



WESTERN ART MUSIC

ATAR course examination 2017

Marking Key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Aural and analysis

36% (68 Marks)

Question 1: Interval recognition

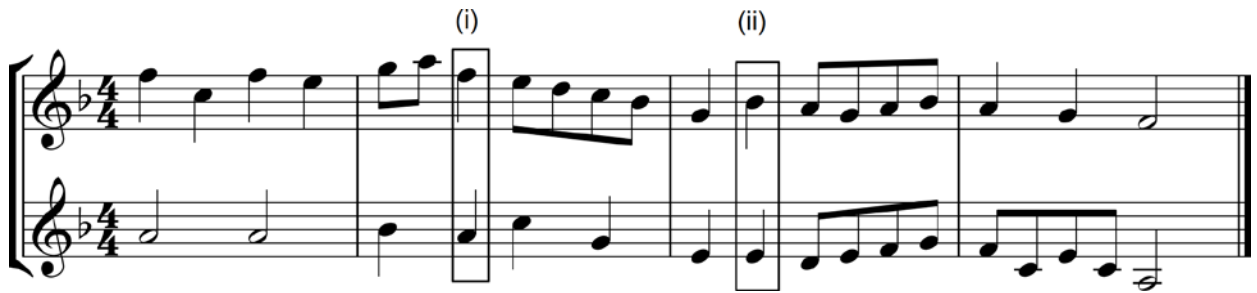
(8 marks)

- (a) Complete the melody below by writing the missing notes on the staff. Identify the resulting intervals indicated by (i) and (ii). (6 marks)



Description		Marks
Notes		
(i)	E–D	1–2
(ii)	A–D	1–2
Subtotal		4
Intervals		
(i)	minor 7 th or m7	1
(ii)	Perfect 5 th	1
Subtotal		2
Total		6

- (b) Identify the harmonic interval between the **two** notes indicated by (i) and (ii) in the excerpt below. Place a tick (✓) next to the correct response in each table that follows. The rhythm is given. (2 marks)



Description		Marks
(i)	minor 6 th	1
(ii)	diminished 5 th	1
Total		2

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 2a **or** Track 2b and then complete the following **eight** bar dictation by providing bar lines and rhythm to the given pitches.

Description	Marks
Rhythm	
55 notes correct	8
52–54 values correct	7
47–51 values correct	6
39–46 values correct	5
31–38 values correct	4
21–30 values correct	3
10–20 values correct	2
1–9 values correct	1
Subtotal	8
Bar lines	
all bar lines correct, including final/double bar line	2
1–2 incorrect bar lines	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping (per dotted crotchet group) and stem direction correct (including duplet or 2 dotted quavers) Note: no marks awarded if grouping is correct for $\frac{6}{8}$ time but is not the correct answer.	2
1–4 errors in rhythmic grouping and/or stem direction	1
Subtotal	2
Total	12

Question 3: Discrepancies

(9 marks)

There are **four** pitch errors and **two** rhythm errors in the following excerpt. Rhythmic errors can occur across beats. Circle the errors and rewrite them correctly on the staff provided. The first note is correct.

Description	Marks
all 6 errors circled	3
4–5 errors circled	2
2–3 errors circled	1
Note: If candidate circles all notes, no marks are awarded. If more than 6 errors are circled, only mark the first 6 circles.	
Subtotal	3
1 mark for each correctly written discrepancy (4 pitch, 2 rhythmic groups)	1–6
Subtotal	6
Overall total	9

Question 4: Harmonic/chord progression**(10 marks)**

Identify the **ten** chords indicated by (a) to (j) in the excerpt below, using Roman numerals or chord names in E flat major. The first chord of the excerpt is given.

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Description		Marks
(a)	I \flat or E \flat /G	1
(b)	ii or Fm	1
(c)	V or B \flat	1
(d)	vi or Cm	1
(e)	IV or A \flat	1
(f)	I or E \flat	1
(g)	iib or Fm/A \flat	1
(h)	Ic or E \flat /B \flat	1
(i)	V ⁷ or B \flat ⁷	1
(j)	I or E \flat	1
Total		10

Question 5: Melodic dictation

(16 marks)

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm.



