



ATAR course examination, 2022

Question/Answer booklet

MUSIC: CONTEMPORARY MUSIC

Please place your student identification label in this box

WA student number: In figures

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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	61	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		17	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	38	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 2022: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
- 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% (61 Marks)

This section has **six** 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

(7 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bernstein, L., & Sondheim, S. J. (1996). Somewhere [Recorded by P. Collins]. On *The songs of West Side Story* [Album]. BMG Music. Retrieved June, 2022, from <https://open.spotify.com/track/2l6qBkaSLqLA5jj5zLYTxV?si=226ff7f3bdf248a6> [Digital timing reference 00:19–00:38]

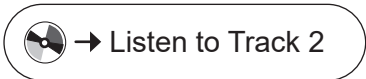
- (a) Name the **two** intervals indicated on the staff below. Write your answer in the space provided. (2 marks)



There's a place for us Some-where a place for us

- (i) _____
- (ii) _____

Question 1 (continued)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bach, J. S. (1718). *Brandenburg concerto* no.2 in F major, BWV 1047 [Recorded by Orchestra of the Age of Enlightenment]. On *Brandenburg concertos* [Album]. Erato. (1989). Retrieved June, 2022, from <https://open.spotify.com/track/3AKAAbFYypDMas1MV8Nhot?si=c07cde8c04e94998> [Digital timing reference 00:00–00:55]

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

Violin

- (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)

major minor modal

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

no modulation to relative major to relative minor
 to dominant to sub-dominant

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.



Prior to the commencement of the excerpt for the first time, four crotchet beats 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

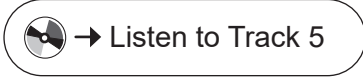


Prior to the commencement of the excerpt, four crotchet beats will be played on the woodblock.

The complete excerpt will be played once.

Question 3: Discrepancies

(8 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Wonder, S. (1999). *Sir Duke*. On *At the close of a century* [Album]. Motown Records. Retrieved June, 2022, from <https://open.spotify.com/track/6vKSrqueuPqnlsqDbBj6F3n?si=3b23d5430f084d77> [Digital timing reference 00:00–00:19]

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.

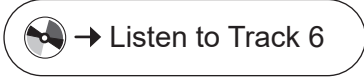
Write the required changes directly onto the score to reflect how it is being played.

The first note is correct.

For copyright reasons this score is not available on the Authority website.
Source of score excerpt: Wonder, S. (1999). *Sir Duke*.

Question 4: Harmonic/chord progression

(8 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Webber, A. L., & Slater, G. (2009). Love never dies [Recorded by S. M. Boggess]. On *Love never dies* [Album]. The Really Useful Group. Retrieved June, 2022, from <https://open.spotify.com/track/5Y1fXNIA7T8e62PXEyCgyU?si=d8da14f1a2b34724> [Digital timing reference 00:00–00:28]

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.

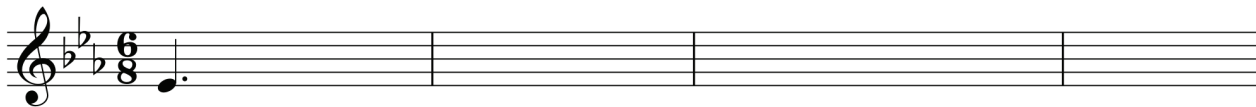
The chord for the first bar is provided for you. It is the tonic chord.

For copyright reasons this score is not available on the Authority website.
Source of score: Webber, A. L. (2009). *Love never dies*.

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.



Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, followed by six quaver pulses 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

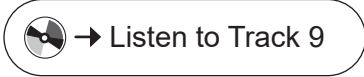


Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, followed by six quaver pulses on the woodblock.

The complete excerpt will be played once.

Question 6: Aural analysis

(12 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bach, J. S., & Romm, R. M. (Arr.). (c. 1703–1707). Fugue in G minor “the little fugue”, BWV 578 [Recorded by Canadian Brass]. On *Toccata & tuba tiger* [Album]. Universal Music Classics & Jazz. (2010). Retrieved June, 2022, from <https://open.spotify.com/track/313EvvlyD5146BWDFxyjSr?si=634f5badefe842a0&nd=1> [Digital timing reference 00:00–00:50]

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

Instrument family	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Wonder, S. (1999). Sir Duke. On *At the close of a century* [Album]. Motown Records. Retrieved June, 2022, from <https://open.spotify.com/track/6vKSrqueuPqnlsqDbBj6F3n?si=3b23d5430f084d77> [Digital timing reference 01:04–01:21]

- (b) Circle the correct Maelzel's metronome/beats per minute and identify the texture evident. (2 marks)

