this excerpt, providing instrument/s and bar numbers. (6 marks)

Description	Marks
Theme: D Instrument/s and bars: harp, 1–4	1–3
Theme: C Instrument/s and bars: piccolo, 4–6 or clarinet in E flat, 6–7 or trumpet, 7–8 or all three, 4–8	1–3
<b>Total</b>	<b>6</b>

- (c) Name the
- four**
- missing instruments indicated on the score. (4 marks)

Description	Marks
One: corno inglese (cor anglais)	1
Two: clarinet in Mi $\flat$ (clarinet in E $\flat$ )	1
Three: corni (horns)	1
Four: gran cassa (bass drum)	1
<b>Total</b>	<b>4</b>

- (d) (i) Name and describe the performance technique evident in bar 4 (
- Trrr*
- ). (2 marks)

Description	Marks
For copyright reasons this text cannot be reproduced in the online version of this document, but may be viewed at the link listed on the acknowledgements page.	1
For copyright reasons this text cannot be reproduced in the online version of this document, but may be viewed at the link listed on the acknowledgements page.	1
<b>Total</b>	<b>2</b>

- (ii) Name the musical style whose influence is suggested by this performance technique. (1 mark)

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

## Question 8 (continued)

- (iii) Outline **two** other ways this musical style is evident throughout the entire work. (2 marks)

Description	Marks
use of added/blues notes	1
syncopation, jazz rhythms, Gershwin style accompaniment figure	1
<b>Total</b>	<b>2</b>
Accept other relevant answers	

- (e) Explain how the score direction  $2^\circ$  in the *Fag.* part in bar 4 should be interpreted. (1 mark)

Description	Marks
only the second bassoon player is to play.	1
<b>Total</b>	<b>1</b>

- (f) Provide **four** points to explain how Ravel creates both a sense of tonal ambiguity and harmonic stability in this section, referring to specific instruments. (4 marks)

Description	Marks
One: tonal ambiguity created through use of bitonality in the piano part (A min in RH, A Maj in LH)	1
Two: tonal ambiguity created through use of glissando strings	1
Three: tonal ambiguity created through use of added chromatic notes in the winds and brass	1
Four: harmonic stability created through use of pedal notes in lower strings and winds.	1
<b>Total</b>	<b>4</b>
Accept other relevant answers	

- (g) Identify **two** compositional devices evident in bars 4–8. (2 marks)

Description	Marks
One: pedal point	1
Two: imitation	1
<b>Total</b>	<b>2</b>

- (h) Outline **two** features of Ravel's *Piano Concerto in G* that could be described as neo-classical. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"> <li>• use of Classical structure – 3 movements and set tempi</li> <li>• use of Classical form/structure – sonata form for first movement</li> <li>• uses typical Classical numbers of strings with some additional winds, brass and percussion</li> </ul>	1–2
<b>Total</b>	<b>2</b>
Accept other relevant answers	

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

12% (15 Marks)

## Question 9

(15 marks)

- (a) Compare and contrast the use of **rhythm** in **two** of your designated works. Provide specific examples of the application of rhythm, drawn from your designated works. (7 marks)

Description	Marks
<b>Compare and contrast rhythm</b>	
Accurately compares and contrasts the use of rhythm with specific detail.	4
Accurately compares and contrasts the use of rhythm with some detail.	3
Describes the use of rhythm: however lacks comparative evidence and/or contains some inaccuracies.	2
Provides some limited description about rhythm.	1
<b>Subtotal</b>	<b>4</b>
<b>Reference to two designated works</b>	
Makes specific, accurate supporting reference to two designated works.	3
Makes specific, accurate supporting reference to one designated work, or makes some accurate general reference to two designated works.	2
Makes some accurate general reference to one designated work, or makes generally inaccurate reference to two designated works.	1
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>7</b>

**Question 9** (continued)

- (b) 'Advances in technology can be empowering, progressive and enriching. History has shown this across civilisations and societies'.

