



ATAR course examination, 2020

Question/Answer booklet

MUSIC: CONTEMPORARY MUSIC

Please place your student identification label in this box

WA student number: In figures

--	--	--	--	--	--	--	--

In words

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	6	6	50	55	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	15	11
Part B: Short response					
(i) Compulsory area of study	1	1		15	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	40	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2020: Part II Examinations*. 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

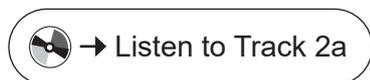
Question 2: Rhythmic dictation

(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 correct rhythm for the first note of each phrase is provided.

The image shows two musical staves. The first staff is in 6/8 time, starting with a quarter note on G4. The second staff starts with a quarter note on G4. Both staves have asterisks above the final notes, indicating rests.

* Denotes a rest



Prior to the commencement of the excerpt for the first time, five quaver pulses will be played on the woodblock.

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.

and/or



Prior to the commencement of the excerpt, five quaver pulses will be played on the woodblock.

The complete excerpt will be played once.

Question 3: Discrepancies

(5 marks)

There are **five** errors in total in the following melody. There are **two** pitch errors and **three** rhythm errors (each affecting one beat). Write the required changes directly onto the extract below to reflect how it is being played. The first note is correct.



Question 4: Harmonic/chord progression

(7 marks)

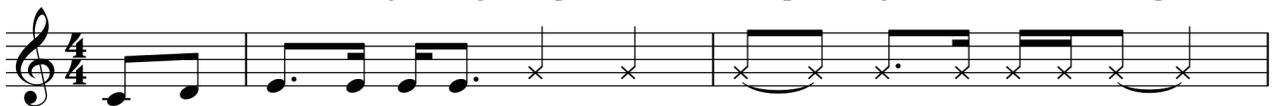
Identify the **seven** chords heard in the accompaniment part, indicated by boxes labelled (a) to (g) below. Use Roman numerals **or** chord names in C major.



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Williamson, J. (Arr.). (2000). Waltzing Matilda 2000 [Song]. On *Anthem - A celebration of Australia*. Emusic. Retrieved July, 2020, from https://open.spotify.com/track/3xHpEd9vn7tPjbWpS79VeU?si=sDqL_MC5R4i_JXEILzhLRA [Digital timing reference 00:07–00:18]

The first chord of the excerpt of the progression is provided for you. It is the tonic chord.

There once was a jol - ly swag - man camped by a bill - a - bong



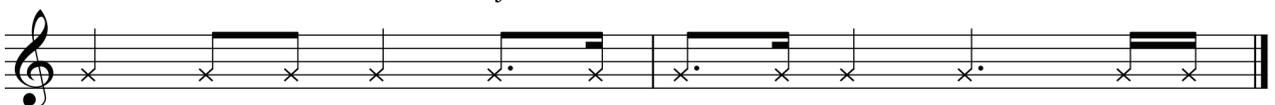
$\frac{I}{C}$

(a)

(b)

(c)

Und - er the shade of a cool - i - bah tree And he



(d)

(e)

(f)

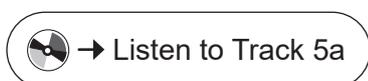
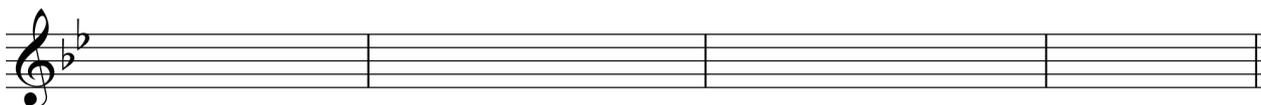
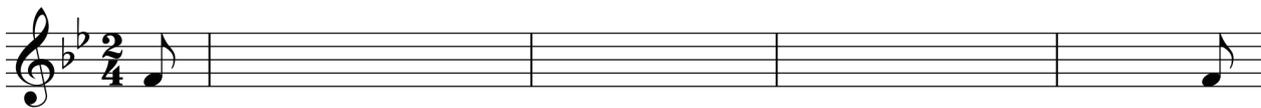
(g)

See next page

Question 5: Melodic dictation

(15 marks)

Listen to Track 5a **and/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.

