



# **CONTEMPORARY MUSIC**

## **ATAR course examination 2021**

### **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% (54 Marks)

## Question 1: Interval recognition

(5 marks)

(a) Name the **two** intervals indicated on the staff below.

(2 marks)

Description	Marks
(i) perfect 5 <sup>th</sup>	1
(ii) major 3 <sup>rd</sup>	1
<b>Total</b>	<b>2</b>

(b) (i) Name the interval created between the first two notes of the vocal line. (1 mark)

(ii) Circle the most appropriate term to describe the tonality of the opening of this excerpt. (1 mark)

(iii) Circle the most appropriate description of the modulation that has taken place by the end of the excerpt. (1 mark)

Description	Marks
(i) major 3 <sup>rd</sup>	1
(ii) major	1
(iii) to dominant	1
<b>Total</b>	<b>3</b>

Question 2: Rhythmic dictation

(11 marks)

Listen to Track 3 **and/or** Track 4 and complete the following four-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.

\* Denotes a rest

Description	Marks
<b>Rhythm</b>	
32 values (notes and rests) correct	8
30–31 values correct	7
25–29 values correct	6
20–24 values correct	5
15–19 values correct	4
10–14 values correct	3
5–9 values correct	2
1–4 values correct	1
<b>Subtotal</b>	<b>8</b>
<b>Barlines</b>	
All bar lines correct	1
<b>Subtotal</b>	<b>1</b>
<b>Rhythmic grouping</b>	
All rhythmic grouping correct (for $\frac{4}{4}$ )	1
<b>Subtotal</b>	<b>1</b>
<b>Stem directions</b>	
All stem directions correct (according to grouping)	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>11</b>

\* Denotes a rest

## Question 3: Discrepancies

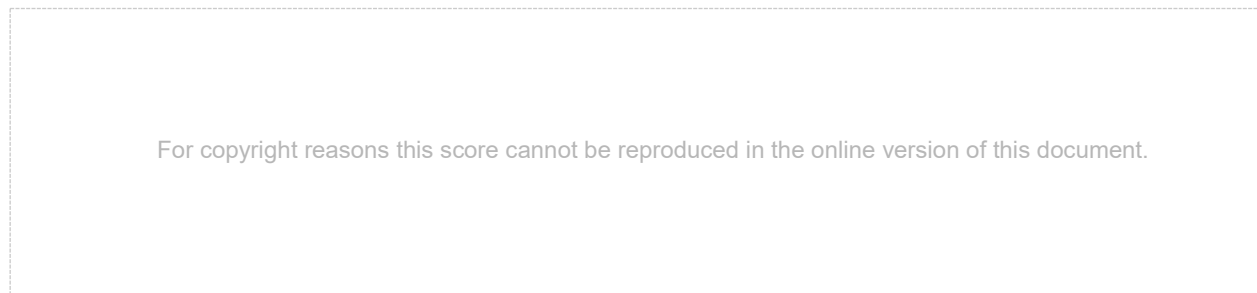
(6 marks)







Listen to the big band excerpt and consider the corresponding Trumpet 1 score below.

There are **six** errors in the Trumpet 1 score provided, as follows:

- the correct time signature is missing
- the correct key signature is missing
- there is one tie missing
- there is one pitch error
- there are two rhythm errors affecting two note heads and two beats.

Write the required changes directly onto the score below to reflect how it is being played.  
The first note is correct.



Description	Marks
Simple quadruple time signature 	1
F major key signature 	1
Tie (Bar 2, beat 2-3) 	1
G# (Bar 5, beat 2) 	1
Quaver (Bar 1, beat 3) 	1
Dotted crotchet (Bar 1, beat 3-4) 	1
<b>Total</b>	<b>6</b>

**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 F Major.

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

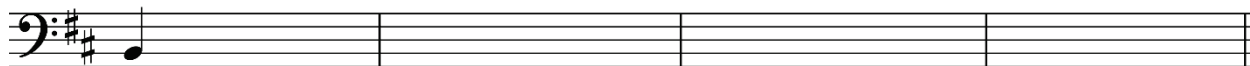
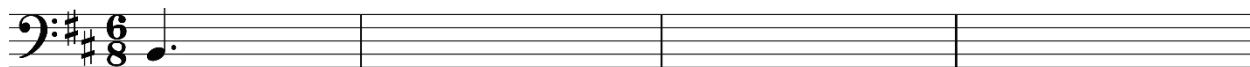
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Description	Marks
(a) V or C	1
(b) V7 or C7	1
(c) I or F	1
(d) IV or B $\flat$	1
(e) I or F	1
(f) V or C	1
(g) I or F	1
<b>Total</b>	<b>7</b>

Question 5: Melodic dictation

(13 marks)

Listen to Track 7 **and/or** Track 8 and complete the following eight-bar dictation by providing the pitch and rhythm. The first note of each phrase is given.



