



## ATAR course examination, 2021

### Question/Answer booklet

# MUSIC: WESTERN ART 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 Aural and analysis	6	6	50	54	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	16	11
Part B: Short response					
(i) Compulsory area of study	1	1		17	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	44	30
<b>Total</b>					100

## Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2021: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet.
- The examination is structured as follows:
 

Section One: Common to all contexts and contains questions that require you to listen and respond to a selection of music excerpts.

Section Two: Context-specific and comprises two parts: Part A and Part B.

Part A: contains one question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Part B(i): contains one question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains one question based on the non-compulsory area of study and the correlating designated works. If your response is based on the compulsory area of study, a 25% penalty will be applied.

Section Three: Context-specific and contains theory questions and composition tasks.
- 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: Aural and analysis

36% (54 Marks)

This section has **six** questions. Answer **all** questions. Write your answers in the spaces provided.

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: 50 minutes.

## Question 1: Interval recognition

(5 marks)



- (a) Name the **two** intervals indicated on the staff below. (2 marks)

- (i) \_\_\_\_\_
- (ii) \_\_\_\_\_



- (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)

**major**

**minor**

**chromatic**

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

**no modulation**

**to relative major**

**to relative minor**

**to dominant**

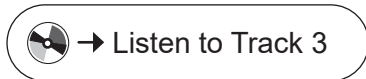
See next page

## 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



*Prior to the commencement of the excerpt for the first time, four crotchet beats will be played on the woodblock.*

The excerpt will be played as follows, with a 20-second pause between each playing:

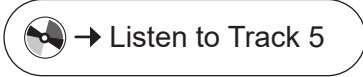
- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

**and/or**



*Prior to the commencement of the excerpt, four crotchet beats will be played on the woodblock.*

The complete excerpt will be played once.

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

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

There are **six** errors in total 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.

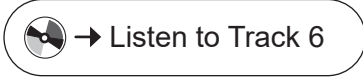
Write the required changes directly onto the score below to reflect how it is being played.  
The first note is correct.

For copyright reasons this score extract is not available on the Authority website.  
Source of score: Jones, T., & Lewis, M. (1970). *Us*.

**See next page**

## Question 4: Harmonic/chord progression

(7 marks)



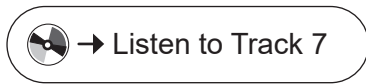
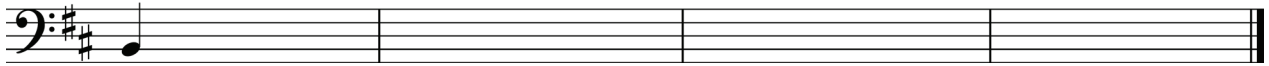
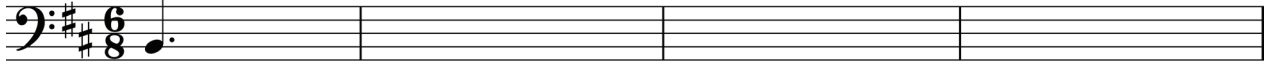
Identify the **seven** chords heard in the accompaniment part, indicated by boxes labelled (a) to (g) below. Use Roman numerals or chord names in F Major.

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

For copyright reasons this score extract is not available on the Authority website.  
Source of score: McCartney, P., & Lennon, J. (1968). *Hey Jude*.

**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.



*Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, followed by six quaver pulses played on the woodblock.*

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

**and/or**



*Prior to the commencement of the excerpt, the tonic chord will be played on the piano, followed by six quaver pulses played on the woodblock.*

The complete excerpt will be played once.

**See next page**

## Question 6: Aural analysis

(12 marks)

Listen to the following short musical excerpts and answer the associated questions.



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

<b>Time signatures</b>	
<b>Texture</b>	



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

<b>Time signature</b>	
<b>Compositional device</b>	



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

<b>Time signature</b>	
<b>Instrument families</b>	



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

<b>Time signature</b>	
<b>Soloist</b>	





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

<b>Time signature</b>	
<b>Featured melodic instrument</b>	

**End of Section One**

**See next page**

**Section Two: Cultural and historical analysis****34% (48 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 **one** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Part B(i): contains **one** question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains **one** question based on a non-compulsory area of study and the correlating designated works. You **must** answer part (a) and part (b). If your response is based on the compulsory area of study, a 25% penalty will be applied.