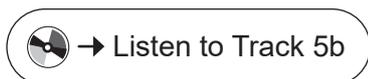


Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, and four crotchet beats will be heard on the woodblock.

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.

and/or

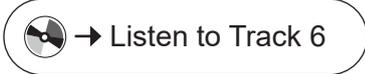


Prior to the commencement of the excerpt, the tonic chord will be played and four crotchet beats will be heard on the woodblock.

The complete excerpt will be played once.

Question 6: Aural analysis

(11 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Rice, T. & Lloyd Webber, A. (2005). Overture [Song recorded by the London cast of Jesus Christ Superstar 1996]. On *Jesus Christ Superstar (Remastered 2005)*. The Really Useful Group. Retrieved July, 2020, from <https://open.spotify.com/album/07yuGQWbSrSzFij9ammAfR?highlight=spotify:track:7sfP6mzpWDK6CA51u2IWB9> [Digital timing reference 00:53–01:11]

- (a) The time signature of the opening 3 bars of this extract is 5/8. The remainder of the extract contains **five** time signature changes (denoted by the arrows on the skeleton score above). Add the appropriate time signatures according to what you hear. Write the time signatures directly onto the skeleton score provided above. (5 marks)
- (b) Name the instrument family that holds the main melodic interest in the following bars. (2 marks)

Bars	Instrument family that holds the main melodic interest
1–9	
10–11	

- (c) Name the prevailing articulation heard between bars 1–9 and describe how bars 10–11 contrast with this. (2 marks)
- Articulation: _____
- Contrast: _____
- (d) Identify **two** compositional devices heard in this extract. (2 marks)
- One: _____
- Two: _____

Section Two: Cultural and historical analysis

34% (45 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% (15 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 7

(15 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Led Zeppelin. (1969). *Heartbreaker*.

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

For copyright reasons the score booklet is not available on the Authority website. Source of score: Page, J., Plant, R., Jones, J. P., & Bonham, J. (2004). Heartbreaker. In *Rolling Stone sheet music classics, volume 2: 1970s–1990s* (pp. 143–149). Alfred Publishing Co. (Original work composed 1969)

(a) (i) State the style this song represents. (1 mark)

(ii) Describe the characteristics of this style for each instrument in the table below, using evidence from the score or recording to support your answer. (4 marks)

Guitar	
Bass	
Drums	
Vocals	

See next page

- (b) Name the scale featured in the opening six bars. (1 mark)

- (c) (i) Provide the title and the artist of the designated work to which this work is most similar. (1 mark)

Title	
Artist	

- (ii) Name **two** other artists who performed in this style. (2 marks)

One: _____

Two: _____

- (d) Describe what is meant by the following score indications. (4 marks)

Score indication	Meaning of score indication
N.C. (Bar 21)	
 (Bar 36)	
 (Bar 35)	
A tempo (Bar 35)	

- (e) The Coda section (bars 51–56) features a number of time signature changes. State the missing time signatures as indicated by the brackets on the score. (2 marks)

(i) _____

(ii) _____

(iii) _____

(iv) _____

Part B: Short response

23% (30 Marks)

Part B(i): Compulsory area of study

11% (15 Marks)

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

Question 8

(15 marks)

Refer to pages 10–12 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score: O'Brien, E., Selway, P., Greenwood, J., Greenwood, C., & Yorke, T. (2004). Paranoid android. In *Rolling Stone sheet music classics, volume 2: 1970s–1990s* (pp. 286–288). Alfred Publishing Co. (Original work composed 1997)

- (a) Name the designated work and artist from which this extract is taken. (1 mark)

- (b) Name the musical style this song best represents. (1 mark)

- (c) Define **three** main characteristics of this style. (3 marks)

One: _____

Two: _____

Three: _____

- (d) (i) Name the Beatles' work that inspired the designated work. (1 mark)

