



## ATAR course examination, 2018

### Question/Answer booklet

# MUSIC: CONTEMPORARY MUSIC

Please place your student identification label in this box

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 Aural and analysis	7	7	50	57	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	24	11
Part B: Short response					
(i) Compulsory area of study	1	1		21	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	46	30
<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 2018*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet.
- 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****(6 marks)**

(a) Write the name of the **two** intervals indicated on the staff below.

**(2 marks)**

(i)                      (ii)

The musical staff is in 6/8 time. It contains the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Interval (i) is between C4 and D4. Interval (ii) is between G4 and A4.

(i) Interval: \_\_\_\_\_

(ii) Interval: \_\_\_\_\_



**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, rhythm and rests as required to the given pitches. This excerpt may require notehead(s) to be changed to reflect a minim value.

\* denotes rest

✓ denotes end of phrase



*Prior to the commencement of the excerpt for the first time, two bars of three crotchets will be played.*

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.

or



*Prior to the commencement of the excerpt, two bars of three crotchets will be played.*

The complete excerpt will be played once.

**See next page**

**Question 3: Discrepancies**

**(5 marks)**

There are **five** errors in total in the following melody. There is **one** pitch error, **one** rhythm error (affecting one beat) and **three** errors in the form/structure, requiring signs/symbols to be added to the score, to reflect how it is being played. Write the **five** required changes directly on the score below. The first note is correct.



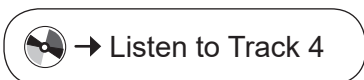
*Prior to the commencement of the melody, six quaver pulses will be heard, followed by a bar of silence.*



**Question 4: Harmonic/chord progression**

**(7 marks)**

Identify the **seven** chords indicated by (a) to (g) below, using Roman numerals or chord names in F major.



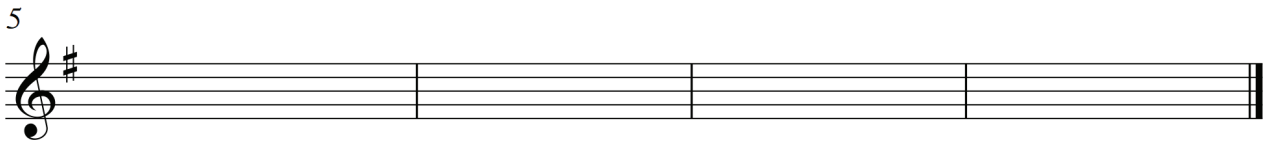
*The first chord of this excerpt is preceded by the tonic chord, 6 crotchet beats on the woodblock, and the two crotchet upbeat, as indicated on the score below.*

For copyright reasons this excerpt cannot be reproduced in the online version of this document.

**Question 5: Melodic dictation****(15 marks)**

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm. The first note of each phrase is given.

✓ denotes end of phrase



*Prior to the commencement of the excerpt for the first time, the tonic chord will be played and four crotchet beats will be heard.*

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.

or

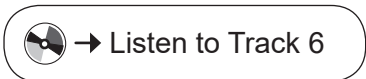


*Prior to the commencement of the excerpt, the tonic chord will be played and four crotchet beats will be heard.*

The complete excerpt will be played once.

Question 6: Aural analysis

(9 marks)



- (a) Tick the term that best describes the tonality heard from the beginning of the excerpt. (1 mark)

Tonality	✓ the most appropriate term
Major	
Chromatic	
Modal	
Minor	

- (b) State the metre of the excerpt. (1 mark)

\_\_\_\_\_

- (c) Nominate an appropriate tempo mark, using either Italian terminology or beats per minute (BPM). (1 mark)

\_\_\_\_\_

- (d) State the texture of the opening six bars. (1 mark)

\_\_\_\_\_

- (e) Tick the **five** musical features and/or instruments present in this excerpt. (5 marks)

Musical feature	✓ the five present in this excerpt
sequence	
syncopation	
trombone	
vibraphone	
pedal	
double bass	
bongo	
ostinato/riff	



**Question 7: Compositional devices****(3 marks)**

In each musical excerpt below the same short theme will be played and after one bar of silence, it will be followed by a variation of the theme.

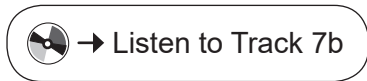


Listen to each track and in the space provided below, write the name of the compositional device used to alter the theme in each example.



