



# **CONTEMPORARY 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
<b>Subtotal</b>		<b>4</b>
Intervals		
(i)	minor 7 <sup>th</sup> or m7	1
(ii)	Perfect 5 <sup>th</sup>	1
<b>Subtotal</b>		<b>2</b>
<b>Total</b>		<b>6</b>

- (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 <sup>th</sup>	1
(ii)	diminished 5 <sup>th</sup>	1
<b>Total</b>		<b>2</b>

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
<b>Rhythm</b>	
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
<b>Subtotal</b>	<b>8</b>
<b>Bar lines</b>	
all bar lines correct, including final/double bar line	2
1–2 incorrect bar lines	1
<b>Subtotal</b>	<b>2</b>
<b>Rhythmic grouping</b>	
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
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>12</b>

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.	
<b>Subtotal</b>	<b>3</b>
1 mark for each correctly written discrepancy (4 pitch, 2 rhythmic groups)	1–6
<b>Subtotal</b>	<b>6</b>
<b>Overall total</b>	<b>9</b>

**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.

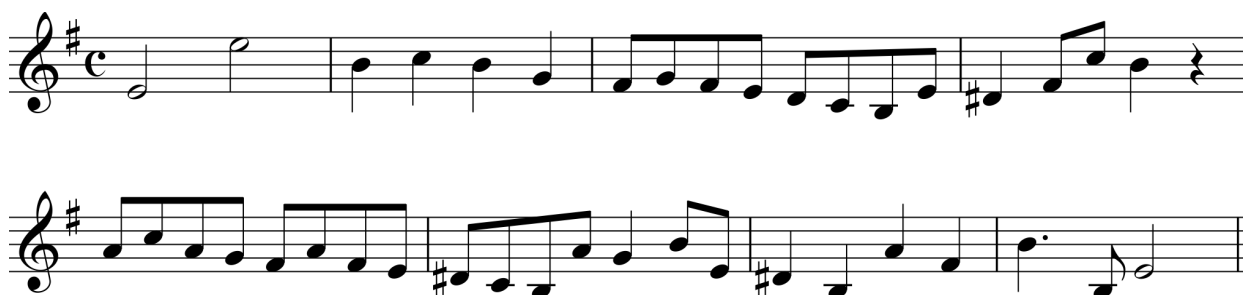
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<b>Description</b>		<b>Marks</b>
(a)	I $\flat$ or E $\flat$ /G	1
(b)	ii or Fm	1
(c)	V or B $\flat$	1
(d)	vi or Cm	1
(e)	IV or A $\flat$	1
(f)	I or E $\flat$	1
(g)	iib or Fm/A $\flat$	1
(h)	Ic or E $\flat$ /B $\flat$	1
(i)	V <sup>7</sup> or B $\flat$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

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
<b>Pitch</b>	
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
<b>Subtotal</b>	<b>12</b>
<b>Rhythm</b>	
all rhythm	3
1–2 errors	2
3–6 errors	1
<b>Subtotal</b>	<b>3</b>
<b>Rhythmic grouping</b>	
all rhythmic grouping correct	1
<b>Subtotal</b>	<b>1</b>
<b>Overall total</b>	<b>16</b>

## Question 6: Aural analysis

(13 marks)

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

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

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

Description	Marks
Major	1
<b>Total</b>	<b>1</b>

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

Description	Marks
$\frac{7}{4}$ or $\frac{3}{8}$	1
<b>Total</b>	<b>1</b>

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

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

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

Description	Marks
homophonic (accept melody plus accompaniment)	1
<b>Total</b>	<b>1</b>

**Question 6** (continued)

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

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



## Section Two: Cultural and historical analysis

34% (56 Marks)

## Part A: Analysis

11% (18 Marks)

## Question 7

(18 marks)

- (a) (i) Circle the box below that shows the instrumental line-up used in this piece. (1 mark)

Description	Marks
synthesiser, bass guitar, saxophone, piano, vocals, drum kit, congas/bongos Note: The third box in the table from the left.	1
<b>Total</b>	<b>1</b>

- (ii) Give **two** reasons why this instrumental line-up is **not** typical of Pop music. (2 marks)

Description	Marks
there is no lead guitar	1
use of congas/bongos and other percussion instruments	1
<b>Total</b>	<b>2</b>
Accept other relevant answers.	