- (ii) Explain how the Beatles' work could be said to have inspired the designated work. (1 mark)

- (e) Name the electro-mechanical keyboard instrument that features in this work. (1 mark)

- (f) (i) Describe the overall structure of the designated work from which this extract is taken. (1 mark)

- (ii) State which section(s) are located in this extract. Provide corresponding bar numbers. (1 mark)

- (g) Name the chord at each of the following locations in the extract. (3 marks)

Location	Chord
Bar 5, beat 1	
Bar 19	
Bar 28, beat 1	

- (h) Describe the origins of the title of this work and the inspiration for the lyrics. (2 marks)

Origin of the title: _____

Inspiration for the lyrics: _____

Section Three: Theory and composition

30% (40 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 10: Visual score analysis

(13 marks)

Refer to pages 13–18 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score: Yorke, T., Greenwood, J., Greenwood, C., O'Brien, E., & Selway, P. (2007). 15 step. In L. Holliday (Ed.), *Radiohead: In rainbows* (pp. 4–9). Alfred Publishing Co

- (a) (i) State the **tonality** of this composition. (1 mark)

- (ii) Name the compositional device used in the bass line of the first 15 bars of this excerpt. (1 mark)

- (iii) Identify the intervals formed in the right hand of the piano part, as indicated by the brackets, at the following points of the score. (3 marks)

Bar 60, beat 2: _____

Bar 62, beat 4: _____

Bar 68, beat 1: _____

- (b) State the time signature of this excerpt. (1 mark)

- (c) Provide the appropriate chord symbols at the following locations, indicated by a box on the score. (3 marks)

Location	Chord symbol
Bar 36	
Bar 47	
Bar 48	

- (d) Name the rhythmic device used in the top staff at (d) in bar 28. (1 mark)

- (e) Explain the meaning of these symbols and terms located in the score, as indicated by the brackets on the score. (3 marks)

Location	Symbol/term	Meaning
Bar 31	To Coda	
Bar 64		
Bar 64	Ped	

Question 11: Theory

(12 marks)

Examine the following score extract.

A tempo

- (a) (i) Name the chord outlined in bar 5 by chord name, not Roman numeral. (1 mark)

- (ii) This excerpt is written for B \flat trumpet. Write out the first **two** bars so that it could be played one octave lower by the trombone. Include the appropriate clef, key signature and accidentals in your answer. (5 marks)

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

A m i⁷ A b ⁷ B \flat ma j 7 C⁹

- (ii) Circle the bar in the score above that contains a chord built on the third degree of the scale. (1 mark)

- (c) Name the most appropriate mode for the soloist to play over an A⁷ chord in the key of D major. (1 mark)

Question 12: Composition

(15 marks)

Consider the following score excerpt.

