



CONTEMPORARY MUSIC

ATAR course examination 2019

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% (57 Marks)

Question 1: Interval recognition

(6 marks)

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

(2 marks)

ANSWER:

Description		Marks
Intervals		
(i)	minor 6 th	1
(ii)	minor 3 rd	1
Total		2

- (b) (i) Complete the melody below by writing the **two** missing notes on the staff, as indicated by the bracket. (2 marks)
- (ii) Name the interval created by these two notes. (1 mark)
- (iii) State the modulation that has taken place by the end of the excerpt. (1 mark)

ANSWER:

Description		Marks
Notes		
(i)	B ^b – E ^b one mark per note	2
Interval		
(ii)	Perfect 4 th	1
Modulation		
(iii)	to the dominant	1
Total		4

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 2a **and/or** Track 2b and complete the following eight-bar dictation by providing bar lines, rhythm and rests as required to the given pitches. The excerpt may require notehead(s) to be changed to reflect a minim value. The correct rhythm for the first note of each phrase is provided.



Description	Marks
Rhythm	
43 values (notes and rests) correct	8
39–42 values correct	7
33–38 values correct	6
26–32 values correct	5
18–25 values correct	4
12–17 values correct	3
6–11 values correct	2
1–5 values correct	1
Subtotal	8
Bar lines	
all bar lines correct (including double bar line at end)	2
1–2 incorrect bar lines	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping correct Note: no marks awarded if grouping is correct but is not the correct answer.	2
1–4 errors in rhythmic grouping (grouping errors across two beats = 2 errors.)	1
Subtotal	2
Total	12

Question 3: Discrepancies





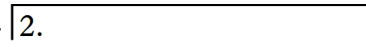
(5 marks)

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.



ANSWER:



Description	Marks
1 mark for each corrected discrepancy <ul style="list-style-type: none"> <li data-bbox="188 860 628 936">• 1 pitch –  G# (beat bar 2) <li data-bbox="188 949 756 1025">• 1 rhythmic group –  (beat 2, bar 2) <li data-bbox="188 1039 660 1115">• repeat mark –  (end of bar 2) <li data-bbox="188 1173 970 1218">• 1st time ending –  (bar 2) <li data-bbox="188 1263 948 1308">• 2nd time ending) –  (bar 3) If more than 5 changes are provided, only mark the first 5 changes.	1–5
Total	5

Question 4: Harmonic/chord progression

(8 marks)

Identify the **eight** chords indicated by (a) to (h) below, using Roman numerals or chord names in C major.

(a) (b) (c) (d) (e) (f) (g) (h)

ANSWER:

I ii V vi I_b IV V⁷ vi

OR

C D minor G A minor C/E F G⁷ A minor

Description		Marks
(a)	I or C	1
(b)	ii or D minor	1
(c)	V or G	1
(d)	vi or A minor	1
(e)	I _b or C/E	1
(f)	IV or F	1
(g)	V ⁷ or G ⁷	1
(h)	vi or A minor	1
Total		8

Question 5: Melodic dictation

(15 marks)

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

ANSWER:

Description	Marks
Pitch	
44 correct pitches	12
41–43 correct pitches	11
38–40 correct pitches	10
34–37 correct pitches	9
30–33 correct pitches	8
25–29 correct pitches	7
20–24 correct pitches	6
16–19 correct pitches	5
12–15 correct pitches	4
8–11 correct pitches	3
4–7 correct pitches	2
1–3 correct pitches	1
Subtotal	12
Rhythm	
all rhythm correct	2
1–4 errors	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping as per answer correct	1
Subtotal	1
Total	15

Question 6: Aural analysis

(11 marks)

A

B

A

(a) Write the missing time signature at the beginning of the excerpt. (1 mark)

Description	Marks
9/8, written as shown above	1
Total	1

(b) Add stems and beams to the note heads in bars 1–4, to indicate the rhythmic grouping heard in the excerpt. (4 marks)

Description	Marks
<p>(one mark for each correct bar – accept standard grouped quavers with accents highlighting the grouping for bars 1–3 as follows:</p>	1–4
Total	4