- (b) (i) State the key of this piece. (1 mark)

Description	Marks
B $\flat$ minor	1
<b>Total</b>	<b>1</b>

- (ii) To which key does the piece modulate between bars 73–77? (1 mark)

Description	Marks
D $\flat$ Major	1
<b>Total</b>	<b>1</b>

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

Description	Marks
relative major	1
<b>Total</b>	<b>1</b>

- (c) (i) Name the compositional device heard in bars 31–34 and state the instruments that play it. (2 marks)

Description	Marks
ostinato/riff	1
congas/bongos and bass guitar	1
<b>Total</b>	<b>2</b>

Question 7 (continued)

- (ii) A colouristic effect has been added to the solo instrument in bars 57–63. Name the effect and the instrument. (2 marks)

Description	Marks
Any <b>one</b> of:	
• reverb • delay	1
<b>Subtotal</b>	<b>1</b>
saxophone	1
<b>Subtotal</b>	<b>1</b>
<b>Overall total</b>	<b>2</b>
Accept other relevant answers.	

- (d) Using chord names, identify the chord in bar 88 and identify its relationship to the tonic key. (2 marks)

Description	Marks
F <sup>7</sup>	1
dominant	1
<b>Total</b>	<b>2</b>

- (e) (i) Of which sub-genre of Pop music is this piece representative? (1 mark)

Description	Marks
New Romantic or New Wave or Synth Pop	1
<b>Total</b>	<b>1</b>

- (ii) Use the headings below to justify your response by giving an example from the score. (2 marks)

Description	Marks
Rhythm – repetitive ostinato patterns in various bars throughout	1
Special effects – use of reverb or delay	1
<b>Total</b>	<b>2</b>
Accept other relevant answers.	

- (f) (i) Name the designated work to which this piece is most similar. (1 mark)

Description	Marks
<i>Hungry Like The Wolf</i>	1
<b>Total</b>	<b>1</b>

- (ii) Use the headings below to justify your response. (2 marks)

Description	Marks
Instrumentation – use of techno instruments such as synthesiser	1
Rhythm – syncopated, repetitive and use of triplets and ties	1
<b>Total</b>	<b>2</b>
Accept other relevant answers.	

## Part B: Short response

23% (38 Marks)

## Part B(i): Compulsory area of study

11% (22 Marks)

## Question 8

(22 marks)

- (a) (i) Name the sections of the song evident in this excerpt from bars 1–21. (2 marks)

Description	Marks
middle vocal (Paul McCartney section)	1
middle instrumental (the dream)	1
<b>Total</b>	<b>2</b>

- (ii) Outline **two** ways in which the structure of this song is **not** typical of Pop music. (2 marks)

Description	Marks
does not contain a chorus	1
it is through-composed or has no set form	1
<b>Total</b>	<b>2</b>
Accept other relevant answers.	

- (b) (i) Using the following headings, describe what occurs in the recording before the first bar indicated on the score excerpt. (4 marks)

Description	Marks
Harmony – chromatic or dissonant	1
Rhythm – no formal rhythmic structure, beat is kept by a person calling out time intervals	1
Tempo – gradually gets faster	1
Instrumentation – builds intensity by adding instruments and increasing volume	1
<b>Total</b>	<b>4</b>
Accept other relevant answers.	

- (ii) Describe **two** functions of the alarm clock in the song. (2 marks)

Description	Marks
to provide a timeframe for the glissando	1
to provide relevant sound effects to support the lyrics	1
<b>Total</b>	<b>2</b>
Accept other relevant answers.	

Question 8 (continued)

- (c) Using the following headings, complete the chart below, comparing bars 3–13 with bars 14–18. (8 marks)

Description	Marks
Provides an appropriate response for each of the elements in the table (see below).	1–8
<b>Total</b>	<b>8</b>
Accept other relevant answers.	