Description	Marks
Pitch	
39 correct notes	12
35–38 correct pitches	11
31–34 correct pitches	10
27–30 correct pitches	9
23–26 correct pitches	8
19–22 correct pitches	7
15–18 correct pitches	6
12–14 correct pitches	5
9–11 correct pitches	4
6–8 correct pitches	3
3–5 correct pitches	2
1–2 correct pitches	1
Subtotal	12
Rhythm	
all rhythm	3
1–2 errors	2
3–6 errors	1
Subtotal	3
Rhythmic grouping	
all rhythmic grouping correct	1
Subtotal	1
Overall total	16

Question 6: Aural analysis

(13 marks)

- (a) Name the **four** instruments in this excerpt. (4 marks)

Description	Marks
Any four of:	
piano clarinet soprano saxophone alto saxophone tenor saxophone baritone saxophone	1–4
Total	4

- (b) Identify the tonality at the beginning of this excerpt. (1 mark)

Description	Marks
Major	1
Total	1

- (c) Identify the time signature at the beginning of this excerpt. (1 mark)

Description	Marks
$\frac{7}{4}$ or $\frac{3}{8}$	1
Total	1

- (d) Identify **two** other time signatures evident in this excerpt. (2 marks)

Description	Marks
Any two of:	
• $\frac{2}{4}$ or $\frac{2}{8}$	1–2
• $\frac{3}{4}$ or $\frac{3}{8}$	
• $\frac{4}{4}$ or $\frac{4}{8}$	
Total	2

- (e) Name the predominant texture in this excerpt. (1 mark)

Description	Marks
homophonic (accept melody plus accompaniment)	1
Total	1

Question 6 (continued)

- (f) Using the table below, circle **four** musical features evident in this excerpt. (4 marks)

Description	Marks
Any four of:	
<ul style="list-style-type: none">• ostinato• syncopation• sequence imitation pedal note/point	1–4
Total	4

Section Two: Cultural and historical analysis

34% (61 Marks)

Part A: Analysis

11% (21 Marks)

Question 7

(21 marks)

- (a) Identify the era from which this excerpt comes. Give **two** characteristics from the score for each of the headings below to support your response. (5 marks)

Description	Marks
Era	
20 th century or modern	1
Subtotal	1
Instrumentation/Orchestration	
Any two of:	
<ul style="list-style-type: none"> • large orchestra • addition of unusual instruments • extreme ranges 	1–2
Subtotal	2
Harmony	
Any two of:	
<ul style="list-style-type: none"> • chromatic notes • complex chord structure • lack of clear tonal centre • non-functional harmony 	1–2
Subtotal	4
Overall total	5
Accept other relevant answers.	

- (b) Explain how the composer has used rhythm between bars 23–26 and the resulting musical effect. (4 marks)

Description	Marks
Rhythm	
Identifies several rhythmic features and explains how the composer has used them.	3
Identifies some relevant rhythmic features and provides some relevant comments about how the composer has used them.	2
Identifies minimal rhythmic features and makes superficial comments about how the composer has used them.	1
Subtotal	3
Answers could include:	
<ul style="list-style-type: none"> • there are semiquavers and quavers playing against a triplet of crotchets in the piano part; the lower brass, timpani and strings are playing a syncopated rhythm, enhanced by the use of accents, which forms the basis of an ostinato 	
Musical effect	
creates a feel of 3 against 2 (accept cross-rhythm or hemiola)	1
Subtotal	1
Overall total	4

Question 7 (continued)

- (c) Identify a compositional device evident in each of the following: (2 marks)

Description	Marks
bars 7–8 (bass clarinet) – sequence	1
bars 9–11 (tuba) – ostinato	1
Total	2

- (d) Outline
- two**
- different ways in which the writing for the piano in this piece is virtuosic. Provide an example of each from the score. (4 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • octaves and sixths in fast semiquavers • changing articulation • wide range/large hand span • large intervallic leaps • parallel octaves, fast moving semiquavers 	1–2
Subtotal	2
Examples	
Provides correct correlating bars.	1–2
Subtotal	2
Overall total	4
Accept other relevant answers.	

