



## ATAR course sample examination

### Question/Answer booklet

# MUSIC

Please place your student identification label in this box

WA student number: In figures

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In words

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### Time allowed for this paper

Reading time before commencing work: ten minutes

Working time: two and a half hours

### Materials required/recommended for this paper

#### *To be provided by the supervisor*

This Question/Answer booklet

Score booklet

Personal listening device (PLD)

PLD number

Headphones

Number of additional  
answer booklets used  
(if applicable):

#### *To be provided by the candidate*

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,  
correction fluid/tape, eraser, ruler, highlighters

Special items: nil

### Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

## Structure of the examination

The Music ATAR course examination consists of a written component and a practical (performance and/or composition portfolio) component.

## Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One: Music literacy					
Part A: Aural	6	6	80	60	35
Part B: Theory	3	3		29	20
Section Two: Music analysis					
Part A: Unseen analysis	2	2	70	27	20
Part B: Designated works	2	2		47	25
				<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: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
- The examination is structured as follows:  
 Section One: comprises two parts: Part A and Part B.  
 Part A: contains questions that require you to listen and respond to a selection of music excerpts.  
 Part B: contains questions that may require you to respond to music scores provided.  
 Section Two: comprises two parts: Part A and Part B.  
 Part A: contains two questions that require you to listen to a music excerpt and respond to the score provided. The music works will not be drawn from the designated works list.  
 Part B: contains two questions, one based on the Unit 3 theme (Identities) and designated work/s and one question based on the Unit 4 theme (Innovations) and designated work/s. You may be provided with score excerpt/s.
- You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
- Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.
- The Score booklet is not to be handed in with your Question/Answer booklet.

**See next page**

## Section One: Music literacy

55% (89 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 **six** questions that require you to listen and respond to a selection of music excerpts.

Part B: contains **three** questions.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 80 minutes.

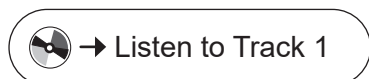
## Part A: Aural

35% (60 Marks)

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

## Question 1: Interval recognition

(7 marks)



(a) Name the **three** intervals indicated on the staff below.

(3 marks)

Track 1: Palmer, B., Falconer, D., Howard, J., et al.. (1992). Holy grail [Recorded by Hunters and Collectors]. On *Cut (25th anniversary deluxe version)* [Album]. Mushroom Music Publishing. Retrieved January, 2022, from <https://open.spotify.com/track/7ieCsfrxC9ssTGUzCL8BHv?si=b38299cd88324cc9> [Digital timing reference 00:07–00:12]

(i) \_\_\_\_\_

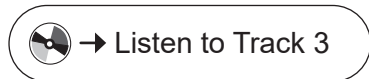
(ii) \_\_\_\_\_

(iii) \_\_\_\_\_



## Question 2: Rhythmic dictation

(13 marks)



Complete the following bass line dictation by adding the correct time signature, and providing rhythm, rests and ties as required to the given pitches.

Two staves of bass clef notation. The first staff has a key signature of one flat and a common time signature. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Above the staff, a box contains "1.2.3" above the first three notes and "\*" above the last note. The second staff has a key signature of one flat and a common time signature. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Above the staff, a box contains "4." above the first note and "\*" above the last note.

\* denotes a rest

## Question 3: Discrepancies

(5 marks)



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

There are **five** errors in total in the trumpet 1 score provided, as follows:

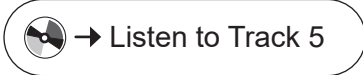
- the correct key signature is missing.
- there is one tie missing.
- there is one pitch error.
- there are two rhythm errors, effecting two note heads and two beats.

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

Due to copyright permission pending, the music score for this question cannot be published, at this time.  
Track 4: Jones, T., & Sokoloff, M. (1970). *Us* [Recorded by *That Jones – Mel Lewis Jazz Orchestra*]. On *Consummation* [Album] Blue Note Records. Retrieved January, 2022, from <https://open.spotify.com/track/0Oipytskw32e2d0NzW2wnc?si=435c5e03f88d4a84> [Digital timing reference 00:47–00:59]

## Question 4: Chord progressions

(8 marks)



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

Use chord names in E $\flat$  major or Roman numerals in your answer.