MM/BPM	63BPM	83BPM	103BPM	123BPM	143BPM
Texture					

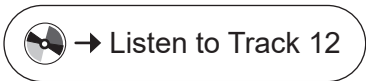


For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Vai, S. S. (1995). Die to live. On *Alien love secrets* [Album]. Relativity Recordings. Retrieved June, 2022, from <https://open.spotify.com/track/1nePOaot9Rbm5UJAtZB1di?si=9adb99dcae6d47da> [Digital timing reference 00:00–00:34]

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

Time signature	
Texture	

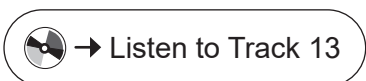
Question 6 (continued)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Mussorgsky, M. P. (1874). Pictures at an exhibition (Orch. Ravel): Il the old castle [Recorded by Vienna Philharmonic]. On *Mussorgsky: Pictures at an exhibition* [Album]. Deutsche Grammophon. (2016). Retrieved July, 2022, from <https://open.spotify.com/track/7B6kLePNk9ySaaPMXCgysA?si=a2dbeb4f8bcc4193> [Digital timing reference 00:16–00:35]

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

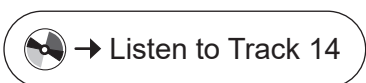
Solo instrument	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Hardin Armstrong, L., & MacRae Wilhoite, D. (1927, 1941). Struttin' with some barbeque [Recorded by The Wonderful World of Louis Armstrong All Stars]. On *A gift to Pops* [Album]. Verve Label Group. (2021). Retrieved July, 2022, from <https://open.spotify.com/track/5zmO1klcX9zS2l8kilAhGb?si=CsmZOhhLTJeW55dUE-YuHQ> [Digital timing reference 00:24–00:43]

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

Time signature	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Pentatonix (Arr.). (2014). Daft Punk. On *PTX* [Album]. RCA Records. Retrieved July, 2022, from <https://open.spotify.com/track/6ukvsBzq4d1vBsAUmz7ZVt?si=cc51cc9c0fc6411f> [Digital timing reference 00:00–00:28]

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

Harmonic interval	
Texture	

End of Section One

See next page

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See next page

Section Two: Cultural and historical analysis

34% (47 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: Johns, D. P. (1999). Emotion sickness [Recorded by Silverchair]. On *Neon ballroom* [Album]. Sony Music Entertainment Australia. Retrieved July, 2022, from https://open.spotify.com/track/3y7dENLRE8paSquq4LAW1e?si=zUZVLU0fTGSpNLAvA_tfXg [Digital timing reference 00:00–03:32]

Refer to pages 3–8 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Johns, D. (1999). Emotion sickness. In *Neon ballroom*. Sony/ATV Music Publishing Australia and Big Fat Llama Music, pp. 7–12.

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

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

One: _____

Two: _____

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

See next page

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

Bar number/s	Part of the drum kit	Rhythm of the drum kit part
5		
35–44		
45		

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

Rhythmic change	
Effect	

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

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

Rhythmic device	
How composer created effect	

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

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

Score indication	Name	Definition
P.M.		

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 pages 9–11 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Score excerpt from: Hetfield, J. A., & Ulrich, L. (1997). *One*. *Creeping Death Music*, pp. 5–7. (Original work composed 1988)

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

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

One: _____

Two: _____

Three: _____

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

Narrative:

Lyric excerpt:

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

Drum technique	
What it represents	

- (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)

Section	Guitar	Vocals
Introduction/ verse		
Chorus		

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

One: _____

Two: _____

- (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)

Work	Unusual Instrumentation/sound effect
Pink Floyd - <i>Money</i>	
The Clash - <i>London Calling</i>	
Radiohead - <i>Paranoid Android</i>	

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 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)

Section Three: Theory and composition

30% (38 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

(10 marks)

Refer to pages 12–13 of the Score booklet to answer this question.



For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Score excerpt from: Foo Fighters. (2002). Burn away. In Foo Fighters: One by one. EMI Music Publishing, pp. 180–181.

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

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

Bar number	Chord symbol
Bar 7 beat 1	
Bar 9 beat 1	

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

Symbol	Meaning
 (bar 1)	
 (bars 14–15)	

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

Brackets	Bar number	Interval
(i)	Bar 1	
(ii)	Bar 3	
(iii)	Bar 4	

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

Bar 8	
Bar 9	

Question 11: Theory

(11 marks)

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

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

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

(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)

(c) Notate the following chords on the treble stave below. (4 marks)

T	4	0	1	1
A	4	2	3	1
B	4	2	2	2
	2	0	0	3
	0			

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See next page

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)
- (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)
- (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)

Voice

Un - der the wa - ter

Piano

3

Voice

Pno.