Consider the statement above. Referring to **one** of your designated works and considering the time and place in which the work was written, discuss specific ways the composer embraced and incorporated technological advancements. (8 marks)

Description	Marks
Discuss specific ways in which the composer embraced and incorporated technological advancements into their musical compositions, for the time and place in which the musical work was written.	
Discusses how the composer embraced and incorporated technological advancements, clearly articulating the characteristics of the time and place in which the work was written.	5
Describes in some detail how the composer embraced and incorporated technological advancements, articulating the characteristics of the time and place in which the work was written.	4
Provides some relevant and accurate points as to how the composer embraced and incorporated technological advancements of the time.	3
Makes general comments about technological advancements of the time.	2
Makes superficial and/or mostly inaccurate comments about technological advancements.	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.	

**End of Section Two**

## Section Three: Theory and composition

30% (43 Marks)

## Question 10: Visual score analysis

(14 marks)

Refer to the Score booklet on pages 32–33 to answer Questions 10, 11 and 12. (Bars 25–32 have been left blank intentionally.)

- (a) (i) Name the opening key of this work. (1 mark)

Description	Marks
B minor	1
<b>Total</b>	<b>1</b>

- (ii) Identify the new key from bar 9 and state its relationship to the original key. (2 marks)

Description	Marks
Key: E minor	1
Relationship: sub-dominant	1
<b>Total</b>	<b>2</b>

- (iii) Identify the cadence evident between bars 15 and 16, providing the cadence name and chords, using Roman numerals. (2 marks)

Description	Marks
Cadence: Perfect	1
Chords: $V^7 - i$	1
<b>Total</b>	<b>2</b>

- (b) Describe how the pianist performs the indication below the staff for the opening bar of this work. (2 marks)

Description	Marks
depresses the right or sustain pedal on the first quaver and lifts the pedal on the asterisk indication under the 4 <sup>th</sup> quaver.	2
mentions the use of the pedal.	1
<b>Total</b>	<b>2</b>

- (c) Identify the following chords using Roman numerals, providing inversions where required. (3 marks)

Description	Marks
Bar 1, beat 2: $ic$	1
Bar 5, beat 3: $V^7c$	1
Bar 38, beat 1: $ib$	1
<b>Total</b>	<b>3</b>

**Question 10** (continued)

- (d) Describe **two** ways, other than key, the music has been varied at bar 9 to provide contrast. (2 marks)

Description	Marks
One: use of inversion in the melody line	1
Two: accompaniment pattern/style has changed	1
<b>Total</b>	<b>2</b>

- (e) (i) Identify the form of this composition. (1 mark)

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

- (ii) Indicate the sections of this composition by using letter names and bar numbers. The first section has been provided. (1 mark)

Description	Marks
<b>A</b> 1 <b>B</b> Bar 9 <b>A</b> Bar 17 <b>C</b> Bar 25 <b>A</b> Bar 33 All sections need to be correct for 1 mark	1
<b>Total</b>	<b>1</b>



Question 11: Theory

(11 marks)

(a) Examine the following score extract of bar 2 from page 32 of the Score booklet.



(i) Considering the key of this work, identify and name the scale type implied by the ascending semiquaver scalic passage. (1 mark)

Description	Marks
Melodic minor	1
<b>Total</b>	<b>1</b>

(ii) Write out this score extract so that it could be played by a clarinet in A. Include the appropriate clef, key signature and accidentals in your response. (5 marks)



Description	Marks
Key signature	
D minor, correctly positioned.	1
<b>Subtotal</b>	<b>1</b>
Clef	
use of treble clef.	1
<b>Subtotal</b>	<b>1</b>
Pitch ( <i>Wrong octave = wrong pitch</i> )	
10 correct pitches (including correct accidentals).	3
7–9 correct pitches.	2
1–6 correct pitches.	1
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>5</b>

Question 11 (continued)

- (b) Examine the following score extract of bars 3–4. Write an imperfect cadence to accompany the melodic line. Indicate the chords you have chosen beneath the staff using Roman numerals, and maintain stylistic consistency in the accompaniment pattern. (3 marks)



Description	Marks
Roman numerals	
Provides correct chords for an imperfect cadence.	1
Cadence	
completes the cadence point using correct notes and voice leading, and maintains stylistic consistency with the accompaniment pattern.	2
completes the cadence point using mostly correct notes and voice leading, and/or generally maintains stylistic consistency with the accompaniment pattern.	1
<b>Total</b>	<b>3</b>

- (c) (i) Identify the ornament located in bar 6. (1 mark)

Description	Marks
turn.	1
<b>Total</b>	<b>1</b>

- (ii) Write out the ornament as it should be played on the staff below. The correct rhythm is provided. (1 mark)



Description	Marks
provides accurate notes to indicate turn.	1
<b>Total</b>	<b>1</b>

## Question 12: Composition

(18 marks)

For all parts of this question, write your answer onto the score below.