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: 55 minutes.

---

**Part A: Analysis****11% (16 Marks)**

This part contains **one** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

---

**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)

Movement: \_\_\_\_\_

Form: \_\_\_\_\_

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

Tempo: \_\_\_\_\_

Metre: \_\_\_\_\_

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

Era: \_\_\_\_\_

Instrumentation Reason

One: \_\_\_\_\_

Two: \_\_\_\_\_

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

One: \_\_\_\_\_

Two: \_\_\_\_\_

Three: \_\_\_\_\_

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

\_\_\_\_\_

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

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

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

Score direction	Meaning of score directions
<i>sempre staccato e pp</i> (bars 11–13)	
<i>zu 2</i> (bar 160)	

**Part B: Short response****23% (32 Marks)****Part B(i): Compulsory area of study****11% (17 Marks)**

This part contains **one** question based on the compulsory area of study and score/s from the correlating designated works.

**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)

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

- (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)

<b>Musical element</b>	<b>Modification</b>
Key	
Orchestration/ Instrumentation	
Dynamics	
Thematic material	

**See next page**

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

One: \_\_\_\_\_

Two: \_\_\_\_\_

Three: \_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

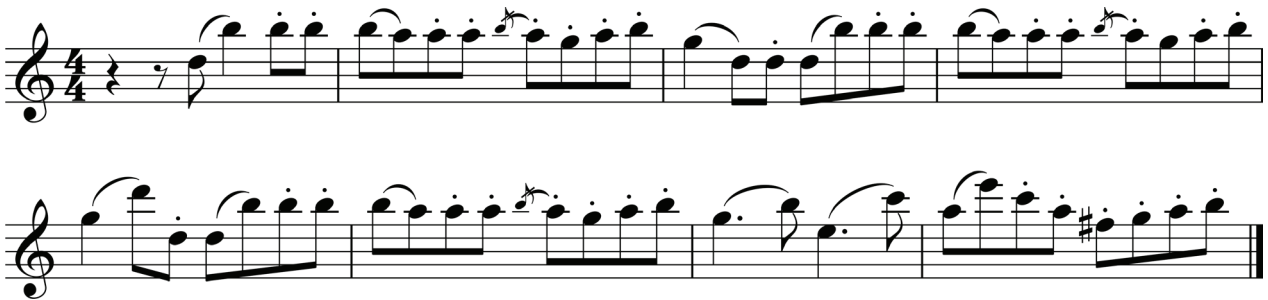
\_\_\_\_\_

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

\_\_\_\_\_

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

\_\_\_\_\_



- (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)

Composer: \_\_\_\_\_

Work: \_\_\_\_\_

**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)

Musical element	Variation
Tempo	
Thematic material	
Key relationships	

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

**12% (15 Marks)**

This part contains **one** question based on the non-compulsory area of study and the correlating designated works. You **must** answer part (a) and part (b).

If your answer is based on the compulsory area of study, a 25% penalty will be applied.

**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)

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Question 9** (continued)

- (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)

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**End of Section Two**

**See next page**



**Section Three: Theory and composition****30% (44 Marks)**

This section has **three** questions. Answer **all** questions. Write your answers in the spaces provided.

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: 45 minutes.

**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)


\_\_\_\_\_

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

Bar 2: \_\_\_\_\_

Bar 5: \_\_\_\_\_

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

Score direction	Definition
<i>Allegro con grazia</i> (bar 1)	
 (bar 1)	
<i>div.</i> (bar 5)	

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

\_\_\_\_\_

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

\_\_\_\_\_

**See next page**

Question 10 (continued)

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

*mp*

---

---

---

Question 11: Theory

(12 marks)

Alto Saxophone

The musical score is written on a treble clef staff with a key signature of one flat (Bb). It consists of three lines of music. The first line has a down arrow above the first bar. The second line has a down arrow above the first bar. The third line has a down arrow above the first bar, a dynamic marking of *f* below the first bar, and a hairpin crescendo below the first two bars. The score ends with a double bar line.

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

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

Bar	Chord outlined in melody
1	
2	
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)

A blank musical staff with a treble clef, a key signature of one flat (Bb), and a double bar line at the end.

