



MUSIC

ATAR course sample examination

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.

The examining panel provide a provisional marking key. The marking key is refined or modified as necessary in the light of sample marking and discussion between the chief examiner and the chief marker

Section One: Music literacy

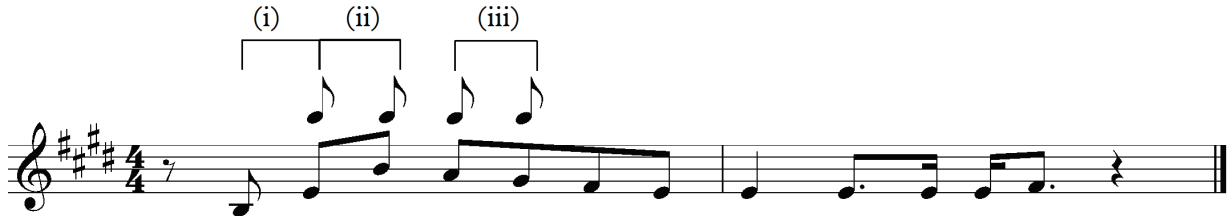
55% (89 Marks)

Part A: Aural

35% (60 Marks)

Question 1: Interval recognition

(7 marks)



- (a) Name the **three** intervals indicated on the staff below. (3 marks)

Description		Marks
Intervals		
(i)	perfect 4 th	1
(ii)	perfect 5 th	1
(iii)	minor 2 nd	1
Total		3

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



Description		Marks
B ^b – E ^b	one mark per note	1–2
Total		2

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

Description		Marks
Perfect 4 th		1
Total		1

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

Description		Marks
to the dominant		1
Total		1

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.

* denotes a rest

Description	Marks
Rhythm	
28 values (notes and rests) correct	8
24–27 values (notes and rests) correct	7
20–23 values (notes and rests) correct	6
16–19 values (notes and rests) correct	5
12–15 values (notes and rests) correct	4
8–11 values (notes and rests) correct	3
4–7 values (notes and rests) correct	2
1–3 values (notes and rests) correct	1
Subtotal	8
Ties	
4 ties correctly placed	3
3 ties correctly placed	2
1–2 ties correctly placed	1
Subtotal	3
Time signature	
Addition of simple quadruple time signature $\frac{4}{4}$	1
Subtotal	1
Rhythmic grouping	
All rhythmic grouping correct (for $\frac{4}{4}$)	1
Subtotal	1
Total	13






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.

	Description	Marks
F major key signature		1
Tie (Bar 2, beat 2–3)		1
G# (Bar 5, beat 2)		1
Quaver (Bar 1, beat 3)		1
Dotted crotchet (Bar 1, beat 3–4)		1
	Total	5

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♭ major or Roman numerals in your answer.

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

(a) A♭

(b) E♭

(c) Gm

(d) Cm

(e) A♭

(f) E♭

(g) B♭

(h) A♭

Description	Marks
(a) A♭ or IV	1
(b) E♭ or I	1
(c) G minor or iii	1
(d) C minor or vi	1
(e) A♭ or IV	1
(f) E♭ or I	1
(g) B♭ or V	1
(h) A♭ or IV	1
Total	8

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,

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

pray that one day Christ will come a call in'

They light a can dle and hope that it glows

* denotes a rest

Description	Marks
Pitch	
19 pitches correct	12
18 pitches correct	11
16–17 pitches correct	10
14–15 pitches correct	9
12–13 pitches correct	8
10–11 pitches correct	7
8–9 pitches correct	6
6–7 pitches correct	5
4–5 pitches correct	4
3 pitches correct	3
2 pitches correct	2
1 pitch correct	1
Subtotal	12
Rhythm	
All rhythm correct	2
1–2 errors	1
Subtotal	2
Rhythmic grouping	
All rhythmic grouping correct (for $\frac{4}{4}$)	1
Subtotal	1
Total	15

Question 6: Aural analysis

(12 marks)

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

Description		Marks
trill		1
homophonic		1
Total		2

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

Description		Marks
syncopation		1
monophonic		1
Total		2

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

Description		Marks
oboe		1
harpsichord		1
Total		2

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

Description		Marks
Soloist	flute	1
Backing ensemble	drum kit	1
	bass	1
	synthesiser (accept keyboard)	1
Total		4

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

Description		Marks
organ (pipe)		1
rubato		1
Total		2

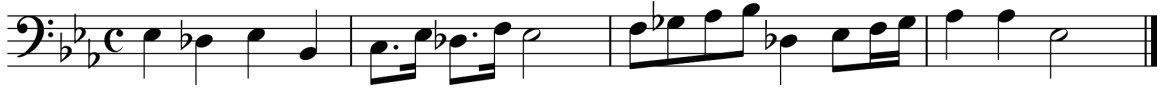
Part B: Theory

20% (29 Marks)