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

(a)                      (b)                      (c)

E $\flat$	(a)	(b)	(c)
-----------	-----	-----	-----

(d)                      (e)                      (f)                      (g)                      (h)

(d)	(e)	(f)	(g)	(h)
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Track 5: Martin, C., Buckland, J., Berryman, G., & Champion, W. (2005). Fix you [Recorded by Coldplay]. On X&Y [Album]. Parlophone Records Ltd. Retrieved January, 2022, from <https://open.spotify.com/track/7LVHVU3tWfcxj5aiPFEW4Q?si=8200f60be9ef455c> [Digital timing reference 04:07–04:35]

Question 5: Melodic dictation

(15 marks)



Complete the eight-bar dictation of the violin line accompanying the vocal melody. The first note and some internal parts of the violin line are provided.

Violin

Melody

Ma ma\_\_\_ the wee\_ ping, Ma ma\_\_\_ the an\_ gels,

\*  
Vln.

No sleep in hea - ven, or Be - th - le- hem\_\_\_ Some

Vln.

pray that\_ one day Christ\_ will come a call - in'

Vln.

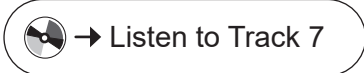
They light\_ a can - dle and hope that it glows

\* denotes a rest

Track 6: Sheik, D., & Sater, S. (2006). Mama who bore me [Recorded by L. Michele]. On *Spring awakening* (Original Broadway cast recording). Universal Music Classical. Retrieved January, 2022, from <https://open.spotify.com/track/3INieL5I1Bt9B4q61AorCR?si=4fad9d175b6a4db5> [Digital timing reference 00:52–01:22]

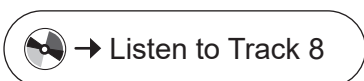
## Question 6: Aural analysis

(12 marks)



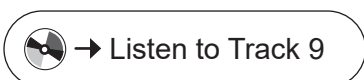
- (a) Identify the ornament heard in the accompaniment in the opening, and the texture evident. (2 marks)

<b>Ornament</b>	
<b>Texture</b>	



- (b) Provide a term to describe the rhythm of this excerpt, and identify the texture. (2 marks)

<b>Rhythm term</b>	
<b>Texture</b>	



- (c) Name the solo instrument and the keyboard instrument represented in the accompaniment part. (2 marks)

<b>Solo instrument</b>	
<b>Keyboard instrument</b>	



- (d) Identify the instrument featured as soloist and identify the **three** other instruments of the backing ensemble. (4 marks)

<b>Soloist</b>	
<b>Backing ensemble</b>	

See next page





- (e) Name the instrument featured and provide a term to describe the interpretation of the tempo in this excerpt. (2 marks)

<b>Instrument featured</b>	
<b>Tempo</b>	

Track 7: Lopez, R., & Marx, J. (2003). The avenue Q theme [Recorded by Avenue Q Ensemble]. On Avenue Q (Original Broadway cast recording). BMG Music. Retrieved January, 2022, from <https://open.spotify.com/track/6rE5H1kdjei3V4Qw6yehPY?si=0362e9c5e026459b> [Digital timing reference 00:00–00:30]

Track 8: Connick Jr., & McLean, R. (1994). (I could only) Whisper your name [Recorded by H. Connick Jr.]. On She [Album]. Sony Music Entertainment Inc. Retrieved January, 2022, from <https://open.spotify.com/track/68EKUNtzGVapUS30PJVDKs?si=4a38d122eafa476e> [Digital timing reference 04:37–04:49]

Track 9: Morricone, E. (1986). Gabriel's oboe. On The mission: Music from the motion picture [Album]. Virgin Records Limited. Retrieved January, 2022, from <https://open.spotify.com/track/6opPrJUq4PI5c84eCwLmo?si=ce86c864cbc14bc9> [Digital timing reference 00:19–00:54]

Track 10: Corea, C. (1998). Captain marvel [Recorded by C. Corea & Return to Forever. Light as a feather [Album]. The Verve Music Group. Retrieved January, 2022, from <https://open.spotify.com/track/0XV7SF5JOvJ6XqyK8oU7hF?si=d43f39a925334252> [Digital timing reference 02:07–02:34]

Track 11: Bach, J. S. (2005). Toccata and fugue in D minor (BWV 565) [Recorded by K. Richter]. On J. S. Bach: Organ works [Album]. Retrieved January, 2022, from <https://open.spotify.com/track/1Ge0iAZ692qwAR9LdlCBj?si=faf35c32bcdc4502> [Digital timing reference 00:00–00:30]

Part B: Theory

20% (29 Marks)

This part contains **three** theory questions.