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

A musical staff with a treble clef and a key signature of one sharp (F#). The staff is divided into three measures by vertical bar lines, with a double bar line at the end.

iib

V7

vi

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

\_\_\_\_\_

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

5 6

Flute

Oboe

Clarinet in A

French Horn in F

Bassoon

This block contains five sets of musical staves, each with a label to its left: Flute, Oboe, Clarinet in A, French Horn in F, and Bassoon. A large bracket on the left side groups all five staves together. The staves are divided into two measures, labeled '5' and '6' at the top. Each staff consists of five horizontal lines.

7 8

This block contains ten sets of musical staves, arranged in two groups of five. A large bracket on the left side groups all ten staves together. The staves are divided into two measures, labeled '7' and '8' at the top. Each staff consists of five horizontal lines.



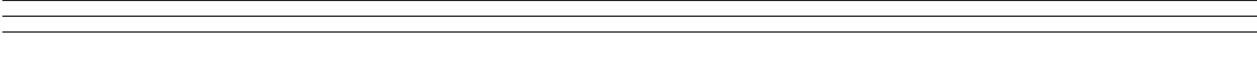
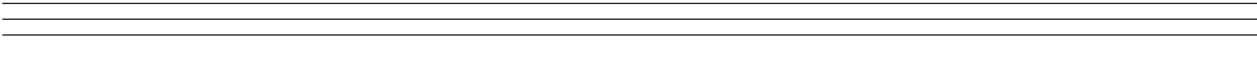
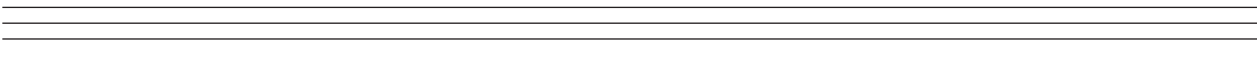
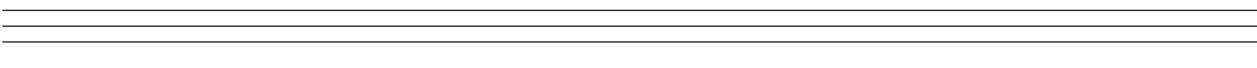
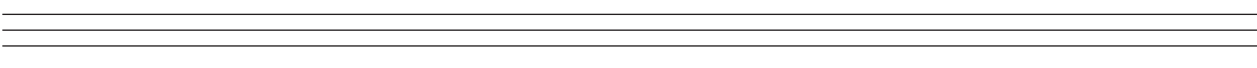
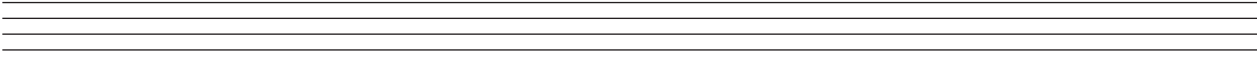
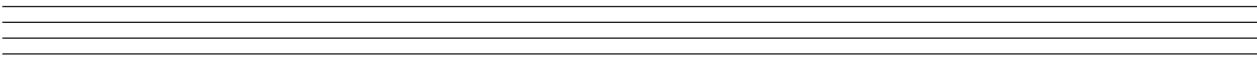
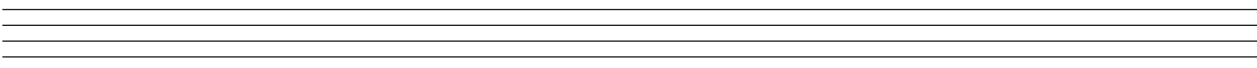
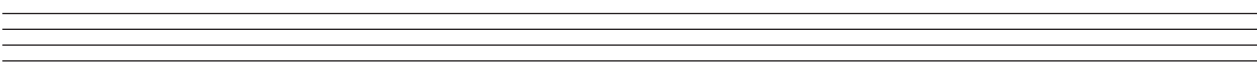
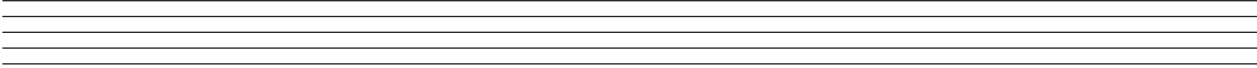
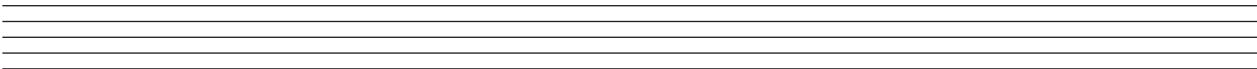