Elements	Bars 3–13	Bars 14–18
Harmony	Major tonality, with a key change from E major to D major	cycle of fifths
Rhythm	syncopated	not syncopated
Melody	short phrases, multiple pitch leaps	long phrases, fewer pitch leaps
Bass line	repetitive quavers with downward semitone movement	quavers playing the triad

- (d) (i) Name the album from which this song is taken. (1 mark)

Description	Marks
<i>Sgt. Pepper's Lonely Hearts Club Band</i>	1
<b>Total</b>	<b>1</b>

- (ii) Give the term that describes this type of album and outline the idea behind the album. (2 marks)

Description	Marks
concept album	1
it represents a performance by a fictional band and embodies the social, musical and cultural changes of the 1960s	1
<b>Total</b>	<b>2</b>

- (iii) Name another band that also produced this type of album. (1 mark)

Description	Marks
Any <b>one</b> of:	
<ul style="list-style-type: none"> <li>• Beach Boys</li> <li>• The Who</li> <li>• The Kinks</li> <li>• Pink Floyd</li> </ul>	1
<b>Total</b>	<b>1</b>
Accept other relevant answers.	

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

12% (16 Marks)

## Question 9

- (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
<b>Compare and contrast the use of two musical features</b>	
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
<b>Sub-total</b>	<b>5</b>
<b>Reference to two designated works</b>	
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
<b>Sub-total</b>	<b>3</b>
<b>Overall total</b>	<b>8</b>

- (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. (8 marks)

Description	Marks
<b>Discussion</b>	
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
<b>Sub-total</b>	
<b>Reference to one designated work</b>	
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
<b>Sub-total</b>	<b>3</b>
<b>Overall total</b>	<b>8</b>
<b>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.</b>	

Section Three: Theory and composition

30% (54 Marks)

Question 10: Visual score analysis

(17 marks)

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

Description	Marks
verse/chorus (strophic)	1
<b>Total</b>	<b>1</b>

- (ii) Give bar numbers for each section of this piece. (2 marks)

Description	Marks
correct bar numbers for all sections: <ul style="list-style-type: none"> <li>• Intro: bars 1–3</li> <li>• C: bars 4–17</li> <li>• V: bars 18–25</li> </ul>	2
identifies two sections correctly	1
<b>Total</b>	<b>2</b>

- (b) Name the chord progression that the first section of this piece is based on. (1 mark)

Description	Marks
12 bar blues or E $\flat$ blues	1
<b>Total</b>	<b>1</b>

- (c) (i) State the term given to the bass part used in the first section of this piece. (1 mark)

Description	Marks
walking bass line	1
<b>Total</b>	<b>1</b>

- (ii) State **two** functions of this part. (2 marks)

Description	Marks
to provide rhythmic stability	1
to outline the harmony	1
<b>Total</b>	<b>2</b>
Accept other relevant answers.	

- (d) Using chord names, identify the chords as they occur in the following bars, and inversions where necessary. (3 marks)

Description	Marks
Bar 8 beat 1: E $\flat$ <sup>7</sup>	1
Bar 9 beat 1: E $\flat$ m <sup>7</sup> /A $\flat$	1
Bar 25 beat 1: A $\flat$ /E $\flat$	1
<b>Total</b>	<b>3</b>

- (e) Name the boxed intervals as they occur in the following bars. (3 marks)

Description	Marks
Bar 13 right-hand piano: minor 3 <sup>rd</sup>	1
Bar 17 right-hand piano: minor 6 <sup>th</sup>	1
Bar 24 left-hand piano: Perfect 8 <sup>ve</sup> or Perfect octave	1
<b>Total</b>	<b>3</b>

- (f) Find an example of a sequence in the melody and state the bar number/s. (1 mark)

Description	Marks
bars 22–25	1
<b>Total</b>	<b>1</b>

- (g) Provide definitions for the following. (3 marks)

Description	Marks
N.C.(bar 4): no chord	1
<i>sfz</i> (bar 28): a strong accent	1
<i>tenuto</i> (bar 19): to hold the note for its full value	1
<b>Total</b>	<b>3</b>

Question 11: Theory

(13 marks)

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

Description	Marks
dorian or E $\flat$ dorian	1
<b>Total</b>	<b>1</b>

- (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
<b>Subtotal</b>	<b>1</b>
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.	
<b>Subtotal</b>	<b>4</b>
<b>Overall total</b>	<b>5</b>



- (c) Write the following chords: (4 marks)

Description	Marks
1 mark for each correct chord	1–4
<b>Total</b>	<b>4</b>



- (d) Using chord names, identify the following: (3 marks)

Description	Marks
Am <sup>7</sup> /C (accept C <sup>6</sup> )	1
E $\flat$ <sup>9</sup> /B $\flat$ (accept E $\flat$ <sup>add2</sup> /B $\flat$ )	1
F $\sharp$ <sup>o</sup> or F $\sharp$ dim	1
<b>Total</b>	<b>3</b>



**Question 12: Melody writing and arrangement****(24 marks)**

This question consists of **two** parts, melody writing and arrangement.

