



ATAR course examination, 2023

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	7	7	50	57	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	11	11
Part B: Short response					
(i) Compulsory area of study	1	1		24	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	34	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2023: 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: 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% (57 Marks)**

This section has **seven** 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**(2 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Miranda, L. (c. 2008–2015). We Know [Recorded by the Original Broadway cast of Hamilton]. On *Hamilton (Original Broadway Cast Recording)* [Album]. Hamilton Uptown, LLC. (2015). Retrieved June, 2023, from <https://open.spotify.com/track/1DLfR4MOfLYbV6v3xrmWa8> [Digital timing reference 00:11–00:34]

There are two prominent, recurring melodic intervals that form the accompaniment to the voice. One is located in the bass part and one in the synthesiser part. Name the **two** intervals.


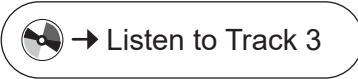
Instrumental part	Prominent recurring interval
Bass	
Synthesiser	

See next page

Question 2: Recognition of tonality and modulation

(4 marks)

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

	Tonality at the beginning of the track	The modulation evident at the end of the track
	<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: Philadelphia Brass Ensemble. (1967). O Come, O Come, Emanuel. On *A Festival of Carols in Brass* [Album]. Columbia Masterworks. Retrieved May, 2023, from <https://open.spotify.com/track/7yDtA43RJOWhIPOsjKPMwO> [Digital timing reference 00:00–00:29]

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Parker, C. (1945). Now's the Time [Recorded by The Charlie Parker Quartet]. On *Now's the Time: The Genius of Charlie Parker #3* [Album]. UMG Recordings. (1952). Retrieved June, 2023, from <https://open.spotify.com/track/0cvA7oe0YMEOI5L017P9lq> [Digital timing reference 00:00–00:50]

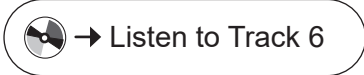
Question 3: Rhythmic dictation**(12 marks)**

Listen to Track 4 **and/or** Track 5 and complete the following eight-bar dictation by providing bar lines, rhythm and tie(s) as required to the given pitches. The correct rhythm for the first note of each phrase is provided. Alter noteheads as required to reflect the rhythm played.



Question 4: Discrepancies

(7 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Gordy, B., Perren, F., Mizell, A., & Richards, D. (1969). I Want you Back [Recorded by The Jackson Five]. *On The Very Best of the Jacksons* [Album]. Sony Music Entertainment. (2004). Retrieved May, 2023, from <https://open.spotify.com/track/5uvGs33ytX4A66S7eJZSPg> [Digital timing reference 00:10–00:20]

Listen to the excerpt and consider the corresponding piano reduction below.

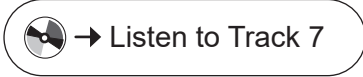
There are **seven** errors in the score provided, as follows:

- the correct time signature is missing
- there are three pitch errors
- there are rhythm errors affecting two beats
- there is one tie missing.

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

The first note is correct.

A piano reduction score for the song "I Want You Back" by The Jackson Five. The score is written in bass clef with a key signature of one flat (B-flat). It consists of two systems of a grand staff (treble and bass clefs). The first system shows the first two measures, and the second system shows the next two measures. The bass line contains the melody, while the treble line is mostly empty with some rests. The score is intended for a student to identify and correct seven errors.

Question 5: Harmonic/chord progression**(9 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Pasek, B., & Paul, J. (2017). Never Enough (Reprise) [Recorded by Loren Allred]. On *The Greatest Showman (Original Motion Picture Soundtrack)* [Album]. Atlantic Recording Corporation. Retrieved June, 2023, from <https://open.spotify.com/track/0GI5s8lhMmQE5YQwM8Qx1J> [Digital timing reference 01:46–02:18]

Identify the **nine** chords heard in the accompaniment part of this excerpt, indicated by boxes labelled (a) to (i) below the score.

Use Roman numerals **or** chord names in A major.