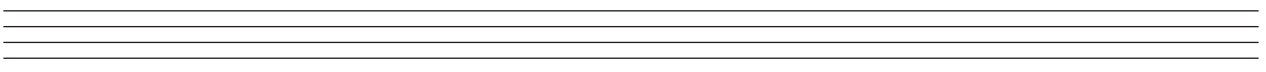
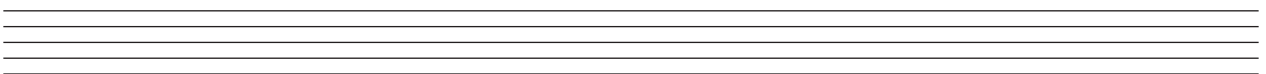
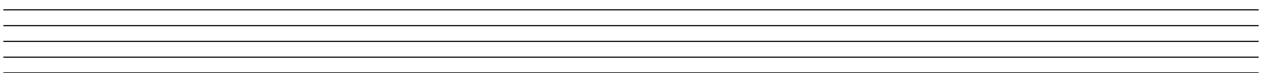
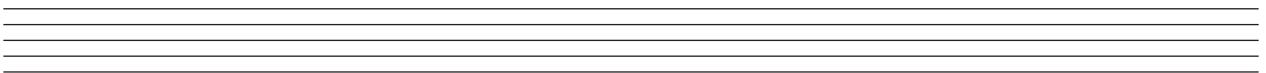
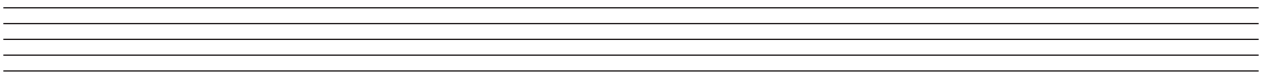
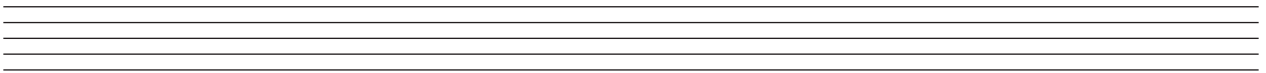
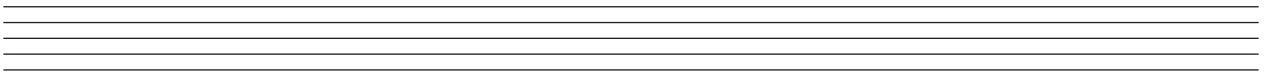
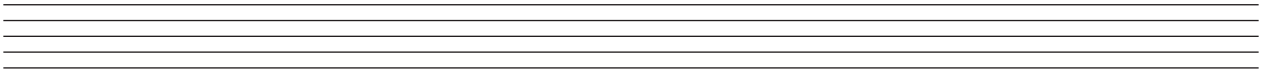
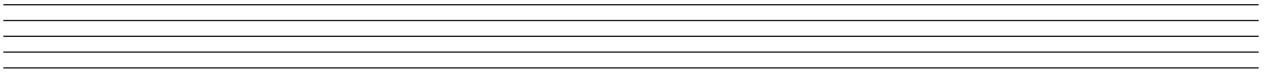
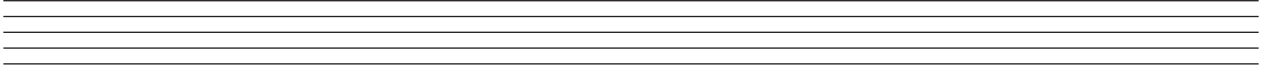
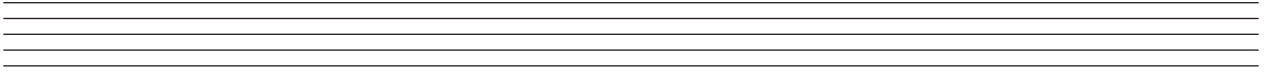




Working manuscript – will not be marked



Working manuscript – will not be marked



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 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 School Curriculum and Standards 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.

An *Acknowledgements variation* document is available on the Authority website.

*Published by the School Curriculum and Standards Authority of Western Australia  
303 Sevenoaks Street  
CANNINGTON WA 6107*