(a) Compositional device used to alter the theme: (1 mark)

\_\_\_\_\_



(b) Compositional device used to alter the theme: (1 mark)

\_\_\_\_\_



(c) Compositional device used to alter the theme: (1 mark)

\_\_\_\_\_

**End of Section One**

**See next page**

**Section Two: Cultural and historical analysis**

**34% (60 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.

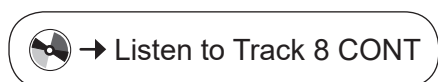
**Part A: Analysis**

**11% (24 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**

**(24 marks)**



Refer to pages 3–9 of the Score booklet to answer this question.

- (a) (i) Complete the table below, by identifying the instrument/instrument family as reflected in the recording, at the following score locations: (3 marks)

Score location	Question	Instrument/instrument family
Bars 1–8	Which instrumental family is not heard in this section?	
Bar 42	Which instrument is playing the rising scalar passage?	
Bars 44–55	What percussion instrument has been added for the first time?	

- (ii) With regard to orchestration, what is the difference between the first and second time playing of bars 44–51? (1 mark)

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**See next page**

- (b) (i) Name the compositional device heard from bars 52–55. (1 mark)

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- (ii) Define this compositional device, explain how it is used from bars 52–55, and provide bar numbers for one other example of this compositional device heard in this extract. (3 marks)

<b>Definition</b>	
<b>How it is used from bars 52–55</b>	
<b>Bar location of another example</b>	

- (c) Name the chords and their inversions that appear in the score at: (3 marks)

bar 2 beat 1: \_\_\_\_\_

bar 66 beat 1: \_\_\_\_\_

bar 70 beat 4: \_\_\_\_\_

- (d) (i) Name the rhythmic device used in the first time bar (bars 77–78). (1 mark)

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- (ii) Provide **three** ways a composer could create this rhythmic device in a song. (3 marks)

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**Question 8** (continued)

(e) (i) Which designated work is this piece of music most similar to? (1 mark)

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(ii) Provide **one** similarity between this piece of music and the designated work named above, for each of the musical elements of instrumentation, rhythm/metre/tempo and form/structure. (3 marks)

Element of music	Similarity
Instrumentation	
Rhythm/metre/ tempo	
Form/structure	

- (f) (i) Add the appropriate time signatures to the following bars. (3 marks)

Bar 61: \_\_\_\_\_

Bar 62: \_\_\_\_\_

Bar 64: \_\_\_\_\_

- (ii) Provide a specific explanation of how the tempo has changed at bar 44. (1 mark)

\_\_\_\_\_

- (iii) Outline what is meant by the score direction **Tempo 1**, located in the second time bar (bar 79). (1 mark)

\_\_\_\_\_

\_\_\_\_\_

**Part B: Short response****23% (36 Marks)**

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**Part B(i) Compulsory area of study****11% (21 Marks)**

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

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**Question 9****(21 marks)**

Refer to pages 10–13 in the Score booklet to answer this question.

- (a) State the tonic note and the scale type on which this piece is based. (2 marks)

Tonic note: \_\_\_\_\_

Scale type: \_\_\_\_\_

- (b) Refer to the final playing of the chorus and answer the following questions:

- (i) State the exact bar number where the final chorus starts. (1 mark)

\_\_\_\_\_

- (ii) Outline the style of singing evident in the melodic line from bars 25–32. (1 mark)

\_\_\_\_\_

\_\_\_\_\_

- (iii) Name the recording technique evident in this work. (1 mark)

\_\_\_\_\_

- (c) (i) Name the sub-genre of pop this piece reflects most clearly. (1 mark)

\_\_\_\_\_

- (ii) Using the table below, name **two** other sub-genres of pop that are evident in this piece. Define each sub-genre and provide a musical characteristic of each, evident in this piece. (6 marks)

Sub-genre	Definition of sub-genre	Musical characteristic

- (d) What 1970s music style influenced much of Lady Gaga's performance style, and name **two** artists from this style whom she states have had a direct influence upon her. (3 marks)

Style: \_\_\_\_\_

Artists: \_\_\_\_\_

- (e) (i) The following artists have all created their own unique performance identity. Provide **one** unique performance characteristic for each of the following artists. (3 marks)

Duran Duran	Michael Jackson	Lady Gaga

- (ii) Provide **one** example of how technology has influenced the instrumentation/orchestration of each of the following works. (3 marks)

Hungry Like the Wolf	Billy Jean	Applause

See next page

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

**12% (15 Marks)**

This part contains **one** question based on the 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.

**Question 10**

**(15 marks)**

- (a) Compare and contrast the use of either harmony **or** form/structure in **two** of your designated works. Provide specific examples of the application of your chosen element of music, drawn from your designated works. (7 marks)

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**Section Three: Theory and composition**

**30% (46 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**

**(13 marks)**

Refer to pages 14–16 of the Score booklet to answer this question.

