



# **CONTEMPORARY MUSIC**

## **ATAR course examination 2022**

### **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% (61 Marks)

Question 1: Interval recognition

(7 marks)

- (a) Name the **two** intervals indicated on the staff below. Write your answer in the space provided. (2 marks)



Description		Marks
(i)	minor 2 <sup>nd</sup>	1
(ii)	perfect 8 <sup>ve</sup>	1
<b>Total</b>		<b>2</b>

- (b) (i) Write the first **two** notes of the violin line directly on the staff below. (2 marks)



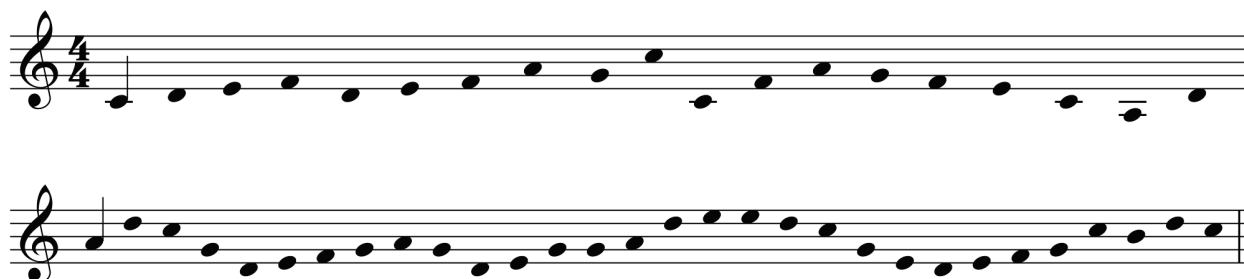
- (ii) Name the interval formed by these two notes. (1 mark)
- (iii) Circle the most appropriate term to describe the tonality of the opening of this excerpt. (1 mark)
- (iv) Circle the most appropriate description of the modulation that has taken place by the end of the audio excerpt. (1 mark)

Description		Marks
(i)	'F' and 'C' as notated above. One mark each note	1-2
(ii)	perfect 4 <sup>th</sup>	1
(iii)	major	1
(vi)	to dominant	1
<b>Total</b>		<b>5</b>

Question 2: Rhythmic dictation

(15 marks)

Listen to Track 3 and/or Track 4 and complete the following eight-bar dictation by providing bar lines, rhythm and ties as required to the given pitches. The correct rhythm for the first note of each phrase is provided. Alter noteheads as required to reflect the rhythm played.



Description	Marks
<b>Rhythm</b>	
47 note values correct	10
43–46 values correct	9
38–42 values correct	8
33–37 values correct	7
28–32 values correct	6
23–27 values correct	5
18–22 values correct	4
13–17 values correct	3
7–12 values correct	2
1–6 values correct	1
<b>Subtotal</b>	<b>10</b>
<b>Barlines</b>	
All bar lines correct	1
<b>Subtotal</b>	<b>1</b>
<b>Ties</b>	
Both ties added correctly	2
One tie added correctly	1
<b>Subtotal</b>	<b>2</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>15</b>



Question 3: Discrepancies

(8 marks)







Listen to the excerpt and consider the corresponding piano reduction below.

There are **eight** errors in the score provided, as follows:

- the correct time signature is missing
- there are two pitch errors
- there are two rhythm errors (affecting two note heads and one beat)
- there are three errors in form/structure, requiring signs/symbols to be added to the score.

Write the required changes directly onto the score to reflect how it is being played.

The first note is correct.

Description	Marks
Simple quadruple time signature  (must be written on both treble and bass staves)	1
Dotted quaver and semiquaver (Bar 1, beat 3) 	1-2
C# accidental (Bar 2, beat 3, 3 <sup>rd</sup> semiquaver) 	1
C natural accidental (Bar 3, beat 3, quaver) 	1
1 <sup>st</sup> time bar and repeat sign (Bar 4)  (repeat sign must span both treble and bass staves)	1-2
2 <sup>nd</sup> time bar (Bar 5) 	1
<b>Total</b>	<b>8</b>

Question 4: Harmonic/chord progression

(8 marks)

Identify the **eight** chords heard in this excerpt, indicated by boxes labelled (a) to (h) below.