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

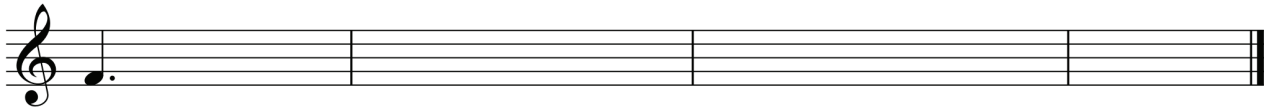
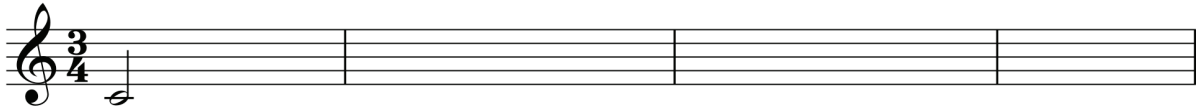
For copyright reasons this score is not available on the Authority website.
Source of score: Pasek, B., & Paul, J. (2017). *Never Enough* (Reprise).

See next page

Question 6: Melodic dictation

(11 marks)

Listen to Track 8 **and/or** Track 9 and complete the following eight-bar dictation by providing the pitch and rhythm. The correct first note of each phrase is given.

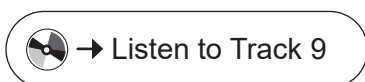


Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, followed by three crotchet beats on the woodblock.

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

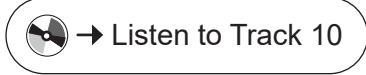


Prior to the commencement of the excerpt, the tonic chord will be played on the piano, followed by three crotchet beats on the woodblock.

The complete excerpt will be played once.

Question 7: Aural analysis

(12 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Rodgers, R., & Hart, L. M. (1935). Little Girl Blue [Recorded by Thad Jones]. On *Detroit – New York Junction* (Remastered) [Album]. Capital Records. (2007). Retrieved June, 2023, from <https://open.spotify.com/track/2RvZddHpCeAX9ACV2ascCB> [Digital timing reference 00:00–00:37]

- (a) Name the **three** instruments playing and provide a term that describes accurately the way the tempo is being performed. (4 marks)

Three instruments playing	
Tempo performance term	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Larson, J. L. (circa 1990–1992). Will I [Recorded by the Cast of the Motion Picture Soundtrack *Rent*]. On *Rent (Original Motion Picture Soundtrack)* [Album]. Warner Bros. Records. (2005). Retrieved June, 2023, from <https://open.spotify.com/track/0OuPMjmicFfmmB3SFFqdgQ> [Digital timing reference 01:45–02:25]

- (b) Identify the texture evident in this excerpt, and the tonality of the final chord. (2 marks)

Texture	
Tonality	



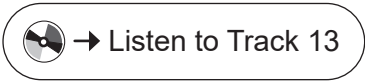
For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Kitt, T., & Yorkey, B. (2008). Superboy and the Invisible Girl [Recorded by Jennifer Damiano, Aaron Tveit & Alice Ripley]. On *Next to Normal (Original Broadway cast Recording)* [Album]. Ghostlight Records. (2009). Retrieved July, 2023, from <https://open.spotify.com/track/5EtdXtBNgevHrD8fqDEbDi> [Digital timing reference 00:00–00:31]

- (c) Name the **two** time signatures used interchangeably in this excerpt. (2 marks)

Time signatures	
-----------------	--

See next page

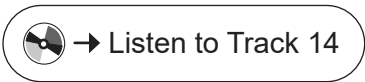
Question 7 (continued)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Smetana, B. (1874–1879). The Moldau (Vlatava), No. 2 [Performed by RCA Victor Symphony Orchestra]. On *Leopold Stokowski: The Stereo Collection 1954–1975* [Album]. Sony Music Entertainment. (1997). Retrieved July, 2023, from <https://open.spotify.com/track/6UbjJgc9gHcEhnfrKszGxX> [Digital timing reference 00:00–00:40]

(d) Identify the **two** instrument families evident. (2 marks)

Instrument families	
---------------------	--



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Sting. (1993). Saint Augustine in Hell. On *Ten Summoner's Tales* [Album]. A&M Records. Retrieved July, 2023, from <https://open.spotify.com/track/4KejRvDIbtq42GaQ0JWqfX> [Digital timing reference 00:00–00:47]