(c) State where the cymbal first enters. (1 mark)

Description	Marks
bar 1, second time/repeat (both parts must be correct)	1
Total	1

Question 6 (continued)

- (d) Provide **three** specific ways in which the composer has achieved contrast between the opening A section and the B section. (3 marks)

Description	Marks
Accept any three of: <ul style="list-style-type: none"> • move to minor tonality • change of soloists from piano to sax (addition of saxophone) • increased drum interaction (cymbal more prevalent/involved) • music shifts up a 3rd 	1–3
Total	3

- (e) Identify **two** compositional devices heard in this excerpt. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"> • sequence • ostinato/riff • pedal point/note 	1–2
Total	2

End of Section One

Section Two: Cultural and historical analysis

34% (44 Marks)

Part A: Analysis

11% (15 Marks)

Question 7

(15 marks)

Refer to pages 3–12 of the Score booklet to answer this question.

- (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)

Solo instruments	Marks
violin, clarinet, trumpet	1–3
Total	3

- (ii) What is 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: (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) Provide the meaning of the following score markings located in this excerpt. (3 marks)

Score location	Score marking	Meaning	Marks
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 7 (continued)

- (e) Complete the table below by providing one difference between the feature of the piece provided and the listed designated work. (4 marks)

Musical element/feature	Feature of designated work	Designated work	Difference in piece provided	Marks
Key	G minor	<i>Applause</i> Lady Gaga	F# minor	1
Harmony	Repeated 3-chord pattern employed throughout	<i>Applause</i> Lady Gaga	Extended chords, chromatic chord movement, different chords in verse and chorus	1
Form/Structure	Extended length composition with numerous sections	<i>A Day in the Life</i> The Beatles	Use of standard intro, verse, chorus, bridge	1
Instrumentation	Use of electronic instruments	<i>Hungry Like the Wolf</i> Duran Duran	Use of acoustic melodic instruments as soloists	1
Total				4
Accept other relevant answers				

Part B: Short response

23% (29 Marks)

Part B(i): Compulsory area of study

11% (14 Marks)

Question 8

(14 marks)

Refer to page 13 of the Score booklet to answer this question.

- (a) Name the influential producer Michael Jackson worked with for over a decade. (1 mark)

Description	Marks
Quincy Jones	1
Total	1

- (b) Name the record label *The Jackson 5* signed with first after forming in 1964. (1 mark)

Description	Marks
Motown Records	1
Total	1

- (c) In addition to *Billie Jean*, name **one** other work from the *Thriller* album, and provide the subject matter/storyline of **both** compositions, which support some analysis of Michael Jackson's material as being controversial for the time of the album's release. (3 marks)

Work	Subject matter/storyline	Marks
<i>Billie Jean</i>	obsessive fan who alleges he fathered her child	1
Any one of:		
<i>Wanne Be Starting Something</i>	media gossip	1–2
<i>Thriller</i>	supernatural imagery	1–2
<i>Beat It</i>	anti-gang violence	1–2
<i>The Girl Is Mine</i>	inter-racial love	1–2
Total		3
Accept other relevant answers		

- (d) Make **two** distinct points regarding the significant influence of the *Thriller* album on subsequent music and musicians. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"> television focus shifted towards Pop and R&B development of music video as an art form (<i>Thriller</i> – 14 mins long) the importance of choreography/dance routines inclusion of special effects importance of storytelling/complex story lines paved the way for African-American artists to achieve mainstream recognition (<i>Billie Jean</i> first song by a black performer to be played on high rotation) cameo appearances 	1–2
Total	2
Accept other relevant answers	

Question 8 (continued)

- (e) Provide **three** specific examples of the incorporation of music technology into *Billie Jean*. (3 marks)

Description	Marks
Any three of: <ul style="list-style-type: none"> vocal overdubbing use of Lyricon – wind controlled synthesiser digital sampling synthesisers – emulator Rhodes piano/synth 	1–3
Total	3
Accept other relevant answers	

- (f) Write out the 1-bar drum riff evident in the opening of *Billie Jean*, prior to the entry of the bass. (1 mark)