- (e) Complete the table below by identifying
- two**
- modifications made to the piano after 1750, stating the effect of these modifications and providing bar number/s to support your answer. (6 marks)

Description	Marks
Any two of:	
the piano was reshaped and enlarged to create a fuller, richer sound and wider range; bars 1–4, 5–8	1–3
the number of notes increased in both treble and bass registers to seven octaves giving a greater pitch range; bars 5–8, 13–16, 18, 20–26	1–3
felt replaced leather on the hammers, producing a more rounded and fuller tone; bars 1–4, 5–8, 23–26	1–3
strings were longer, stronger and under increased pressures hence the body frame of the piano was constructed of metal (as opposed to wood) to cope with the increased string tensions giving instrument more power and increased dynamic spectrum; any bar featuring the piano	1–3
the sustaining and soft pedal were developed allowing for new harmonic effects and sonorities; 1–4	1–3
Total	6

Part B: Short response

23% (40 Marks)

Part B(i): Compulsory area of study

11% (24 Marks)

Question 8

(24 marks)

- (a) (i) State the form of this movement. (1 mark)

Description	Marks
ritornello	1
Total	1

- (ii) Outline the structure of this form. (1 mark)

Description	Marks
(returning) theme interspersed with contrasting episodes	1
Total	1

- (iii) Complete the table below by identifying the sections of this form evident in the excerpt. Provide bar numbers and keys. (6 marks)

Description	Marks
ritornello	1
bars 1–3, A major	1
episode	1
bars 3–11, b minor	1
ritornello	1
bars 12–14, b minor	1
Total	6

- (b) Identify
- two**
- of the motifs evident in this excerpt. Provide bar numbers and instruments. (6 marks)

Description	Marks
Any two of:	
R2, bars 1–3, solo violin and ripieno violin	1–3
R3, bars 3–7, harpsichord (RH) or solo harpsichord	1–3
R1, bars 7–9, ripieno violin, viola, cello, bass and harpsichord (LH)	1–3
R2, bars 12–13, solo violin and ripieno violin	1–3
S1 (augmentation) bars 3–6, solo flute and violin	1–3
S1 (inversion) bars 3–4, viola and ripieno violin	1–3
Total	6
Accept other relevant answers.	

Question 8 (continued)

- (c) Outline
- two**
- functions of the harpsichord in this work. (2 marks)

Description	Marks
it functions as a soloist in the concertino group until its first entry as a soloist	1
it functions as part of the basso continuo (until its first entry as a soloist), realising the figured bass, although it features more as a soloist in this concerto	1
Total	2

- (d) Name a compositional device that occurs between the top
- two**
- instruments in bars 3–7. (1 mark)

Description	Marks
Any one of:	
<ul style="list-style-type: none"> • imitation • sequence • sequential imitation 	1
Total	1

- (e) Identify an example of cycle of fifths in the score by providing bar numbers. (1 mark)

Description	Marks
bars 3–6 or bars 8–9	1
Total	1

- (f) Name the
- three**
- solo instruments in this concerto and identify
- one**
- difference between these instruments and their modern counterparts. (6 marks)

Description	Marks
Baroque flute (flauto traverso)	1
Any one of:	
<ul style="list-style-type: none"> • made of wood • smaller finger holes • smaller size • placement of tone holes • key mechanism introduced • improved dynamic range • intonation 	1
Subtotal	2
Baroque violin (violin principale)	1
Any one of:	
<ul style="list-style-type: none"> • shorter neck/fingerboard • no chinrest • different shaped bow • different bow hold and technique 	1
Subtotal	2
Harpsichord (cembalo concertante)	1
Any one of:	
<ul style="list-style-type: none"> • strings plucked • no sustaining pedal • no dynamics • some models had two manuals and stops 	1
Subtotal	2
Overall total	6
Accept any other relevant answers.	

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

12% (16 Marks)

Question 9

(16 marks)

- (a) Select **two** of the following musical features: melody, rhythm, harmony, texture, tonality, instrumentation and form/structure. Compare and contrast these musical features in **two** of your designated works. (8 marks)

Description	Marks
Compare and contrast the use of two musical features	
Compares and contrasts the use of two musical features in detail.	5
Compares and contrasts the use of two musical features in some detail.	4
Provides some comparison and contrast of two musical features.	3
Makes general comments when comparing and/or contrasting two musical features.	2
Makes superficial comments when comparing and/or contrasting two musical features or refers to only one musical feature.	1
Sub-total	5
Reference to two designated works	
Makes specific, supporting reference to two designated works.	3
Makes some relevant reference to two designated works.	2
Makes superficial statements about two designated works, or only refers to one designated work.	1
Sub-total	3
Overall total	8

- (b) Consider the statement above. Refer to **one** of your designated works and discuss the influence that social and political issues had on musical developments and composers at the time.