Question 7

(10 marks)

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



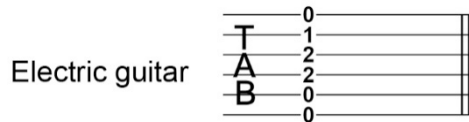
Description	Marks
dorian (E \flat dorian)	1
Total	1

(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)



Description	Marks
1 mark for each correct chord (any inversion or octave accepted)	1–3
Total	3

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



Description	Marks
correctly notated A minor chord (accept correct alternate voicings)	1
Total	1

(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)



Description	Marks
use of alto clef	1
Subtotal	1
key signature (C major)	1
Subtotal	1
Transposition	
14 pitches correct	3
8–13 pitches correct, or 14 pitch names correct but in incorrect octave	2
1–7 pitches correct, or 8–13 pitch names correct in incorrect octave	1
Subtotal	3
Total	5

Question 8

(9 marks)

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

Description	Marks
D Major	1
Total	1


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

Description		Marks
Score location	Time signature	
Bar 13	$\frac{12}{8}$	1
Bar 21	$\frac{6}{8}$	1
Bar 22	accept $\frac{4}{4}$ or C	1
Total		3

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

Description	Marks
bass drum	1
tom (floor)	1
open hi-hat	1
Total	3

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

Term/symbol	Score location	Meaning	Marks
Rubato	Bar 1	Rhythmic flexibility within a phrase/measure /piece; a relaxation of strict time	1
	Bar 29	Glissando – to slide between the two written notes, without re-articulating	1
Total			2

Question 9

(10 marks)

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

Description	Marks
A minor	1
Total	1

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

Description	Marks
F major	1
Total	1

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

Description	Marks
staccato – detached, short	1–2
accent – single note emphasised	1–2
Total	4

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

Description	Marks
sequence	1
Total	1

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

Description	Marks
Bar 8 – E ⁷ (root position)	1
Bar 12 – C ⁷ 2 nd inversion	1
Bar 19 – C minor 2 nd inversion	1
Total	3

End of Section One

Section Two: Music analysis

45% (74 Marks)

Part A: Unseen analysis

20% (27 Marks)

Question 10

(11 marks)

- (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)

Description	Marks
violin	1
clarinet	1
trumpet	1
Total	3

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

Description	Marks
addition of wind/brass instruments second time	1
Total	1




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

Description	Marks
pedal note/pedal point (accept sequence)	1
Total	1

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

Description		Marks
Bar 10	beat 1: F#min ⁷	1
Bar 34	beat 1: Bmin ⁷	1
Bar 36	beat 1: C# ⁷	1
	Total	3

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

Description		Marks	
Score location	Score marking	Meaning	
Bar 1		Swung quavers	1
Bar 26		This is the sign that the performer needs to go back to when directed.	1
Bar 41	to 	This informs the performer to go to the Coda, after returning to the sign.	1
	Total	3	

Question 11

(16 marks)

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

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

Description	Marks
cut common	1
two minim beats per bar	1
Total	2

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

Description	Marks
G major	1
Total	1

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

Description	Marks
Bar 20, beat 3 (accept upbeat to Bar 21)	1
Total	1

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

Description	Marks
D major	1
Total	1

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

Description	Marks
It is the dominant key.	1
Total	1

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

Description	Marks
Accurately describes how melodic themes are altered in the development using appropriate terminology	4
Describes how melodic themes are altered in the development using appropriate terminology, with minor errors/omissions	3
Provides a description of how melodic themes are altered in the development that may be superficial or include multiple errors	2
Provides a limited description of how melodic themes are altered in the development	1
Total	4

Question 11 (continued)

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

Description	Marks
Bar 67	1
Total	1

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

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • quaver figuration/embellishment of LH entry (Bar 72) • extended modulatory passage (Bar 74) • descending and ascending scalic passages (Bar 75) 	1–2
Total	2
Accept other relevant answers.	

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

Description	Marks
Bar 87, beat 3 (accept upbeat to Bar 88)	1
Total	1

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

Description	Marks
G major	1
Total	1

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

Description	Marks
Yes – the second subject of the recapitulation would usually re-occur in the tonic key (which is G major in this sonata).	1
Total	1

Part B: Designated works

25% (47 Marks)

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.

Question 12: Identities

(17 marks)

- (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)

Description	Marks
Poem: <i>Bitter Fruit</i>	1
Event: saw a photograph of a lynching (in the South of USA)	1
Total	2
Accept other relevant answers.	