Description	Marks
	1
Total	1

- (g) (i) Provide **two** specific descriptions of the bass line in the verses of *Billie Jean*. (2 marks)

Description	Marks
Any two of: (accept walking bass line) <ul style="list-style-type: none"> F# (root of chord) emphasised pedal ostinato/riff 	1–2
Total	2

- (ii) Describe how the bass line changes for the pre-chorus. (1 mark)

Description	Marks
it is a driving crotchet reiteration of the root note of each chord (no longer walking bass/arpeggiated movement)	1
Total	1

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

12% (15 Marks)

Question 9

(15 marks)

- (a) Compare and contrast the use of **rhythm** in **two** of your designated works. Provide specific examples of the application of rhythm, drawn from your designated works. (7 marks)

Description	Marks
Compare and contrast rhythm	
Accurately compares and contrasts the use of rhythm with specific detail.	4
Accurately compares and contrasts the use of rhythm with some detail.	3
Describes the use of rhythm: however lacks comparative evidence and/or contains some inaccuracies.	2
Provides some limited description about rhythm.	1
Subtotal	4
Reference to two designated works	
Makes specific, accurate supporting reference to two designated works.	3
Makes specific, accurate supporting reference to one designated work, or makes some accurate general reference to two designated works.	2
Makes some accurate general reference to one designated work, or makes generally inaccurate reference to two designated works.	1
Subtotal	3
Total	7

Question 9 (continued)

- (b) 'Advances in technology can be empowering, progressive and enriching. History has shown this across civilisations and societies'.

Consider the statement above. Referring to **one** of your designated works and considering the time and place in which the work was written, discuss specific ways the composer embraced and incorporated technological advancements. (8 marks)

Description	Marks
Discuss specific ways in which the composer embraced and incorporated technological advancements into their musical compositions, for the time and place in which the musical work was written.	
Discusses how the composer embraced and incorporated technological advancements, clearly articulating the characteristics of the time and place in which the work was written.	5
Describes in some detail how the composer embraced and incorporated technological advancements, articulating the characteristics of the time and place in which the work was written.	4
Provides some relevant and accurate points as to how the composer embraced and incorporated technological advancements of the time.	3
Makes general comments about technological advancements of the time.	2
Makes superficial and/or mostly inaccurate comments about technological advancements.	1
Subtotal	5
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 and/or inaccurate reference to one designated work.	1
Subtotal	3
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.	

End of Section Two

Section Three: Theory and composition

30% (45 Marks)

Question 10: Visual score analysis

(13 marks)

Refer to pages 14–15 of the Score booklet to answer this question.




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

Description	Marks
A minor	1
Total	1

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

Description	Marks
Bar 20, full bar: F ^{maj7}	1
Bar 24, beats 3 and 4: G ^{sus4}	1
Bar 29, beat 1: A minor	1
Total	3


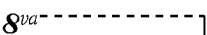
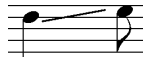
- (c) Identify the time signatures as they occur in the following bars. (3 marks)

Bar	Time signature	Marks
5		1
6		1
8		1
Total		3

- (d) Make
- three**
- distinct observations on the composer's use of tempo from bars 1–20. (3 marks)

Description	Marks
freely/flexible tempo (rubato)	1
use of pause	1
tempo of 114 BPM established from bar 9	1
Total	3

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

Symbol/term	Description	Marks
	Accent the note	1
	Play one octave higher than written	1
	(Gliss) – slide up between the written notes	1
Total		3

Question 11: Theory

(12 marks)

- (a) (i) These two bars of melody are written for a clarinet in B \flat . Identify the scale or mode on which they are based. (1 mark)



Description	Marks
(Major) pentatonic.	1
Total	1

- (ii) Write out Bar 1 of the score excerpt from part (a), that is written for a clarinet in B \flat , so that it could be played by an alto saxophone in E \flat . Include the appropriate clef and key signature in your response. (3 marks)



Description	Marks
Key signature	
F Major, correctly positioned.	1
Subtotal	1
Clef	
use of treble clef.	1
Subtotal	1
Pitch (<i>Wrong octave = wrong pitch</i>)	
all correct pitches.	1
Subtotal	1
Total	3