Description	Marks
Discussion	
Discusses the statement referring to the social and political issues of the time and their influence on musical developments and composers.	5
Describes in some detail the statement referring to the social and political issues of the time and their influence on musical developments and composers.	4
Provides some relevant points when commenting on the social and political issues of the time and their influence on musical developments and composers.	3
Makes general statements about social and/or political issues of the time and their influence on musical developments and composers.	2
Makes superficial comments about social and/or political issues of the time and their influence on musical developments and composers.	1
Sub-total	
Reference to one designated work	
Makes specific, supporting reference to one designated work.	3
Makes some relevant reference to one designated work.	2
Makes superficial statements about one designated work.	1
Sub-total	3
Overall total	8
Penalty statement: If a candidate's response to either part (a) or part (b) or both part (a) and part (b) is based on the compulsory area of study, a 25% penalty will be applied to the candidate's overall total for this question.	

Section Three: Theory and composition

30% (53 Marks)

Question 10: Visual score analysis

(17 marks)

- (a) (i) To which key does the music modulate in bars 7–8? (1 mark)

Description	Marks
C major	1
Total	1

- (ii) State the relationship of this key to the opening key. (1 mark)

Description	Marks
relative major	1
Total	1

- (b) Define the following harmonic devices and provide an example of each from the score by providing the bar and beat number. (6 marks)

Description	Marks
<i>Tierce de picardie</i> – ending a piece in a minor key (or mode) with a major chord. Bar 12, beat 3.	1–2
Anticipation – when part of the chord about to follow is introduced just before it. Bar 2, beat 2 or Bar 6, beat 2 or Bar 12, beat 2.	1–2
Suspension – <div style="border: 1px dashed gray; padding: 5px; margin: 5px 0;"> For copyright reasons this text cannot be reproduced in the online version of this document, but may be viewed at https://quizlet.com/125354525/harmony-flash-cards/ </div> . Bar 2, beat 3 or Bar 12, beat 3.	1–2
Total	6

- (c) Identify the
- four**
- boxed chords in the following bars using Roman numerals, providing inversions where required. (4 marks)

Description	Marks
Vb or V ⁶	1
VI	1
ivb or iv ⁶	1
ic or i ⁶ ₄	1
Total	4

- (d) Name the
- three**
- intervals indicated between the brackets in the following bars. (3 marks)

Description	Marks
Bar 4: Augmented 4 th (accept tritone)	1
Bar 8: minor 3 rd	1
Bar 9: minor 6 th	1
Total	3

- (e) Using 4-part vocal style, rewrite the opening chord by adding accidentals to the given notes to create an augmented chord and a diminished chord on A. (2 marks)

Description	Marks
rewritten as an augmented chord on A	1
rewritten as a diminished chord on A	1
Total	2

The musical score consists of four staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains three measures of music. The notes in each measure are as follows:

- Measure 1:** Soprano (A4), Alto (C4), Tenor (E3), Bass (A2)
- Measure 2 (labeled 'augmented'):** Soprano (A4), Alto (C4), Tenor (E#3), Bass (A2)
- Measure 3 (labeled 'diminished'):** Soprano (A4), Alto (C4), Tenor (Eb3), Bass (A2)

Question 11: Theory

(12 marks)

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

Description	Marks
dorian or E \flat dorian	1
Total	1

- (b) Transpose the melody from part (a) so that it will sound at the same pitch as the original excerpt, when played by a tenor saxophone. (5 marks)

Description	Marks
Key signature	
correct key signature	1
Subtotal	1
Transposing	
20 notes correctly transposed	4
16–19 notes correctly transposed	3
9–15 notes correctly transposed	2
4–8 notes correctly transposed	1
Note: If incorrect octave, deduct one mark from the total.	
Subtotal	4
Overall total	5



(c) Harmonise the three bass notes in 4-part vocal style using an appropriate cadence and **three** different chords. Name the chords and the resulting cadence. (6 marks)

iib IV I

Description	Marks
Chords	
1 mark for each correct chord	1–3
Subtotal	3
Voice-leading	
correct voice leading between all chords	2
1–2 errors in voice-leading	1
Subtotal	2
Cadence	
1 mark for correct cadence	1
Subtotal	1
Overall total	6

Question 12: Rhythm and melody writing**(24 marks)**

This question consists of **two** parts, writing a rhythm and composing a melody.