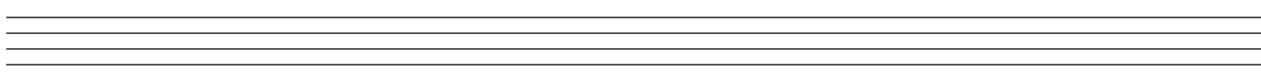
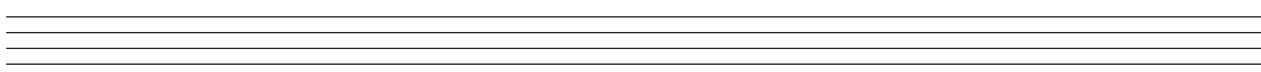
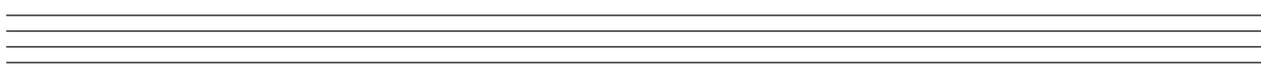
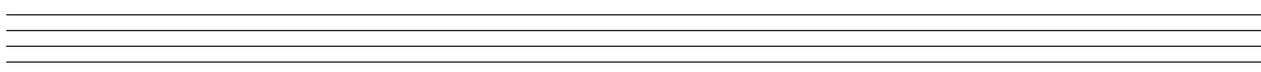
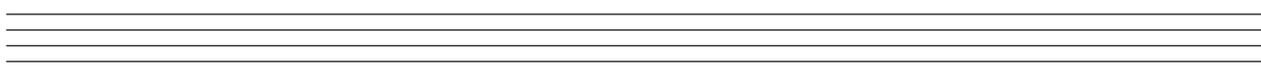
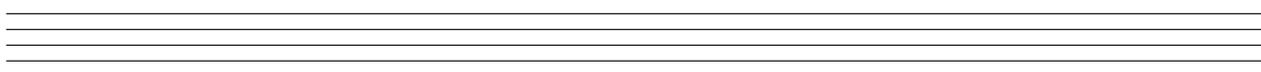
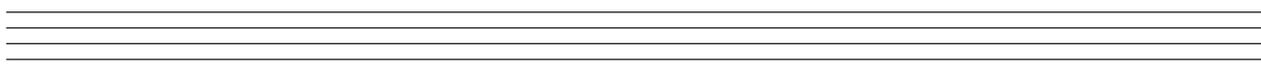
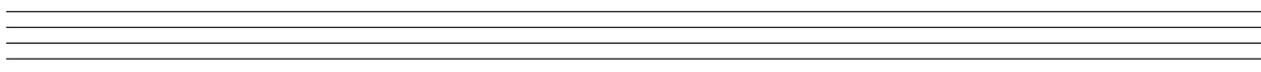
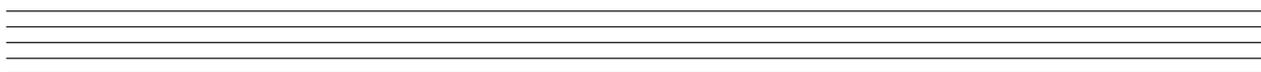
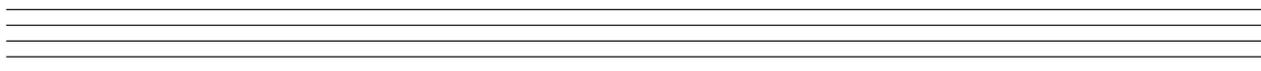
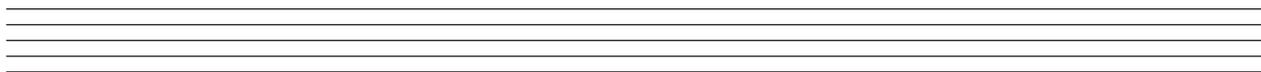
The score excerpt consists of two systems of staves. The first system includes staves for Voice, Electric Guitar, Electric Bass, and Drum Kit. The second system includes staves for Voice, Electric Guitar, Electric Bass, and Drum Kit. The Electric Guitar part in both systems features a melodic line with chord labels: Emi, Ami, Emi/G, C in the first system, and Emi/B, Ami, B7, Emi in the second system. The key signature is one sharp (F#) and the time signature is 4/4.

Answer all parts of the question by writing directly onto the score above.