- (a) Compose a contrasting melody in the relative major key, for bars 25–32 of the work, considering its place in the overall form of the piece. (11 marks)

Description	Marks
<b>Contrast and modulation</b>	
Composes an effectively contrasting melody, with a well-prepared modulation that effectively transitions back to the tonic key for the final section.	3
Composes a contrasting melody, with a mostly effective modulation that transitions back to the tonic key for the final section.	2
Composes a melody which does not effectively contrast with the opening section, and contains a generally unprepared/unsupported modulation that does not convincingly transition back to the tonic key for the final section.	1
Composes a melody with limited or no contrast and does not incorporate a modulation.	0
<b>Subtotal</b>	<b>3</b>
<b>Melodic contour</b>	
Develops, establishes and maintains effective melodic contour.	4
Develops and maintains a mostly suitable melodic contour.	3
Demonstrates a satisfactory melodic contour, with some ineffective sections.	2
Demonstrates a mostly inconsistent and ineffective melodic contour.	1
Demonstrates limited and ineffective melodic contour.	0
<b>Subtotal</b>	<b>4</b>
<b>Stylistic and motivic continuity</b>	
Consistently maintains stylistic and motivic continuity.	2
Demonstrates some stylistic and motivic continuity.	1
Demonstrates minimal evidence of melodic or stylistic continuity.	0
<b>Subtotal</b>	<b>2</b>
<b>Dynamics and articulations</b>	
Effectively uses dynamics and articulation indications to enhance the overall contrast and melodic line.	2
Uses some appropriate dynamics and articulation indications to provide some support for the overall contrast and melodic line.	1
Uses little or no appropriate dynamics and articulation indications.	0
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>11</b>

- (b) Select an appropriate chord progression to fit the melody between bars 25–32 and write the chords (Roman numerals or chord names) beneath the staff. (3 marks)

Description	Marks
<b>Chord progression</b>	
Provides an effective chord progression that accurately aligns with the melody.	3
Provides a chord progression that mostly aligns with the melody.	2
Provides an inconsistent chord progression that does not always align with the melody.	1
Provides an inconsistent and mostly incorrect chord progression that does not align with the melody.	0
<b>Total</b>	<b>3</b>

**Question 12** (continued)

- (c) Compose an Alberti bass accompaniment in bars 25 and 26 only to fit your chosen chord progression. (2 marks)

Description	Marks
<b>Alberti bass</b>	
Writes a consistently accurate Alberti bass pattern that aligns with the chosen chords.	2
Writes an Alberti bass pattern with some stylistic and harmonic inconsistencies.	1
<b>Total</b>	<b>2</b>

- (d) Your complete score should demonstrate accurate and neat presentation, including alignment of parts. (2 marks)

Description	Marks
<b>Accurate and neat presentation</b>	
Demonstrates accurate and neat presentation, including alignment of parts.	2
Demonstrates mostly accurate and neat presentation, including alignment of parts.	1
<b>Total</b>	<b>2</b>

## ACKNOWLEDGEMENTS

- Question 8 (d) (i) Merriam-Webster, Incorporated. (n.d.). Definition of flutter-tonguing. Retrieved August, 2019, from [www.merriam-webster.com/dictionary/flutter-tonguing](http://www.merriam-webster.com/dictionary/flutter-tonguing)
- Question 9 (b) Extract from: Ogunlaru, R. (n.d.). Technology addiction quotes: Rasheed Ogunlaru. Retrieved August, 2019, from [www.goodreads.com/quotes/tag/technology-addiction?page=2](http://www.goodreads.com/quotes/tag/technology-addiction?page=2)

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