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

\_\_\_\_\_

- (b) Using chord symbols, identify the chords as they occur in the following bars: (3 marks)

Bar 1: \_\_\_\_\_

Bar 3: \_\_\_\_\_

Bar 6: \_\_\_\_\_



- (c) Identify what the time signatures should be at the following bar locations. (3 marks)

Score location	Time signature
Bar 13	
Bar 21	
Bar 22	

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

\_\_\_\_\_

- (e) Give the meaning of the following symbols and terms located in the score. (3 marks)

Symbol/term	Score location	Meaning
Rubato	Bar 1	
	Bar 26	
	Bar 29	

Question 12: Theory

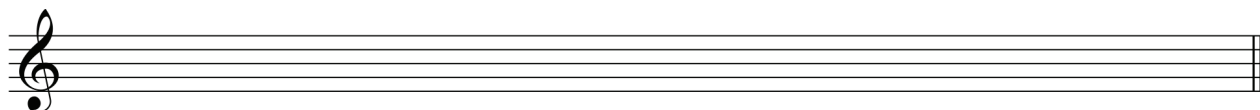
(15 marks)

- (a) Identify the scale or mode on which the opening two bars of the following melody is predominantly based. (1 mark)



Scale/mode: \_\_\_\_\_

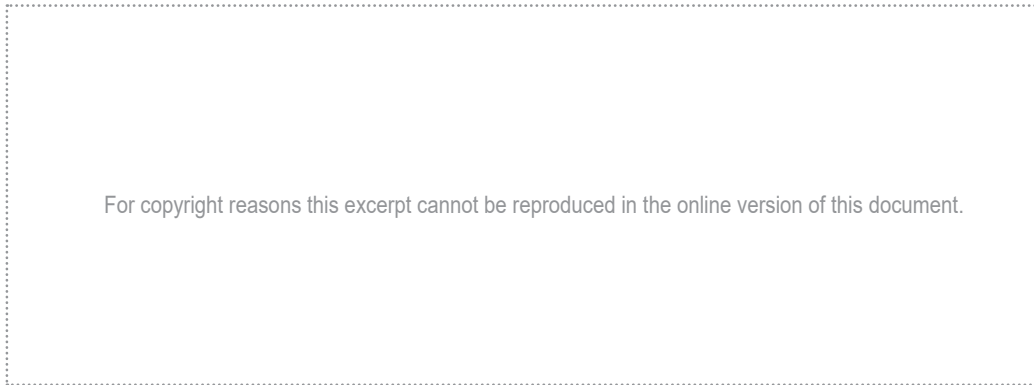
- (b) Write out bar 1 of the score excerpt from part (a) at the pitch it would sound if played by a Trumpet in B $\flat$ . Include the new key signature in your response. (4 marks)



- (c) Notate the following chords on the staff below, using semibreves. (4 marks)



- (d) Consider the score extract below.



- (i) The opening three bars of the excerpt are mostly triadic and outline the implied harmony. Complete the table below to identify and locate the four notes that do **not** belong to the harmony. (4 marks)

Note number	Bar location of note	Name of note not in the harmony
1		
2		
3		
4		

- (ii) In bars 6 and 7 of the score excerpt above, identify the chords using chord names. (2 marks)

Bar 6 chord: \_\_\_\_\_

Bar 7 chord: \_\_\_\_\_

**Question 13: Composition****(18 marks)**

Consider the score commencing on page 24.

Complete a 12 bar ternary composition:

(a) Bars 1–4. (4 marks)

Compose a solo trumpet part using the given bass guitar and rhythm guitar as a musical foundation.

Your solo trumpet part should:

- fit the harmonic progression (2 marks)
- demonstrate suitable range (1 mark)
- demonstrate correct transposition. (1 mark)

(b) Bars 5–12. (14 marks)

Complete the composition by continuing the trumpet, rhythm guitar and bass guitar parts. Label your chosen chord progression on the score and include a **tempo indication**.