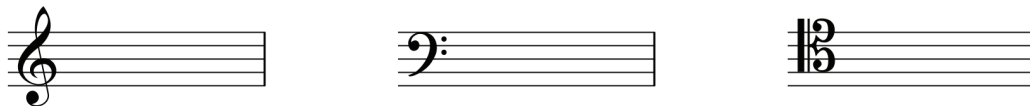
Question 7

(10 marks)

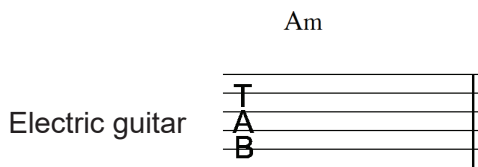
- (a) Identify the scale **or** mode on which the following melody is based. (1 mark)



- (b) Notate a B $\flat$ min7( $\flat$ 5) chord in treble clef, an A major chord in bass clef and a C augmented chord in tenor clef below. (3 marks)



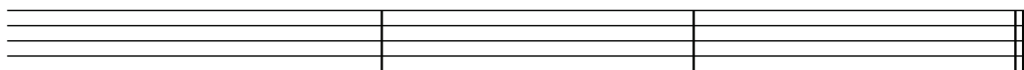
- (c) Using tab, notate an A minor chord. (1 mark)



- (d) Examine the following score excerpt, written for B $\flat$  trumpet.



Re-write the excerpt so that a viola would sound one octave lower than the trumpet. Include the appropriate clef, key signature and accidentals in your answer. (5 marks)



Question 8

(9 marks)

Refer to the Score booklet to answer this question.

Due to copyright the music score for this question cannot be published.  
 Score: U2. (1987). Where the streets have no name. In P. Evans  
 (Comp.), U2: Rock score (pp. 4–6). London: Wise Publications.

- (a) State the key of this excerpt. (1 mark)

\_\_\_\_\_

- (b) Identify what the time signature should be at the following score locations. (3 marks)

Score location	Time signature
Bar 13	
Bar 21	
Bar 22	


- (c) Name the **three** components of the drum kit used in this excerpt. (3 marks)

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

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

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

- (d) State the meaning of the following terms or symbols located in the score. (2 marks)

Term/symbol	Score location	Meaning
Rubato	Bar 1	
	Bar 29	

## Question 9

(10 marks)

Refer to the Score booklet to answer this question.

Due to copyright the music score for this question cannot be published.  
 Score: Mozart, W. A. (1893). [Sonata in A minor K310]. In S. Lebert & W. Scharfenberg.  
 (Eds), 19 sonatas for the piano. New York: G Schirmer. (Original work composed 1778)  
 Retrieved April, 2018, from [www.allpianoscores.com/free\\_scores.php?id=751](http://www.allpianoscores.com/free_scores.php?id=751)



- (a) State the opening key of this excerpt. (1 mark)

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- (b) Name the key to which this excerpt briefly modulates from bars 12–13. (1 mark)

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- (c) Name and define how the following articulations/symbols should be interpreted by the performer. (4 marks)

Articulation/ symbol	Name	Definition
 Bar 14		
 Bar 15		

- (d) Name the compositional device that occurs from bars 5–7 (bracketed on score). (1 mark)

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- (e) Identify the following chords, using letter names and indicating inversions where necessary. (3 marks)

Chord location	Chord identification
Bar 8, fourth beat	
Bar 12, first quaver	
Bar 19, first beat	

End of Section One

See next page

## Section Two: Music analysis

45% (74 Marks)

This section has **two** parts: Part A and Part B. You **must** answer **all** parts and write your answers in the spaces provided.

Part A: contains **two** questions drawn from works not included in the designated works list.

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

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 70 minutes.

## Part A: Unseen analysis

20% (27 Marks)

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

## Question 10

(11 marks)



Refer to the Score booklet to answer this question.