Use Roman numerals **or** chord names in B $\flat$  major.

*The chord for the first bar is provided for you. It is the tonic chord.*

Chord boxes for the first staff:

- (a)  $\frac{vi}{G\ minor}$
- (b)  $\frac{ii}{C\ minor}$
- (c)  $\frac{V7}{F7}$

Chord boxes for the second staff:

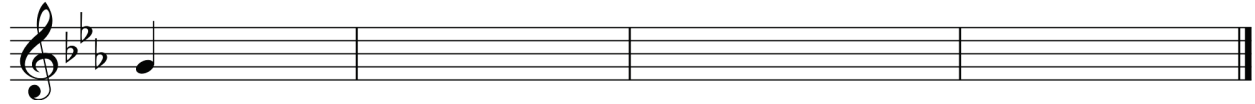
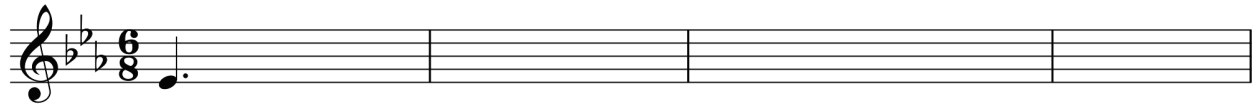
- (d)  $\frac{I}{B\flat}$
- (e)  $\frac{V}{F}$
- (f)  $\frac{ii}{C\ minor}$
- (g)  $\frac{V}{F}$
- (h)  $\frac{I}{B\flat}$

Description		Marks
(a)	vi or G minor	1
(b)	ii or C minor	1
(c)	V7 or F7	1
(d)	I or B $\flat$	1
(e)	V or F	1
(f)	ii or C minor	1
(g)	V or F	1
(h)	I or B $\flat$	1
<b>Total</b>		<b>8</b>

Question 5: Melodic dictation

(11 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>	
26 pitches correct	8
23–25 pitches correct	7
19–22 pitches correct	6
15–18 pitches correct	5
11–14 pitches correct	4
8–10 pitches correct	3
5–7 pitches correct	2
1–4 pitches correct	1
<b>Subtotal</b>	<b>8</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>11</b>



## Question 6: Aural analysis

(12 marks)

- (a) Identify the instrument family and texture evident by the end of the excerpt. (2 marks)

Description	Marks
brass	1
polyphonic	1
<b>Total</b>	<b>2</b>

- (b) Circle the correct MM and identify the texture evident. (2 marks)

Description	Marks
103BPM	1
monophonic	1
<b>Total</b>	<b>2</b>

- (c) Identify the time signature and texture evident by the end of the excerpt. (2 marks)

Description	Marks
<b><math>\frac{7}{4}</math></b>	1
homophonic	1
<b>Total</b>	<b>2</b>

- (d) Identify the solo instrument and texture evident. (2 marks)

Description	Marks
saxophone	1
homophonic	1
<b>Total</b>	<b>2</b>

- (e) Identify the time signature and texture evident. (2 marks)

Description	Marks
<b><math>\frac{4}{4}</math></b> (accept cut common)	1
polyphonic	1
<b>Total</b>	<b>2</b>

- (f) Identify the harmonic interval formed between the first two vocal entries and the texture evident. (2 marks)

Description	Marks
perfect 5 <sup>th</sup>	1
homophonic	1
<b>Total</b>	<b>2</b>

## Section Two: Cultural and historical analysis

34% (47 Marks)

## Part A: Analysis

11% (15 Marks)

## Question 7

(15 marks)

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

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

- (ii) Provide
- two**
- reasons to justify your answer in part (a)(i). (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"> <li>imaginative/unusual lyrical content</li> <li>extended composition</li> <li>complex instrumentation, often incorporating classical instruments</li> <li>tempo changes</li> <li>often virtuosic vocal and/or instrumental playing</li> </ul>	1–2
<b>Total</b>	<b>2</b>
Accept other relevant answers.	