Your composition should demonstrate:

- a clearly labelled and suitable chord progression from bars 5–8 (2 marks)
- instrumental parts that fit the chosen chords (3 marks)
- balance and contrast within the ternary form structure (3 marks)
- effective melodic contour (3 marks)
- appropriate dynamic markings (1 mark)
- accurate score presentation, including tempo indication. (2 marks)

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**See next page**

Trumpet in B $\flat$

Rhythm Guitar

Bass Guitar

4/4

F F/A B $\flat$  F Dm C

*mp* *mf*

*mp* *mf*

4

Trumpet in B $\flat$

R. Gtr.

Bass

F



7

Trumpet in B $\flat$

R. Gtr.

Bass

Musical score for measures 7-9. The score is in B-flat major (one flat) and 4/4 time. It features three staves: Trumpet in B-flat, Right Guitar (R. Gtr.), and Bass. The Trumpet staff is empty. The R. Gtr. staff has a treble clef and a key signature of one flat. It contains a dotted quarter note in measure 7, followed by eighth notes in measures 8 and 9. Chord symbols F, F/A, and B-flat are placed above the staff. The Bass staff has a bass clef and a key signature of one flat. It contains a quarter note in measure 7, followed by eighth notes in measures 8 and 9.

10

Trumpet in B $\flat$

R. Gtr.

Bass

Musical score for measures 10-12. The score is in B-flat major (one flat) and 4/4 time. It features three staves: Trumpet in B-flat, Right Guitar (R. Gtr.), and Bass. The Trumpet staff is empty. The R. Gtr. staff has a treble clef and a key signature of one flat. It contains eighth notes in measure 10, followed by eighth notes in measure 11, and eighth notes in measure 12. Chord symbols F, Dm, C, and F are placed above the staff. The Bass staff has a bass clef and a key signature of one flat. It contains eighth notes in measure 10, followed by eighth notes in measure 11, and eighth notes in measure 12.

End of questions

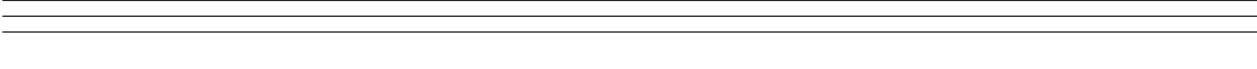
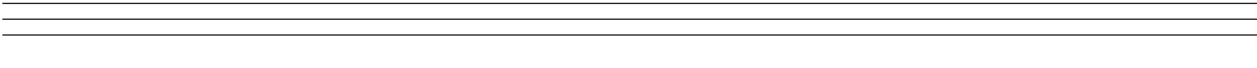
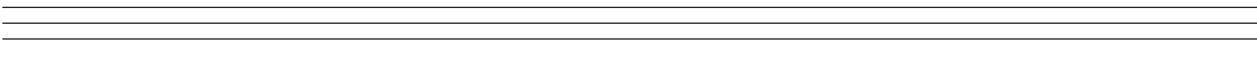
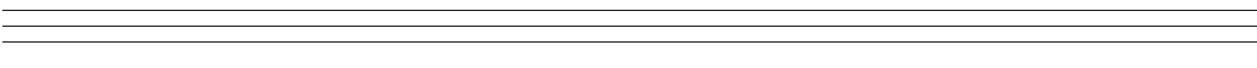
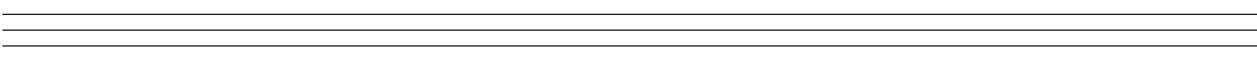
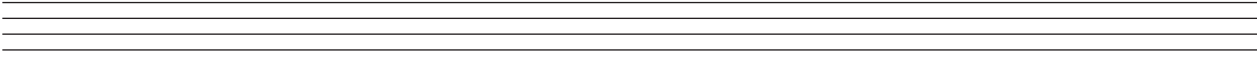
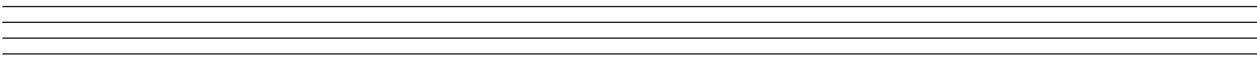
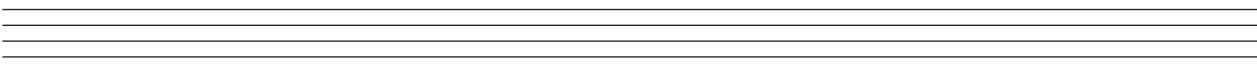
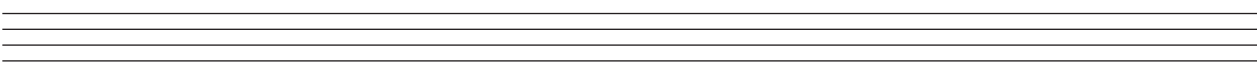
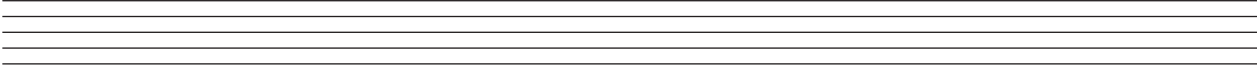
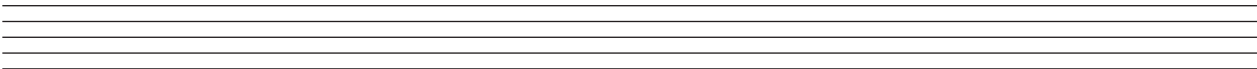