Due to copyright the music score for this question cannot be published.  
 Track 12: Folds, B. S. (1997). Steven's last night in town [Recorded by Ben Folds Five].  
 On *Ben Folds Five – Whatever and ever amen* [Album]. Retrieved January, 2022, from <https://open.spotify.com/track/1pwlr46vM1mPwfC9GQ5mD6?si=c71829f104e146b9> [Digital timing reference 00:00–01:57]  
 Score excerpt: Folds, B. S. (1997). Steven's last night in town. Note the examination questions refer to Hal Leonard's Transcribed Scores edition of *Whatever and ever amen* [Album], pp. 102-111

- (a) (i) Name the **three** acoustic instruments that join the piano, bass and drums to carry the melodic interest from bars 56–59. (3 marks)

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

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

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

- (ii) Identify the difference in instrumentation between the first and second time playing of the verse (bar 10). (1 mark)

\_\_\_\_\_

- (b) Name the compositional device evident from bars 30–32. (1 mark)

\_\_\_\_\_

See next page




- (c) Name the chords that appear in the score at the following locations. (3 marks)

Bar 10, beat 1: \_\_\_\_\_

Bar 34, beat 1: \_\_\_\_\_

Bar 36, beat 1: \_\_\_\_\_

- (d) State the meaning of the following score markings located in this excerpt. (3 marks)

Score location	Score marking	Meaning
Bar 1		
Bar 26		
Bar 41	to 	

## Question 11

(16 marks)



Refer to the Score booklet to answer this question.

Due to copyright the music score for this question cannot be published.  
Track 13: Beethoven, L. (1797). Piano sonata no. 20, op. 49 no. 2 [Recorded by J. Jandó]. On *Beethoven: Piano sonatas, Vol. 8* [Album]. Naxos. Retrieved January, 2022, from <https://open.spotify.com/track/44ixZgWyHIT3s1wAUgRB4R?si=8188009019244232> (1988). [Digital timing reference whole track]  
Score: Beethoven, L. (1797). Piano sonata no. 20, op. 49 no. 2, first movement

This is a complete piano sonata, which is in sonata form.

- (a) Define the time signature. (2 marks)

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- (b) Name the key at the beginning of this sonata. (1 mark)

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- (c) (i) State where the second subject (B) of the exposition commences, by providing the bar and beat number. (1 mark)

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- (ii) Name the key of the second subject. (1 mark)

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- (iii) State the relationship of the second subject key to the tonic key of this work. (1 mark)

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- (d) Describe how melodic themes from the exposition are musically altered in the development section. (4 marks)

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See next page

- (e) State the bar the recapitulation begins. (1 mark)

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- (f) State **two** ways (consider rhythmic, melodic and/or harmonic elements) that the first subject of the recapitulation differs from that of exposition. (2 marks)

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

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

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- (g) State the bar number where the second subject in the recapitulation begins. (1 mark)

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- (h) (i) Name the key of the second subject in the recapitulation. (1 mark)

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- (ii) Circle whether this was to be expected or not, providing a justification for your answer. (1 mark)

Yes                  No                  (circle one)

Justification:

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Part B: Designated works

25% (47 Marks)

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

**Question 12: Identities**

**(17 marks)**

Consider the following source material from Billie Holiday’s *Strange Fruit* to answer the following questions.

**Note:** the work *Strange Fruit* (Billie Holiday) was replaced by *Young, Gifted and Black* (Nina Simone) on the *Designated Works List 2023–2026* in October 2023. The question below remains a valid example of examination questions, but teachers and students are reminded that this work is no longer an ATAR Music designated work.

Due to copyright the music score for this question cannot be published.  
 Score excerpt: Allen, L. (1939). *Strange fruit*.  
<https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0087031>  
 Note the examination questions refer to bars 1-6 of this score.

- (a) (i) Name the poem from which the lyrics of *Strange Fruit* originated, and recall the event that occurred at the time that inspired its writing. (2 marks)

Poem: \_\_\_\_\_

Event: \_\_\_\_\_

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

- (ii) Explain how the event in part (a)(i) was significant in the personal identity of Billie Holiday and her family upbringing. (3 marks)

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

- (b) Describe in detail the form of this work. (2 marks)

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- (c) Identify **three** specific points that describe how the use of rhythm and tempo in this work are atypical for the style. (3 marks)

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

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

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

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- (d) Identify the scale evident in bar 3 of the score excerpt above. (1 mark)

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- (e) Describe how the following **three** elements have been manipulated to enhance the storytelling of this work. (6 marks)

Tonality: \_\_\_\_\_

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Texture: \_\_\_\_\_

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Dynamics: \_\_\_\_\_

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## Question 13: Innovations

(30 marks)

Consider the following source material from Queen's *Bohemian Rhapsody* to answer the following questions.