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

Description	Marks
Any three of:	
<ul style="list-style-type: none"> • racism affected Billie Holiday's life because she was an African American • at a time (1930s) when racism resulted in black/white segregation • her parents' racial issues affected her childhood • her father was denied hospital care due to racial segregation 	1–3
Total	3
Accept other relevant answers.	

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

Description	Marks
10 bar Intro–1 st verse (10 bars)–2 nd verse (13 bars)–rubato ending with many fermatas	
Outlines all four sections	2
Outlines three out of four sections	1
Total	2

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

Description	Marks
use of rubato	1
mostly in $\frac{4}{4}$ with some time signature changes	1
use of fermatas/pauses	1
Total	3

Question 12 (continued)

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

Description	Marks
whole tone scale	1
Total	1

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

Description	Marks
tonality <ul style="list-style-type: none"> • (key of B) minor • associated with sad/melancholy emotions 	1–2
texture <ul style="list-style-type: none"> • (homophonic) sparse instrumentation and arrangement depicts situation • change at end where instruments sound like a final cry of protest 	1–2
dynamics/articulation <ul style="list-style-type: none"> • important lines in the song heightened lyrically • do not interrupt the raw texture 	1–2
Total	6
Accept other relevant answers.	

Question 13: Innovations

(30 marks)

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

Description	Marks
Opera/operatic	1
Total	1

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

Description	Marks
Any three of:	
<ul style="list-style-type: none"> • overdubbing • 24 track analogue tape • three-part harmony bounced to sub-mixes due to number of parts • up to 180 overdubs used 	1–3
Total	3

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

Description	Marks
(Extreme) panning of vocal parts left to right	1
Total	1

- (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.

Description	Marks
Intro: time signatures moving through $\frac{4}{4}$, $\frac{5}{4}$, $\frac{2}{4}$	1
Ballad: recurring feature of chromatic downward motion	1
Hard rock: hard panning of guitar to the left and right	1
Outro: E \flat major tonality resolving in F major	1
Total	4

Question 13 (continued)

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

Description	Marks
Tala is the metre/time signature in Indian classical music	1
Tala is outlined using cyclic hand gestures (handclaps, waves, finger taps) as part of a performance	1
Total	2

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

Description		Marks
Rhythm	Any two of: <ul style="list-style-type: none"> complex rhythms and rhythm structure solo section trades vary in beat lengths (usually trading will be in groups of bars - trading in <i>Tha Thin Tha</i> alternates in beat groupings (e.g. 4, 3, 6 minims) typical Indian rhythmic groupings (Konnakkol) 	1–2
Timbre	Any two of: <ul style="list-style-type: none"> use of voice as both percussive and pitched instrument solo voice with drums in introduction inclusion of Konnakkol – distinctive Indian vocal percussion not commonly integrated with jazz guitar sound is less 'jazz' sounding- uses distinctively Sitar influenced effects 	1–2
Total		4

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

Description	Marks
<ul style="list-style-type: none"> Lisa Young has lived in South India, studying Konnakkol for many years used both in the head and in the traded solo, also seen in atypical groupings in trades 	1–2
<ul style="list-style-type: none"> is an Australian vocalist and composer, who has also worked extensively in the Australian Jazz scene Jazz influence is seen through the structure of the composition and its performance, in the small group line-up, and in the use of improvised solos 	1–2
Total	4

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

Description	Marks
Harmony begins with A (major chord) over descending bass, leading to the F+ chord in bar 7, then continuing primarily with A over descending bass leading again to F+ 1 mark for primarily A chord 2 marks for reference to descending bass line	1–2
Open solo section uses A7(#11) as a 'tonal direction' (Altered chord gives more distinctively 'Indian' flavour)	1
Total	3

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

Description	Marks
Minimalism (accept post minimalism)	1
Total	1

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

Description	Marks
Two distinct parts to the answer, relating to this commonly-referenced quote from the composer 'You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?': • accepting a ride in a fast car • fear/regret or the feeling of danger associated with such a ride	1–2
Total	2

- (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)

Description	Marks
Discusses in specific detail how the composer demonstrated innovative use of music elements and concepts in this work	5
Discusses in some detail how the composer demonstrated innovative use of music elements and concepts in this work	4
Provides general comment on how the composer demonstrated innovative use of music elements and concepts in this work, or provides some relevant points with some inaccuracy evident	3
Makes superficial comment on how the composer demonstrated innovative use of music elements and concepts in this work with some inaccuracy evident	2
Makes superficial and/or mostly inaccurate comments about how the composer demonstrated innovative use of music elements and concepts in this work	1
Total	5

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