(e) Identify the time signature and name the compositional device evident in the bass line. (2 marks)

Time signature	
Compositional device	

End of Section One

See next page

This page has been left blank intentionally

See next page

Section Two: Cultural and historical analysis**34% (50 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% (11 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 8**(11 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Tchaikovsky, P. I. (1866–1868). Symphony No. 1 in G Minor, Op. 13 “Winter Daydreams” [3rd mvt, Scherzo, in C minor] [TH 24] [Recorded by Mariss Jansons and the Oslo Philharmonic Orchestra]. On *Tchaikovsky: Symphony No. 1* [Album]. Chandos Records. (1985). Retrieved July, 2023, from <https://open.spotify.com/track/09Tf6qQa9HTrKoRMTkOTYr> [Digital timing reference 00:00–03:19]

Refer to pages 14–21 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Tchaikovsky, P. I. (1992). Symphony No. 1: Winter Daydreams in G Minor, Op. 13 [3rd mvt, Scherzo, in C minor] [TH 24]. In I. Belza (Ed.), *Symphonies Nos. 1, 2 and 3 in Full Score* (pp. 58–65). Dover Publications. (Original work composed 1866–1868). Retrieved August, 2023, from [https://imslp.org/wiki/Symphony_No.1,_Op.13_\(Tchaikovsky,_Pyotr\)](https://imslp.org/wiki/Symphony_No.1,_Op.13_(Tchaikovsky,_Pyotr))

(a) (i) Identify the movement number of this symphony excerpt. (1 mark)

See next page

- (ii) Name **one** distinct point to support your choice of movement. (1 mark)

- (iii) From your knowledge of the genre, state a likely form for the movement identified in part (a)(i). (1 mark)

- (b) (i) Name the era that this excerpt is most likely to represent. (1 mark)



- (ii) Referring to the use of melody, outline **one** reason to justify your answer. (1 mark)

- (c) Name the key of the opening of this excerpt. (1 mark)

- (d) Complete the table below by naming the compositional devices evident at the following score locations. (2 marks)

Bar number	Instrument family	Compositional device
33–38	woodwinds	
47–48	strings	

- (e) Outline what is meant by the score directions at the following score locations. (3 marks)

Bar number	Score direction	Explanation of score direction
20	arco	
42	 x (i.e. )	
90	a2	

Part B: Short response**23% (39 Marks)****Part B(i): Compulsory area of study****11% (24 marks)**

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

Question 9**(24 marks)**

Refer to pages 22–26 of the Score booklet to answer this question. This question has **two** separate score excerpts for you to refer to in providing your answer.

Refer to Excerpt 1 – taken from the first movement of Mozart’s *Symphony No.41* (pages 22–23)

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt 1 adapted from: Mozart, W. A. (1985). *Symphony in C Major/C-Dur/Ut majeur K 551 “Jupiter”* [1st mvt, Allergo vivace]. Ernst Eulenburg, pp. 2–5. (Original work composed 1788)

- (a) (i) Given that this movement is in sonata form, name the specific section within the movement that this excerpt represents. (1 mark)

- (ii) Describe how the violins would play bars 6–7. (1 mark)

- (iii) Identify the cadence reached by bar 12. (1 mark)

- (iv) Complete the table by identifying the key and the melodic material evident at the score locations provided. (4 marks)

Instrument and score location	Key	Melodic material
Bars 13–16, Flute		
Bars 45–47, Violin 1		

- (v) Identify **two** different compositional devices evident between bars 28–35, stating an instrument that plays the device. (2 marks)

Compositional device evident	Instrument playing that device

- (vi) Name the chord evident at bar 44 and state the function of this chord at this point of the movement. (2 marks)

Chord: _____

Function of the chord: _____

Refer to Excerpt 2 – taken from the first movement of Tchaikovsky's *Symphony No.5* (pages 24–26)