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

B \flat dim Dmin 7 Dmaj 7 F $^7\flat^9$

Description	Marks
1 mark per each correct chord – alternate voicings accepted, as long as bass voicing is correct	1–4
Total	4

(c) Identify the following chords in the spaces provided, using chord names. (4 marks)

Piano

The musical score consists of two staves, Treble and Bass clef, with a key signature of two flats (Bb and Eb). The chords are as follows:

- (i) Treble: Bb, D, F, Ab; Bass: Bb, D, F, Ab
- (ii) Treble: A, C, Eb, G; Bass: A, C, Eb, G
- (iii) Treble: Ab, C, Eb, G; Bass: Ab, C, Eb, G
- (iv) Treble: G, Bb, D, F; Bass: G, Bb, D, F

Description		Marks
(i)	B ^b maj ⁷	1
(ii)	A min ⁷	1
(iii)	A ^b 7	1
(iv)	G ⁷	1
Total		4

Question 12: Melody writing and arrangement**(20 marks)**

This question consists of three parts, to be completed directly on the score on page 21.

- (a) Continue the given motif to complete an 8-bar melody for lead guitar. (8 marks)

Description	Marks
Reflect the provided chord progression	
Melody reflects the chosen harmonic progression.	3
Melody reflects the chosen harmonic progression with 1–2 errors.	2
Melody reflects the chosen harmonic progression with 3–4 errors.	1
Subtotal	3
Melodic contour	
Melody demonstrates effective melodic contour.	3
Melody demonstrates mostly effective melodic contour.	2
Melody demonstrates mostly ineffective melodic contour.	1
Subtotal	3
Stylistic and motivic continuity	
Melody demonstrates stylistic and motivic continuity.	2
Melody demonstrates some stylistic and motivic continuity.	1
Subtotal	2
Total	8

- (b) Write accompanying electric bass and drum parts, to accompany your lead guitar melody. The drum part must use conventional drum kit notation, and contain at least one drum fill. (10 marks)

Description	Marks
Realisation of the chord progression in bass part	
Bass line accurately reflects the chosen chord progression.	3
Bass line reflects the chosen chord progression with 1–2 errors.	2
Bass line reflects the chosen chord progression with 3–4 errors.	1
Subtotal	3
Drum kit part (including one appropriate drum fill)	
Drum kit part is accurately written (including one appropriate drum fill) and effectively complements the other ensemble parts.	3
Drum kit part is mostly accurately written (including one appropriate drum fill) and complements the other ensemble parts.	2
Drum kit part contains some errors and/or doesn't complement the other ensemble parts.	1
Subtotal	3
Range and suitability of the instrumental parts	
Instrumental parts are suitably written and in an appropriate range.	2
Instrumental parts are suitably written or in an appropriate range.	1
Subtotal	2
Application of style	
Composition demonstrates accurate and consistent application of style.	2
Composition demonstrates some accurate and consistent application of style.	1
Subtotal	2
Total	10

- (c) Your complete score should demonstrate accurate and neat presentation, including alignment of parts. (2 marks)

Accurate and neat presentation (including alignment of parts)	
Produces a score that is accurate and neat, including alignment of parts.	2
Produces a score that is mostly accurate and neat, including alignment of parts.	1
Total	2

ACKNOWLEDGEMENTS

Question 8(c) Song description from: Thriller (Michael Jackson album): Music and lyrics. In *Wikipedia*. Retrieved August, 2019, from <https://en.wikipedia.org/wiki?curid=586836>.
Used under Creative Commons Attribution-ShareAlike 3.0 Unported Licence

Question 8(d) Excerpt from dot point 6: Thriller (Michael Jackson album): Music videos and racial equality.
In *Wikipedia*. Retrieved August 2019, from https://en.wikipedia.org/wiki?curid=586836#cite_note-91
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Question 9(b) Extract from quote: Ogunlaru, R. (n.d.). *Technology addiction quotes: Rasheed Ogunlaru*. Retrieved August, 2019, from www.goodreads.com/quotes/tag/technology-addiction?page=2

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