Due to copyright the music score for this question cannot be published.  
Score excerpt: Mercury, F. (1975). *Bohemian rhapsody*.  
Note the examination questions refer to Hal Leonard's Transcribed Scores series *The best of queen*, p. 15

(a) (i) Name the specific section from which this score is derived. (1 mark)

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(ii) Explain the innovative process employed in recording the vocal parts. (3 marks)

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(iii) Name **one** studio effect applied to the vocal parts (after the recording process) in the introduction. (1 mark)

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- (iv) Consider the following **four** musical characteristics evident in this work. (4 marks)

Musical characteristics
Hard panning of guitar to the left and right
E $\flat$ Major tonality resolving in F Major
Time signatures moving through $\frac{4}{4}$ , $\frac{5}{4}$ , $\frac{2}{4}$
Recurring feature of chromatic downward motion

Complete the partially-filled table below, by inserting the musical characteristics above into the section in which they occur.

Section	Musical characteristic
Intro	
Ballad	
Opera	A Major, moving to E $\flat$ Major
Hard rock	
Outro	

Answer the following questions that refer to Lisa Young's *Tha Thin Tha*.

- (b) (i) Define the term 'Tala' as it relates to Lisa Young's *Tha Thin Tha*. (2 marks)

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- (ii) Describe **two** characteristics for each music element listed below that exemplify why this work could be considered innovative. (4 marks)

Musical element	Innovation characteristic
Rhythm	
Timbre	

- (iii) Outline the composer's two main musical influences, and identify examples of these influences heard in the music. (4 marks)

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- (iv) Describe and compare the harmony used in the head to the open solo section. (3 marks)

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Answer the following questions that refer to Adam's *Short Ride in a Fast Machine*.

- (c) (i) Name the specific music style that best describes John Adam's *Short Ride in a Fast Machine*. (1 mark)

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- (ii) Outline the composer's own explanation of the title of this work. (2 marks)

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- (iii) Discuss specific ways in which John Adams demonstrated innovative use of music elements and concepts in *Short Ride in a Fast Machine*. (5 marks)

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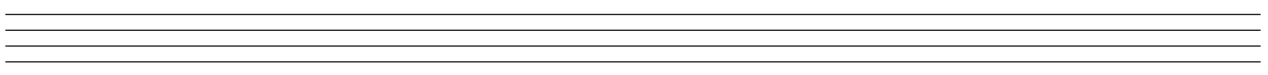
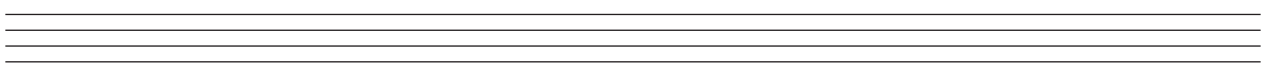
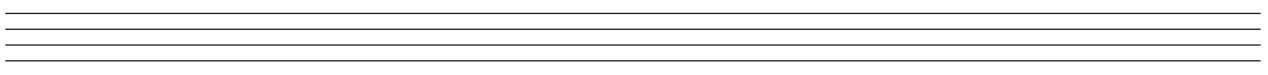
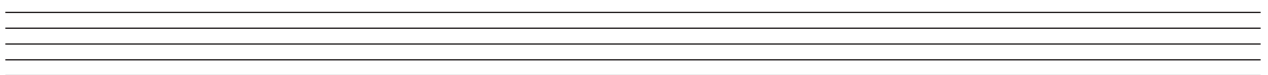
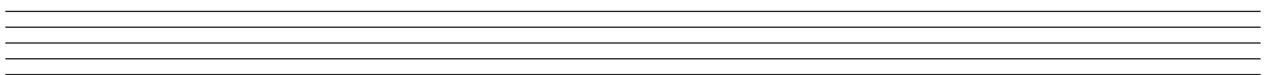
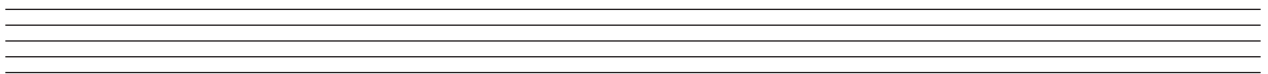
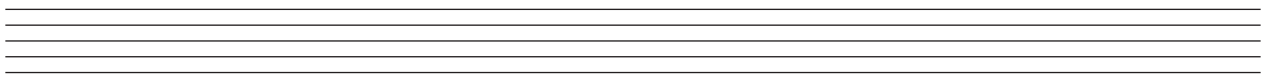
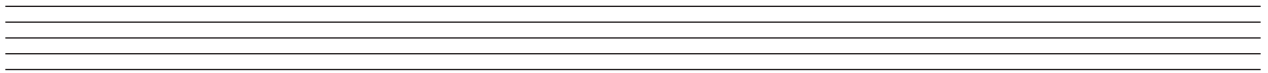
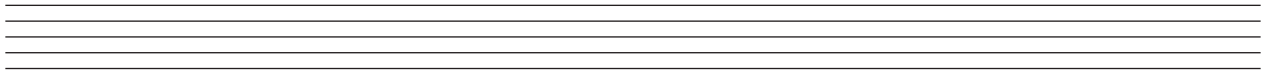