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt 2 adapted from: Tchaikovsky, P. I. (1979). Fifth Symphony in E Minor, Op. 64 [1st mvt, Andante - Allegro]. In *Fourth, Fifth and Sixth Symphonies in Full Score* (pp. 169–171). Dover Publications. (Original work composed 1888)

- (b) (i) Given that this movement is in sonata form, name the specific section within the movement that this excerpt represents. (1 mark)

- (ii) Name the instrument that makes its first entry at bar 31. (1 mark)

- (iii) Identify the theme evident at the following score locations. (2 marks)

Score location and instrument	Theme
Bars 13–14, Viola	
Bars 25–27, Clarinet	

- (iv) Identify the key and the first chord (using a Roman numeral) at bar 42. (2 marks)

Key: _____

First chord: _____

Question 9 (continued)

- (v) Outline **two** specific points regarding the significance of the thematic material of the slow introduction to the first movement (the motto theme). (2 marks)

One:
Two:

- (vi) Identify the scale the motto theme is based on. (1 mark)

- (c) Complete the table below. For each of the elements of music listed, state a **specific** example drawn from the first movement of each of your symphony designated works, that is reflective of the time period in which the work was written. (4 marks)

Element of music	Mozart – Classical characteristic evident in designated work	Tchaikovsky – Romantic characteristic evident in designated work
Rhythm		
Key relationships of thematic material (pitch)		

Section Three: Theory and composition**30% (34 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 11: Visual score analysis**(9 marks)**

Refer to pages 28–29 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt adapted from: Plog, A. (1996). *Trio for Brass: Fluglehorn or Trumpet Horn Trombone* [Part 1, III]. Editions Bim, pp. 13–14.

- (a) Describe what is meant by the following terms/symbols used in the score. (3 marks)

<i>sempre staccato</i> (Bar 1)	
 (Bar 23)	
<i>dim.</i> (Bar 25)	

- (b) Identify the compositional devices used in the following locations. (2 marks)

Bars 3–5 – part 1	
Bar 8 – parts 1 and 2	

- (c) Two time signatures are used in this excerpt, but have been removed from the score. Identify the **two** time signatures. (2 marks)

Time signature 1	
Time signature 2	

- (d) Identify the intervals formed by the bracketed notes in the following locations. (2 marks)

Bar 13 – parts 1 and 2	
Bar 21 – parts 2 and 3	


See next page

Question 12: Theory


(11 marks)

Consider the following musical excerpt.

Clarinet 1 in B \flat



Clarinet 2 in B \flat

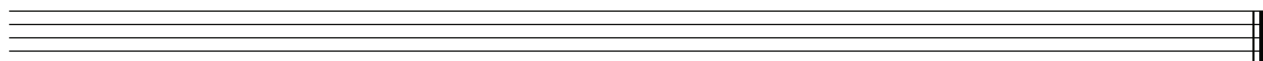


(a) (i) Name the time signature of this excerpt. (1 mark)

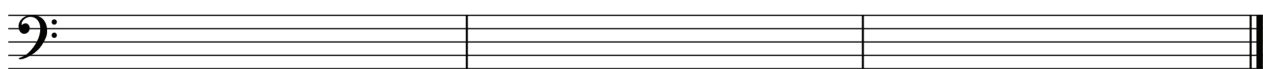
(ii) The Clarinet 1 part contains three rhythmic grouping errors. Rewrite the Clarinet 1 part with correct grouping. (3 marks)



(b) Write out the Clarinet 2 part so that it can be played one octave lower by a tenor saxophone. Include the appropriate clef and key signature in your answer. (3 marks)



(c) (i) Notate the following triads on the staff below in A major. In your answer, use accidentals where required. (3 marks)



I \flat

V

vi

(ii) Name the cadence formed by the last two chords of part (c)(i). (1 mark)

This page has been left blank intentionally

See next page

Question 13: Composition**(14 marks)**

Consider the following four-bar melody and answer the questions on the partly completed score provided. Complete your composition directly onto the score on the following page.