Description	Marks
<b>Pitch</b>	
33 pitches correct	10
29–32 pitches correct	9
25–28 pitches correct	8
21–24 pitches correct	7
17–20 pitches correct	6
13–16 pitches correct	5
10–12 pitches correct	4
7–9 pitches correct	3
4–6 pitches correct	2
1–3 pitches correct	1
<b>Subtotal</b>	<b>10</b>
<b>Rhythm</b>	
All rhythm correct	2
1–4 errors	1
<b>Subtotal</b>	<b>2</b>
<b>Rhythmic grouping</b>	
All rhythmic grouping correct (for $\frac{6}{8}$ )	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>13</b>



## Question 6: Aural analysis

(12 marks)

- (a) Identify the
- two**
- time signatures and the texture evident. (3 marks)

Description	Marks
$\frac{7}{8}$ and $\frac{4}{4}$	1–2
homophonic	1
<b>Total</b>	<b>3</b>

- (b) Identify the time signature and compositional device evident. (2 marks)

Description	Marks
$\frac{12}{8}$ (accept $\frac{4}{4}$ )	1
ostinato/riff (accept pedal point)	1
<b>Total</b>	<b>2</b>

- (c) Identify the time signature and name the
- two**
- instrument families playing the ostinato. (3 marks)

Description	Marks
$\frac{5}{4}$	1
percussion and string	1–2
<b>Total</b>	<b>3</b>

- (d) Identify the time signature and name the wind instrument featured as soloist. (2 marks)

Description	Marks
$\frac{7}{4}$	1
saxophone	1
<b>Total</b>	<b>2</b>

- (e) Identify the time signature and name the melodic instrument featured along with the bass and drums. (2 marks)

Description	Marks
$\frac{4}{4}$	1
trombone	1
<b>Total</b>	<b>2</b>

End of Section One

## Section Two: Cultural and historical analysis

34% (47 Marks)

## Part A: Analysis

11% (15 Marks)

## Question 7

(15 marks)

Refer to pages 3–6 in the Score booklet to answer this question.

- (a) (i) State the sub-style/sub-genre this excerpt represents. (1 mark)

Description		Marks
punk rock		1
<b>Total</b>		<b>1</b>

- (ii) Complete the table below by describing how each musical characteristic of this sub-style/sub-genre is applied in this excerpt. (3 marks)

Description		Marks
Harmony	simple, repetitive chords	1
Tempo	crotchet = 176bpm (very fast)	1
Vocal style	often shouted (as in introduction)	1
<b>Total</b>		<b>3</b>

- (b) For each of the instruments listed below, state the corresponding change evident in the music between bars 10–15 and bars 18–32. (4 marks)

Description			Marks
Instrument	Evident in bars 10–15	Corresponding change evident in bars 18–32	
Vocal	shouted	pitched	1
Guitar	tacet	repetitive three-chord pattern	1
Bass	Pedal (one chord only)	repetitive three-chord pattern	1
Drums	repetitive quaver tom pattern	full kit	1
<b>Total</b>			<b>4</b>
Accept other answers			

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

Description	Marks
Title: <i>London Calling</i> Artist: The Clash	1
<b>Total</b>	<b>1</b>





- (ii) On the table below, circle the **four** musical characteristics that are evident in the designated work from (c) (i). (4 marks)

major key	minor key	pedal notes
shouted vocals	fast tempo	sus4 chords
swung quavers	riffs/ostinato	moderate tempo
walking bass line	add9 chords	diminution

Description	Marks
minor key	1
swung quavers	1
moderate tempo	1
add9 chords	1
<b>Total</b>	<b>4</b>

- (d) Define the following score directions, located on the score. (2 marks)

Description	Marks
 (bar 18)	(Dal segno) – return here to the sign  1
D5  (bar 23)	(D5 power chord) – play only the 1 <sup>st</sup> and 5 <sup>th</sup> notes of chord, omitting the 3 <sup>rd</sup> . Use the 5 <sup>th</sup> fret.  1
<b>Total</b>	<b>2</b>

## Part B: Short response

23% (32 Marks)

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

11% (17 Marks)

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

## Question 8

(17 marks)

Refer to page 7 of the Score booklet to answer this question.