- (iii) Name the designated work and artist that is most similar to this excerpt. (1 mark)

Description	Marks
Paranoid Android by Radiohead (Need both work and artist to be awarded the mark)	1
<b>Total</b>	<b>1</b>

- (b) (i) At the following bar numbers, identify the part of the drum kit most prominently heard, and describe its rhythm. (3 marks)

Description			Marks
<b>Bar number/s</b>	<b>Part of the drum kit</b>	<b>Rhythm of the drum kit part</b>	1–3
5	Any one of: <ul style="list-style-type: none"> <li>snare drum</li> <li>high-hat</li> </ul>	<ul style="list-style-type: none"> <li>playing the crotchet beats</li> <li>playing continuous quaver</li> </ul>	
35–44	Floor tom (Accept bass drum)	playing first beat of every second bar	
45	toms	playing continuous quavers	
(Need both drum part and description to be awarded each mark)			
<b>Total</b>			<b>3</b>



- (ii) Name the rhythmic change that occurs at bar 65 and describe the effect it creates for the listener. (2 marks)

Description	Marks
half time feel	1
creates a feel that the tempo has become slower	1
<b>Total</b>	<b>2</b>

- (c) Considering the timbre of this excerpt, state how bar 43 is similar to *London Calling*. (1 mark)

Description	Marks
use of distortion in the guitar	1
<b>Total</b>	<b>1</b>

- (d) State the rhythmic device evident in bars 23–26 and explain how the composer has created this rhythmic effect. (2 marks)

Description	Marks
syncopation	1
emphasis off the beat/tie across the bar	1
<b>Total</b>	<b>2</b>

- (e) Name the compositional device evident in bars 23 and 24 of the vocal line. (1 mark)

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

- (f) Name and define what is meant by the following score indication in bar 43. (2 marks)

Description	Marks
palm mute	1
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<b>Total</b>	<b>2</b>

## Part B: Short response

23% (32 Marks)

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

11% (17 Marks)

## Question 8

(17 marks)

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

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

- (ii) List **three** musical characteristics of the style. (3 marks)

Description	Marks
Any three of: <ul style="list-style-type: none"> <li>• loud distorted guitars</li> <li>• guitar solos</li> <li>• more emphasis on bass guitar than other rock styles</li> <li>• harsh and shouted vocals</li> <li>• drum patterns in 8<sup>th</sup> or 16<sup>th</sup> note patterns</li> <li>• cymbal choke</li> <li>• modal melodies</li> <li>• use of pedal points</li> <li>• dark lyrical content</li> </ul>	1–3
<b>Total</b>	<b>3</b>

- (b) (i) Outline the narrative of the song, and quote **one** excerpt from the lyrics that contribute to this narrative. (2 marks)

Description	Marks
Narrative: a soldier who has been injured in war, losing his arms, legs and all his senses.	1
Lyric excerpt: Any one of: <div style="border: 1px dashed gray; padding: 10px; margin: 5px 0;"> <p style="text-align: center;">For copyright reasons this text cannot be reproduced in the online version of this document.</p> </div>	1
<b>Total</b>	<b>2</b>
Accept other relevant answers.	

- (ii) Name the drum technique used in the lead-up to bar 24 and state what it represents in the narrative. (2 marks)

Description	Marks
double kick drum	1
represents machine gun fire	1
<b>Total</b>	<b>2</b>

- (c) State the differences evident in the orchestration between the introduction/verse and chorus, in both the guitar and vocal parts, by describing the musical characteristic for each section and instrument. (4 marks)

Description			Marks
Section	Guitar	Vocals	1-4
Introduction/ verse	clean guitar sound with no distortion	generally melodic vocal line with a clear tone.	
Chorus	heavy guitar distortion	vocal delivery is rough, almost shouted, portraying a feeling of angst.	
<b>Total</b>			<b>4</b>