(a) Continue the chord progression provided by writing Roman numerals above the top staff. Complete the progression by using:

- harmony that suits the given melodic line
- at least one chord per bar
- appropriate chord inversions. (5 marks)

(b) Compose an accompaniment to realise effectively your chord progression. Complete your composition by:

- continuing the violoncello part to create a bass line that reflects your chords
- adding ostinato patterns in the violin 2 and viola parts, ensuring that the pitch of both parts stays between the violin 1 and the violoncello. (9 marks)

I IV V

Violin 1

Violin 2

Viola

Violoncello

3

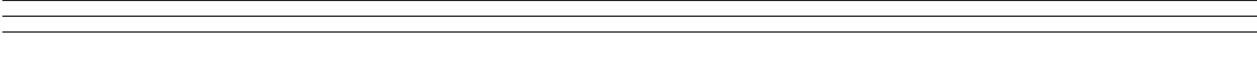
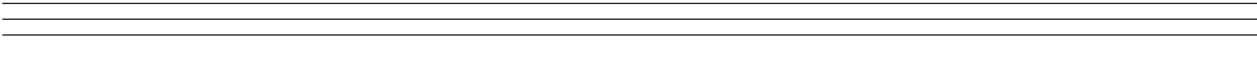
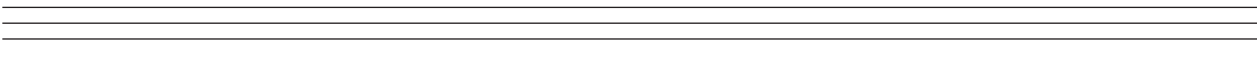
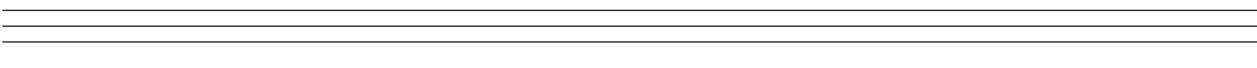
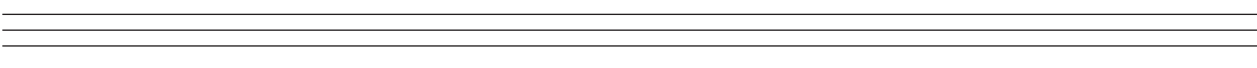
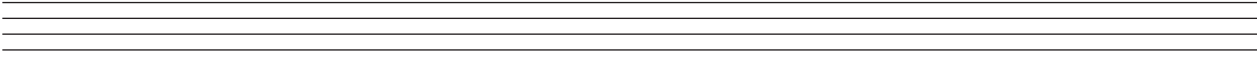
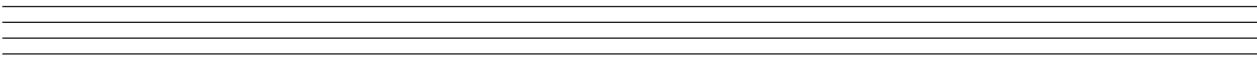
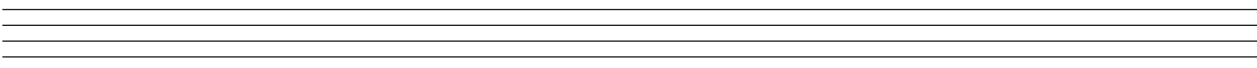
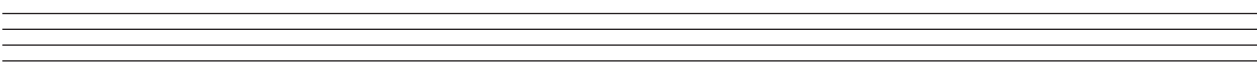
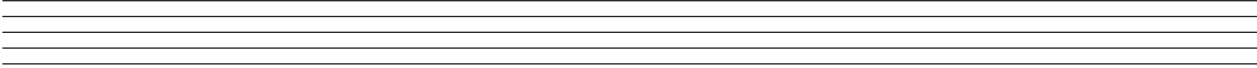
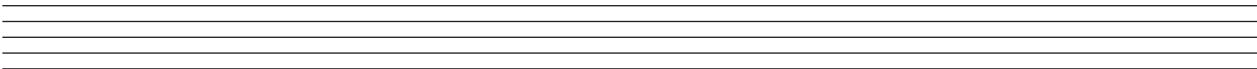
Vln. 1