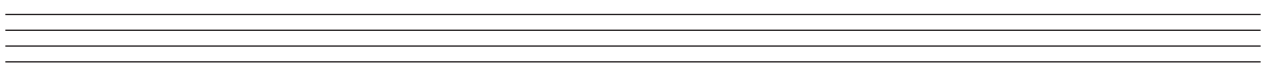
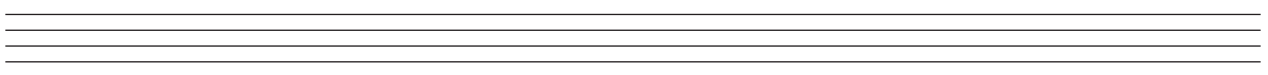
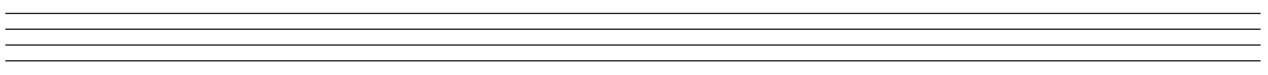
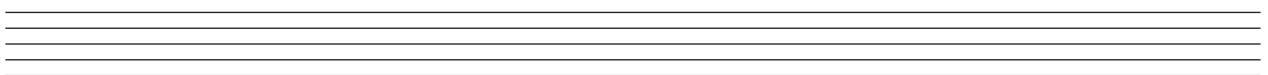
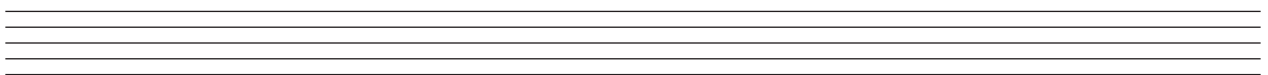
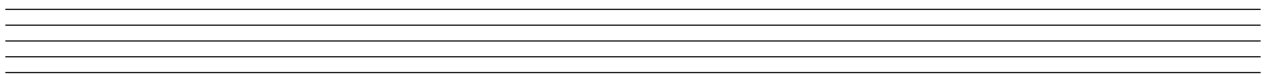
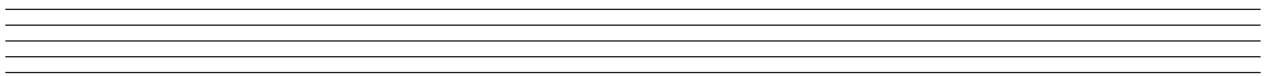
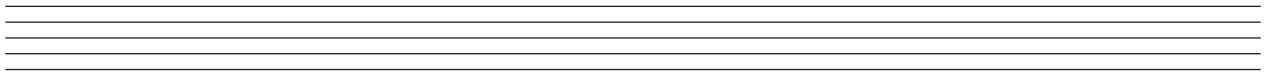
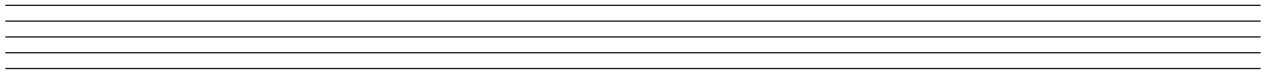
Supplementary page

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Supplementary page

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