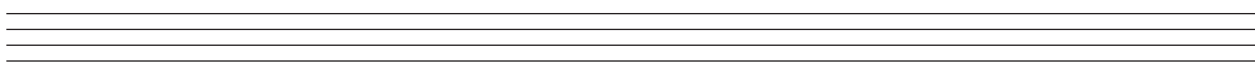
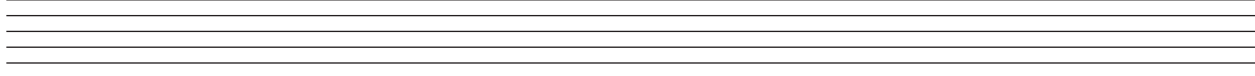
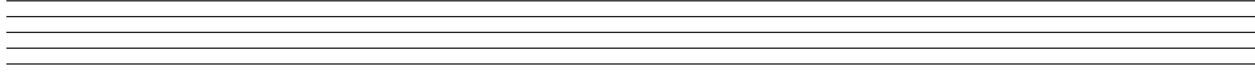
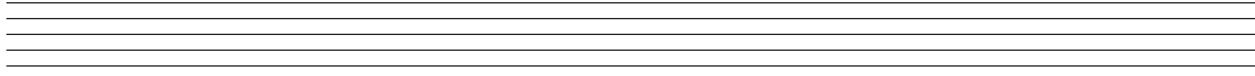
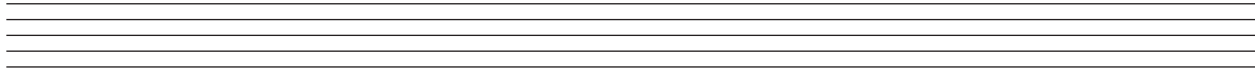
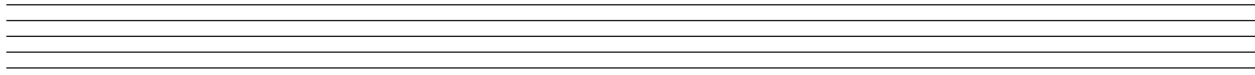
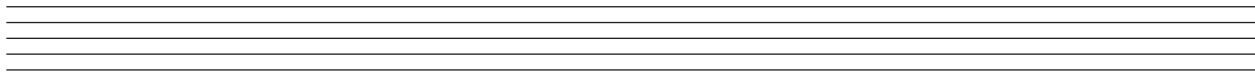
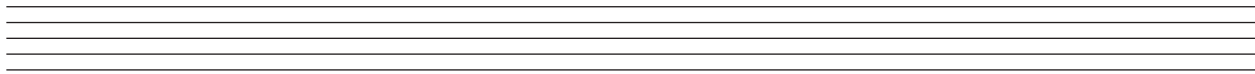
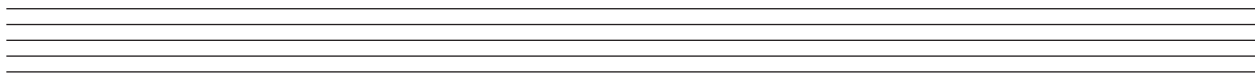
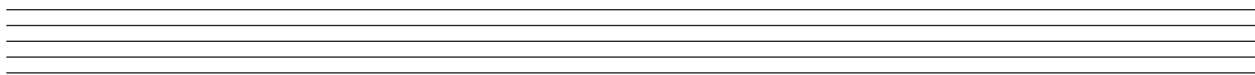
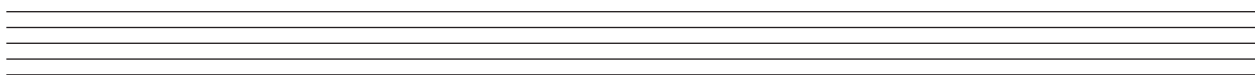




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