Vln. 2

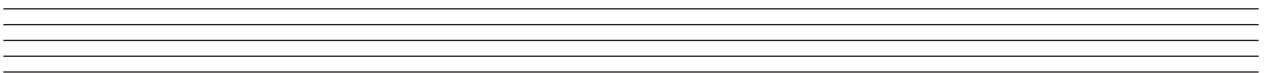
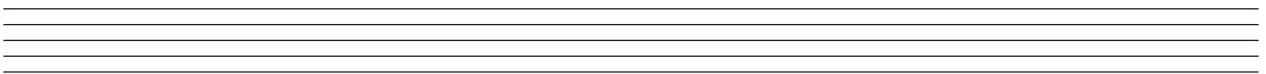
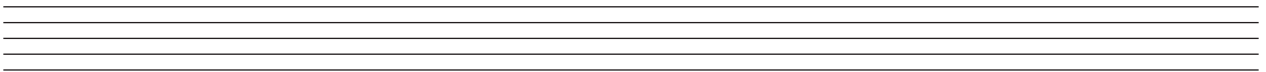
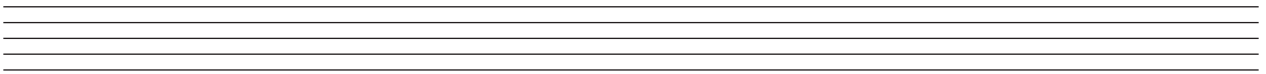
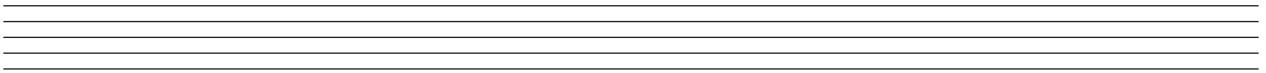
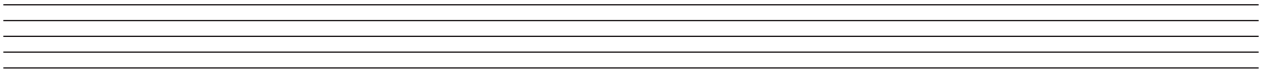
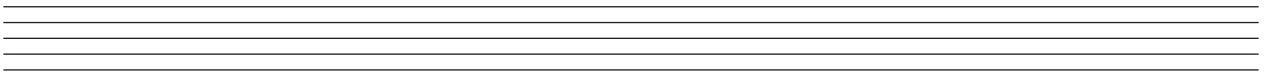
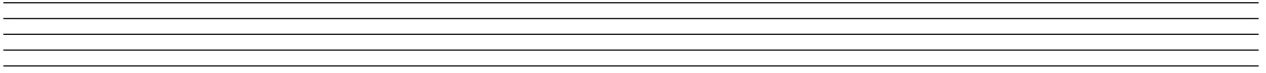
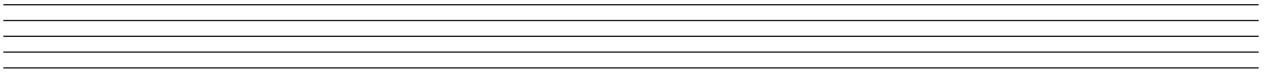
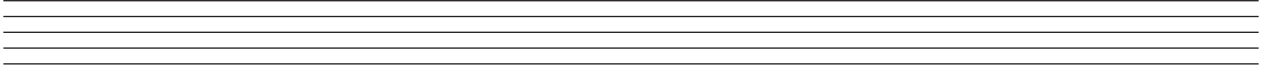
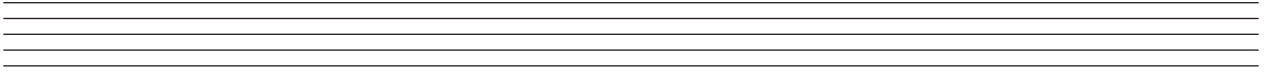
Vla.

Vc.

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 (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.

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

<p><i>Published by the School Curriculum and Standards Authority of Western Australia 303 Sevenoaks Street CANNINGTON WA 6107</i></p>