- (d) (i) List **two** sound effects that are heard in this work. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"> <li>• helicopter</li> <li>• war sounds</li> <li>• machine gun fire</li> <li>• spoken dialogue</li> </ul>	1-2
<b>Total</b>	<b>2</b>

- (ii) Considering the characteristics of Rock, complete the table below by providing one example of unusual instrumentation and/or sound effect found in each work. (3 marks)

Description		Marks
Work	Unusual Instrumentation/sound effect	1-3
Pink Floyd <i>-Money</i>	cash register/coins	
The Clash <i>-London Calling</i>	morse code	
Radiohead <i>-Paranoid Android</i>	cabasa, clave, robotic voice	
<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 form and structure in **one** of your designated works. Provide specific examples of the application of form and structure drawn from your chosen designated work. (7 marks)

Description	Marks
<b>Use of form and structure</b>	
Discusses the use of form and structure with specific detail	4
Describes the use of form and structure with some detail	3
Describes form and structure however lacks specificity and/or contains some inaccuracies	2
Provides some limited description of form and structure	1
<b>Subtotal</b>	<b>4</b>
<b>Reference to designated work</b>	
Makes specific, accurate supporting reference to designated work	3
Makes some accurate supporting reference to designated work	2
Makes limited or generally inaccurate reference to designated work	1
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>7</b>

- (b) 'Music, I feel, must be emotional first and intellectual second.'

Consider the statement above. Referring to the composer(s)/performer(s) of **one** of your designated works, discuss the extent to which their music reflects the sentiment of this statement. Make specific reference to the designated work in support of your argument. (8 marks)

Description	Marks
<b>Discuss the extent to which the music of the composer(s)/performer(s) reflects the sentiment of this statement.</b>	
Discusses how the composer(s)/performer(s) music reflects the sentiment of the statement	5
Describes in some detail how the composer(s)/performer(s) music reflects the sentiment of the statement	4
Provides some relevant and accurate points as to how the composer(s)/performer(s) music reflects the sentiment of the statement	3
Makes general comment on how the composer(s)/performer(s) music reflects the sentiment of the statement, with some inaccuracy evident	2
Makes superficial and/or mostly inaccurate comments about how the composer(s)/performer(s) music reflects the sentiment of the statement	1
<b>Subtotal</b>	<b>5</b>
<b>Reference to one designated work</b>	
Makes specific, accurate 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
<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) 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.	

## Section Three: Theory and composition

30% (38 Marks)

## Question 10: Visual score analysis

(10 marks)


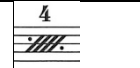
- (a) Identify the key of the excerpt. (1 mark)

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

- (b) Using chord symbols, identify the bracketed chords as they occur in the score at the following bar numbers. (2 marks)

Description	Marks
B5 (B power chord)	1
B major	1
<b>Total</b>	<b>2</b>

- (c) Give the meaning of the following symbols located on the score. (2 marks)

Description		Marks
<b>Symbol</b>	<b>Meaning</b>	1–2
	Open high hat	
	Repeat the previous 4 bars	
<b>Total</b>		<b>2</b>

- (d) Identify the intervals formed between the notes marked with brackets in the vocal line part, as follows. (3 marks)

Description	Marks
(i) minor 3	1
(ii) major 2	1
(iii) perfect 4	1
<b>Total</b>	<b>3</b>

- (e) Identify the missing time signatures at the following bar numbers. (2 marks)

Description	Marks
Bar 8: $\frac{2}{4}$	1
Bar 9: $\frac{4}{4}$	1
<b>Total</b>	<b>2</b>

Question 11: Theory

(11 marks)

(a) (i) Name the time signature of this excerpt. (1 mark)

Description	Marks
$\frac{3}{4}$ (simple triple)	1
<b>Total</b>	<b>1</b>

(ii) Name the chord outlined by the opening four-note motif in the trumpet 1 and trumpet 2 parts. (1 mark)

Description	Marks
G7 (accept F7 if answer supplied in sounding pitch)	1
<b>Total</b>	<b>1</b>

(iii) Name the chord outlined by the first three notes of the trumpet 5 part. (1 mark)