- (a) State the name of the harmonic progression used in the solo sections of the song from which the excerpt is taken. (1 mark)

Description	Marks
12 bar blues	1
<b>Total</b>	<b>1</b>

- (b) Name the **two** instruments which feature heavily in solos in this song and state the difference in metre between the two solos. (3 marks)

Description	Marks
tenor saxophone	1
lead guitar	1
saxophone solo is in $\frac{7}{4}$ , guitar solo is in $\frac{4}{4}$	1
<b>Total</b>	<b>3</b>

- (c) (i) Name the musical sub-style/sub-genre this song excerpt best represents. (1 mark)

Description	Marks
progressive rock	1
<b>Total</b>	<b>1</b>

- (ii) Give **three** reasons for your answer by providing supporting reference to this song as a whole. (3 marks)

Description	Marks
unusual time signatures (this piece is in $\frac{7}{4}$ )	1–3
length of song (this song is long – over 6:30)	
use of unusual effects (cash register)	
<b>Total</b>	<b>3</b>
<i>Accept other answers</i>	

- (d) This excerpt features a number of metre changes. State the missing time signatures as indicated by the boxes on the score. (3 marks)

Description		Marks
(i)	$\frac{3}{4}$	
(ii)	$\frac{5}{4}$	
(iii)	$\frac{3}{4}$	
(iv)	$\frac{7}{4}$	
all four time signatures correct		3
two or three time signatures correct		2
one time signature correct		1
<b>Total</b>		<b>3</b>

- (e) (i) Name the album on which this song was featured originally. (1 mark)

Description	Marks
<i>Dark Side of the Moon</i>	1
<b>Total</b>	<b>1</b>

- (ii) Name and describe this type of album. (2 marks)

Description	Marks
concept album	1
where the songs on an album are linked by a common purpose or thematic material	1
<b>Total</b>	<b>2</b>

- (iii) Identify **three** recording techniques used on this album. (3 marks)

Description	Marks
Any three of: multitracking looping reverb delay splicing recording sound effects/sampling	1-3
<b>Total</b>	<b>3</b>

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

12% (15 Marks)

## Question 9

(15 marks)

- (a) Discuss the use of rhythm in **one** of your designated works. Provide specific examples of the application of rhythm, drawn from your chosen designated work. (7 marks)

Description	Marks
<b>Use of rhythm</b>	
Discusses accurately the use of rhythm with specific detail.	4
Discusses accurately the use of rhythm with some detail.	3
Describes rhythm however lacks specificity and/or contains some inaccuracies.	2
Provides some limited description about rhythm.	1
<b>Subtotal</b>	<b>4</b>
<b>Provision of specific examples from designated work</b>	
Provides specific, accurate examples from designated work.	3
Provides some accurate examples from designated work.	2
Provides limited or generally inaccurate examples from designated work.	1
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>7</b>

- (b) Referring to a **different** designated work from that discussed in Question 9 (a), discuss specific ways in which the composer/performer demonstrated innovation in this work, paving the way for future composers/performers. (8 marks)

Description	Marks
<b>Discussion of innovation</b>	
Discusses in detail how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.	5
Discusses in some detail how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.	4
Provides some relevant and accurate points as to how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.	3
Provides general comment on how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers, or provides some relevant points with some inaccuracy evident.	2
Makes superficial and/or mostly inaccurate comments about how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.	1
<b>Subtotal</b>	<b>5</b>
<b>Reference to different designated work</b>	
Makes specific, supporting reference to different designated work.	3
Makes some relevant reference to different designated work.	2
Makes superficial and/or inaccurate reference to different designated work.	1
Refers to the same designated work as for Question 9 (a).	0
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>8</b>
Penalty statement: If a candidate's response to either part (a) or 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% (42 Marks)

## Question 10: Visual score analysis

(12 marks)

Refer to pages 8–10 of the Score booklet to answer this question.

- (a) (i) Name the key at the start of this excerpt. (1 mark)

Description		Marks
G minor		1
<b>Total</b>		<b>1</b>

- (ii) Name the new key at bar 17. (1 mark)

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


- (b) Identify the intervals marked with brackets on the score at the following bars. (3 marks)

Description		Marks
Bar 9, part B	minor 3 <sup>rd</sup>	1
Bar 20, part C	major 6 <sup>th</sup>	1
Bar 24, part B	augmented 4 <sup>th</sup>	1
<b>Total</b>		<b>3</b>

- (c) Using chord symbols, e.g. F#min/A, name the chords marked with boxes on the score at the following bars. (3 marks)

Description		Marks
Bar 8, beat 1	E $\flat$ major	1
Bar 11, beat 1	Gmin/D (accept Gmin 2 <sup>nd</sup> inversion)	1
Bar 32, beat 1	D <sup>7</sup>	1
<b>Total</b>		<b>3</b>


- (d) Define the following terms located in the score. (2 marks)