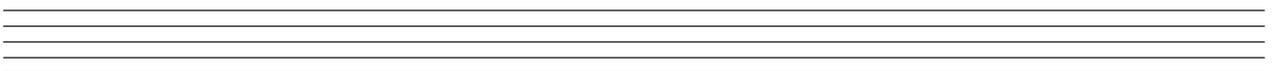
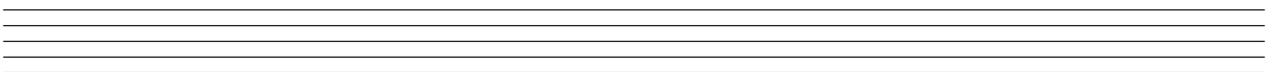
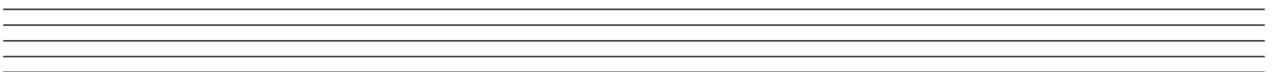
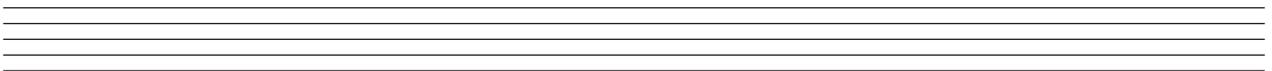
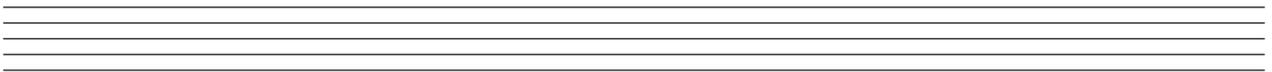
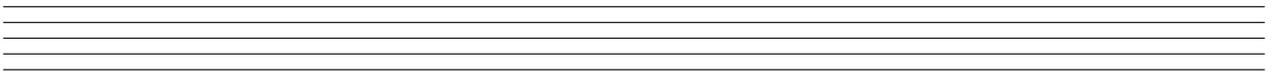
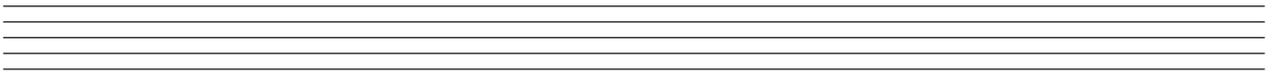
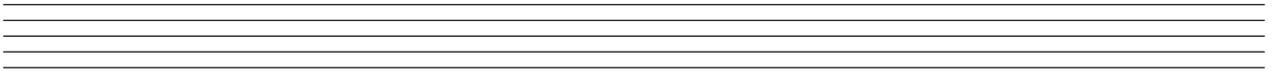
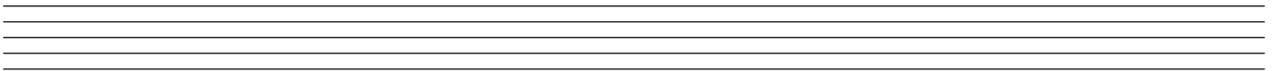
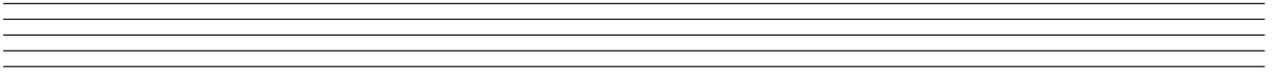
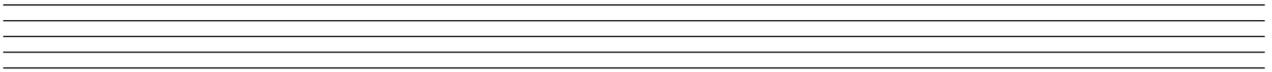
- (a) Write an accompanying electric bass line, using an ostinato/riff, to realise accurately the chord progression provided. (2 marks)
- (b) Write a suitable drum kit part, incorporating slash marks and appropriate use of *come sopra* repeats (♩). (3 marks)
- (c) Compose an appropriate 8-bar melody for the vocal part to the following lyric, notating both the melody and accompanying lyric:
*Hunger, and hope, and restless dreams
 Calling me home, to the sand and sea.* (8 marks)
- (d) Demonstrate accurate and neat presentation, including alignment of parts and lyrics, in your complete score. (2 marks)

End of Questions

Working manuscript – will not be marked



Working manuscript – will not be marked



This document – apart from any third party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that it is not changed and that the School Curriculum and Standards Authority is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the School Curriculum and Standards Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the Creative Commons [Attribution 4.0 International \(CC BY\)](https://creativecommons.org/licenses/by/4.0/) licence.

An *Acknowledgements variation* document is available on the Authority website.

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