Description	Marks
G diminished (accept F diminished if answer supplied in sounding pitch)	1
<b>Total</b>	<b>1</b>

(b) The excerpt is written for trumpets in B $\flat$ . Write out the trumpet 5 part so that it can be played by a trombone. Include the appropriate clef, key signature, and accidentals in your answer. (4 marks)

Trombone 

Description	Marks
correct clef (bass clef) <i>accept tenor clef</i>	1
correct key signature (one flat)	1
all note heads in the correct position on the stave	1
all correct accidentals	1
<b>Total</b>	<b>4</b>

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

(4 marks)

Description		Marks
1 mark per correct chord (Accept any note type used, and accept any octave)		1-4
<b>Total</b>		<b>4</b>

## Question 12: Composition

(17 marks)

Consider the partially-complete score on page 23. Complete all components of the composition task directly onto this score. Bars 5–8 of the piano part have been shaded intentionally.

- (a) Continue the given motif to create an eight-bar melody on the score on page 23.
- (i) Write a melody to suit the lyrics below. (4 marks)
- Under the water  
Beyond the sun  
Fish are sleeping  
Mem'ries are fleeting*
- Beyond the trees  
Above the moon  
Birds are wheeling  
While I am kneeling*
- (ii) Ensure the melody resolves to the tonic in the final bar. (1 mark)
- (iii) Write the lyrics underneath the melody using appropriate alignment of words with the melody. (2 marks)

Description	Marks
<b>Melody writing</b>	
Creative and effective use of melody and rhythm enhance the lyrics	4
Use of melody and rhythm suit the lyrics	3
Adequate use of melody and rhythm mostly suits the lyrics	2
Melody and rhythm selections inconsistently suit the lyrics	1
<b>Subtotal</b>	<b>4</b>
<b>Melodic resolution</b>	
The melody resolves to the tonic in the final bar.	1
<b>Subtotal</b>	<b>1</b>
<b>Alignment of words and melody</b>	
Lyrics and melody are in alignment.	2
Some inconsistencies of lyrics and melody alignment noted.	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>7</b>



- (b) (i) For bars 1–8, compose an appropriate chord progression to accompany your melody that uses at least one chord per bar. Write chord symbols directly above the voice part. (4 marks)

Description	Marks
<b>Suitability of chords to melody</b>	
Chords selected suit the written melody	2
Most chords selected suit the written melody, with some inconsistencies	1
<b>Subtotal</b>	<b>2</b>
<b>Harmonic movement</b>	
All selected chords demonstrate effective harmonic movement	2
Selected chords demonstrate some effective harmonic movement, with some inconsistencies	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>4</b>

- (ii) For bars 1–4 only, compose a piano style accompaniment for your melody using your chord progression from part (b)(i). Use an ostinato/riff in the left hand, and a syncopated chordal pattern in the right hand. Write your piano accompaniment directly onto the piano staves. (6 marks)

Description	Marks
<b>Left hand accompaniment</b>	
Uses an ostinato/riff in the left hand that enhances the composition	2
Uses an ostinato/riff in the left hand	1
<b>Subtotal</b>	<b>2</b>
<b>Right hand accompaniment</b>	
Uses a syncopated chordal pattern in the right hand that enhances the composition	2
Uses a syncopated chordal pattern in the right hand	1
<b>Subtotal</b>	<b>2</b>
<b>Chord voicings and playability</b>	
Chord voicings are efficient, playable and match the chords	2
Chord voicings are playable and mostly match the chords	1
<b>Subtotal</b>	<b>2</b>
<b>Total</b>	<b>6</b>

## ACKNOWLEDGEMENTS

- Question 7(f)** [Definition of palm muting]. Retrieved November, 2022, from <https://globalguitarnetwork.com/reading-tablature/>
- Question 8(b)** Ulrich, L., & Hetfield, J. (1987). *One* [Lyrics]. Retrieved November, 2022, from <https://genius.com/Metallica-one-lyrics>
- Question 9(b)** Quote from Maurice Ravel.

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