- (a) Write a rhythm for the verse given below.

Singing he was, or fluting all the day.

He was as fresh as is the month of May.

Short was his gown, with sleeves both long and wide.

Well could he sit on horse, and fairly ride.

Your rhythm must demonstrate:

- (i) an appropriate time signature and correctly-placed bar lines (2 marks)
- (i) a range of note values and correct grouping (3 marks)
- (iii) appropriate use of rhythm to enhance the effect and meaning of the words (4 marks)
- (iv) neat and accurate presentation including alignment of rhythm with the words. (2 marks)

Description	Marks
Appropriate time signature and bar lines	
Selects an appropriate time signature and incorporates correct bar lines.	2
Selects an appropriate time signature and incorporates some incorrect and inconsistent bar lines.	1
Subtotal	2
A range of note values and correct grouping	
Uses a wide range of note values and demonstrates correct grouping.	3
Uses a range of note values and demonstrates mostly correct grouping.	2
Uses a limited range of note values and/or the rhythm contains several errors in grouping.	1
Subtotal	3
Rhythm	
Demonstrates use of rhythm which enhances the effect and meaning of the words.	4
Demonstrates use of rhythm which provides some effect and meaning for the words.	3
Demonstrates use of rhythm which provides minimal effect and meaning for the words.	2
Demonstrates use of rhythm which provides limited or no enhancement of the words.	1
Subtotal	4
Presentation	
Demonstrates a complete rhythm which is neat and accurately presented, including alignment of rhythm with the words.	2
Demonstrates an incomplete rhythm which is mostly neat and accurately presented with some inconsistencies in alignment of rhythm with the words.	1
Subtotal	2
Overall total	11

- (b) Compose a melody for your rhythm, selecting a suitable voice type, clef and key. Write the words below your completed melody.

Your melody must demonstrate:

- (i) appropriate range and suitability for the selected voice type (2 marks)
 (ii) an effective melodic contour and climax (4 marks)
 (iii) appropriate expressive devices including tempo, dynamics and phrasing (2 marks)
 (iv) word painting to portray the mood and meaning of the words (3 marks)
 (v) neat and accurate score presentation including alignment of words with the melody. (2 marks)

Description	Marks
Range and suitability for selected voice type	
Composes a complete melody which is within range and is suitable for the selected voice type.	2
Composes an incomplete melody or a melody which is mostly written within range and is generally suitable for the selected voice type.	1
Subtotal	2
Effective melodic contour and climax	
Composes a complete melody that establishes, develops and maintains an effective melodic contour, and includes an effective climax.	4
Composes a complete melody that maintains a mostly effective melodic contour and climax.	3
Composes a melody with an inconsistent melodic contour and with some evidence of a climax, but it is generally unsupported and ineffective.	2
Composes a generally ineffective melody with limited melodic contour and no evidence of a climax.	1
Subtotal	4
Expressive devices, including tempo, dynamics and phrasing	
Applies appropriate expressive devices including tempo, dynamics and phrasing.	2
Applies some appropriate expressive devices.	1
Subtotal	2
Word painting to portray the mood and meaning of the words	
Demonstrates word painting which enhances the mood and meaning of the words.	3
Demonstrates word painting which portrays some mood and meaning of the words.	2
Demonstrates limited or mostly ineffective word painting.	1
Subtotal	3
Neat and accurate score presentation	
Produces a complete score that is neat and accurate including alignment of words with the melody	2
Produces a score that is mostly neat and accurate with some alignment of words with the melody.	1
Subtotal	2
Overall total	13

ACKNOWLEDGEMENTS

- Question 4** Score excerpt adapted from: Vaughan Williams, R. (Arr.). (1986). Shipston. In *The new English hymnal* (No. 360, 'Firmly I believe and truly'). Norwich, UK: Canterbury Press, p. 781. (Arrangement 1906)
- Question 10(b)** 'Suspension' definition adapted from: *Harmony*. (2017). Retrieved November, 2017, from <https://quizlet.com/125354525/harmony-flash-cards/>
- Question 12(a)** Verse: Chaucer, G. (1387–1400). *The Canterbury tales* (General prologue: The squire).

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