Description		Marks
<i>dim.</i> (bar 15)	gradually getting softer	1
 = 63 (bar 17)	to be played at a speed of 63 crotchet beats per minute	1
<b>Total</b>		<b>2</b>

**Question 10** (continued)

- (e) State what the tempo direction provided at the start of the excerpt means for the performer. (1 mark)

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

- (f) State the purpose of the symbol , located in bar 10 (part A) of the score. (1 mark)

Description	Marks
not to pitch the note, rather to speak the note	1
<b>Total</b>	<b>1</b>

Question 11: Theory

(12 marks)

Alto Saxophone

- (a) (i) Insert the correct time signatures on the score above, at the points indicated by the three down arrows ( ↓ ). (1 mark)

Description	Marks
$\frac{7}{8}, \frac{5}{4}, \frac{7}{8}$ (all correct to get mark)	1
<b>Total</b>	<b>1</b>

- (ii) Name the chords outlined by the melody in each of the first three bars. (3 marks)

Description	Marks
B $\flat$ augmented (accept D $\flat$ augmented) E $\flat$ major (accept G $\flat$ major) E major (accept G major) one mark per correct chord, inversions not required.	1–3
<b>Total</b>	<b>3</b>

- (iii) The excerpt is written for alto saxophone. Write out the first **two** bars so that they could be played one octave higher by a flute. Include the appropriate clef, key signature, and accidentals in your answer. (4 marks)

Flute

Description	Marks
correct clef and key signature (A $\flat$ major)	1
all correct accidentals	1
correct octave	1
notes transposed up a minor third	1
<b>Total</b>	<b>4</b>

Question 11 (continued)

(b) Notate the following chords on the staff below.

(4 marks)

1 0 2 2  
 1 0 3 0  
 2 0 2 2  
 3 0 0 2  
 4 0 0 2

Description	Marks
One mark per correct chord.	1-4
<b>Total</b>	<b>4</b>



## Question 12: Composition

(18 marks)

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Consider the leadsheet excerpt given above (also provided on page 11 of the score booklet) and answer the following questions on the partially-completed score provided on pages 20 and 21.

- (a) Compose an ostinato for the guitar part and add appropriate bass and drum parts. Include appropriate slashes and *come sopra* repeat marks (↗) in the drum part.

(10 marks)

Description	Marks
<b>Playability</b>	
parts are written within range	1
<b>Guitar ostinato</b>	
Effective and creative ostinato with all notes correct to chords	3
Mostly effective ostinato with most notes correct to chords	2
Somewhat effective ostinato and/or many note errors in relation to the chords	1
<b>Subtotal</b>	<b>3</b>
<b>Bass part</b>	
Effective and creative bass line with all notes correct to chords	3
Mostly effective bass line with all notes correct to chords	2
Somewhat effective bass line and/or some note errors in relation to the chords	1
<b>Subtotal</b>	<b>3</b>
<b>Drum part</b>	
Effective drum part using appropriate slashes and/or <i>come sopra</i> marks	3
Mostly effective drum part using appropriate slashes and/or <i>come sopra</i> marks	2
Somewhat effective drum part and/or doesn't use appropriate slashes and/or <i>come sopra</i> marks	1
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>10</b>

**Question 12** (continued)

- (b) Harmonise the given vocal melody in bars 5–8 (including the pick-up) using the other two vocalists to form three-part harmony. (6 marks)

Description	Marks
<b>Vocal harmony</b>	
Effective vocal harmony following the given chords	3
Mostly effective vocal harmony following the given chords	2
Somewhat effective vocal harmony following the given chords	1
<b>Subtotal</b>	<b>3</b>
<b>Melodic contour and passing note selections</b>	
Effective melodic contour and passing note selections	3
Mostly effective melodic contour and passing note selections	2
Inconsistent/limited application of melodic contour and passing note selections	1
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>6</b>

- (c) Add appropriate dynamics and articulations to the guitar, bass, and drum parts to enhance the arrangement. (2 marks)

Description	Marks
Adds appropriate dynamics	1
Adds appropriate articulations	1
<b>Total</b>	<b>2</b>

## ACKNOWLEDGEMENTS

### Section One

**Question 3** Score excerpt: Jones, T., & Lewis, M. (1970). *Us*.

**Question 4** Score excerpt: McCartney, P., & Lennon, J. (1968). *Hey Jude*.

### Section Two

**Question 10** Description adapted from: Tempo rubato. (2021). In *Wikipedia*. Retrieved September, 2021, from <https://en.wikipedia.org/wiki?curid=1662453>

### Section Three

**Question 12** Score: Lennon, J. W., & Ono, Y. (1971). *Happy Xmas (War is over)*.

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