- (a) Using the given chord progression, compose an **eight** bar melody to be played by the flute.

Your melody must demonstrate:

- (i) appropriate range and suitability for the instrument (2 marks)
- (ii) an effective melodic contour and climax (4 marks)
- (iii) a clear relationship to the given chord structure (2 marks)
- (iv) appropriate expressive devices, including tempo, dynamics and phrasing. (2 marks)

Description	Marks
<b>Appropriate range and suitability for the instrument</b>	
Composes a complete melody which is within range and is suitable for the flute.	2
Composes an incomplete melody or a melody which is mostly within range and is generally suitable for the flute.	1
<b>Subtotal</b>	<b>2</b>
<b>Effective melodic contour and climax</b>	
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
<b>Subtotal</b>	<b>4</b>
<b>Clear relationship to the given chord structure</b>	
Composes a complete melody which displays a clear relationship to the given chord structure.	2
Composes a melody which mostly relates to the given chord structure, with some inconsistencies.	1
<b>Subtotal</b>	<b>2</b>
<b>Appropriate expressive devices including tempo, dynamics and phrasing</b>	
Applies appropriate expressive devices including tempo, dynamics and phrasing.	2
Applies some appropriate expressive devices.	1
<b>Subtotal</b>	<b>2</b>
<b>Overall total</b>	<b>10</b>

Question 12 (continued)

- (b) Using your **eight** bar melody and the given chord progression, complete an arrangement for lead guitar, rhythm guitar, bass guitar and drum kit.

Your arrangement must demonstrate:

- (i) appropriate range and suitability for each instrument (3 marks)
- (ii) a supporting melodic line for the lead guitar that complements the flute melody (3 marks)
- (iii) a stylistically appropriate rhythm guitar part (1 mark)
- (iv) an effective walking bass guitar line (2 marks)
- (v) an accurately notated drum kit part, including **two** appropriate drum fills (3 marks)
- (vi) neat and accurate score presentation. (2 marks)

Description	Marks
<b>Range and suitability for each instrument</b>	
Composes a complete accompaniment which is within range and is suitable for all accompanying instruments.	3
Composes a complete accompaniment which is mostly within range and is generally suitable for the accompanying instruments.	2
Composes an incomplete accompaniment or an accompaniment with inconsistencies and errors in range and suitability for two or more accompanying instruments.	1
<b>Subtotal</b>	<b>3</b>
<b>A supporting melodic line for the lead guitar that complements the flute melody</b>	
Composes a stylistically effective supporting melodic line for the lead guitar that complements the flute melody and accurately outlines the given chord progression.	3
Composes a mostly effective part for the lead guitar which demonstrates some balance with the flute melody and mostly outlines the given chord progression.	2
Composes a lead guitar part which demonstrates limited balance with the flute melody and/or some errors in outlining the given chord progression.	1
<b>Subtotal</b>	<b>3</b>
<b>Stylistically appropriate rhythm guitar part</b>	
Writes a stylistically appropriate rhythm guitar part.	1
<b>Subtotal</b>	<b>1</b>
<b>Effective walking bass line</b>	
Composes an effective walking bass line which accurately outlines the given chord progression.	2
Composes a walking bass line which mostly outlines the given chord progression, but includes some errors and inconsistencies.	1
<b>Subtotal</b>	<b>2</b>
<b>Accurately notated drum kit part including two appropriate drum fills</b>	
Composes an accurately notated drum kit part including two effective and appropriate drum fills.	3
Composes a mostly effective and accurate drum kit part which includes at least one effective and appropriate drum fill.	2
Composes a drum kit part with several errors and/or at least one drum fill.	1
<b>Subtotal</b>	<b>3</b>
<b>Neat and accurate score presentation</b>	
Produces a score that is neat and accurate.	2
Produces a score that is mostly neat and accurate.	1
<b>Subtotal</b>	<b>2</b>
<b>Overall total</b>	<b>14</b>

## 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)

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