5

Voice

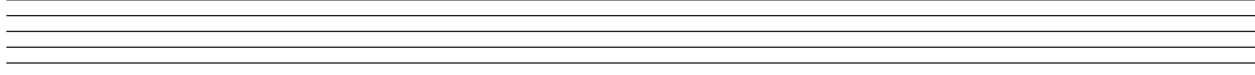
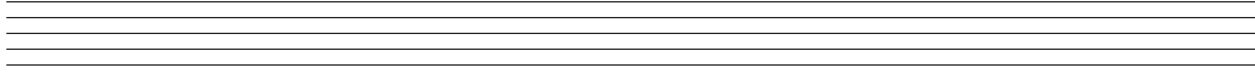
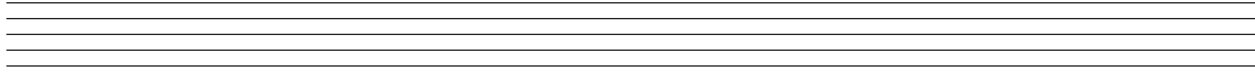
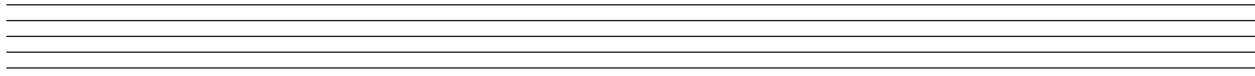
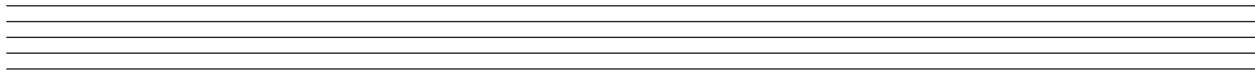
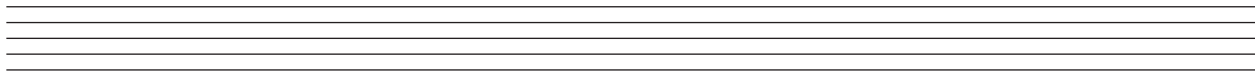
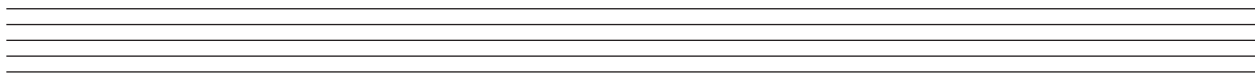
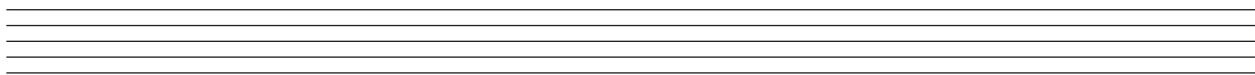
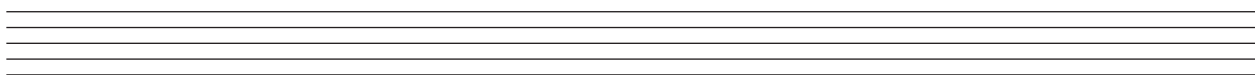
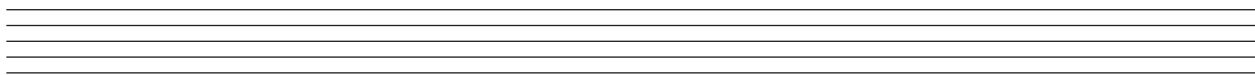
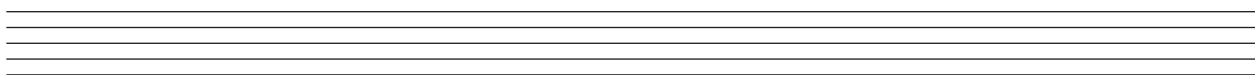
Pno.

7

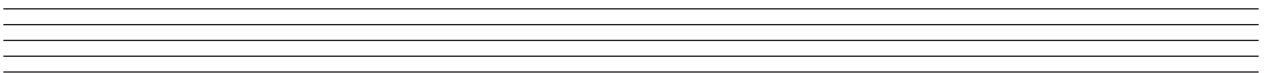
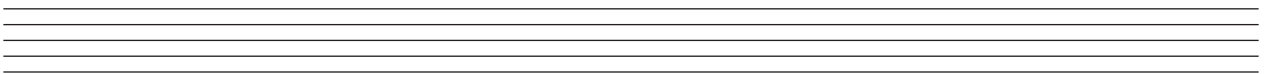
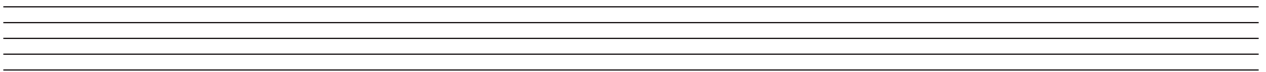
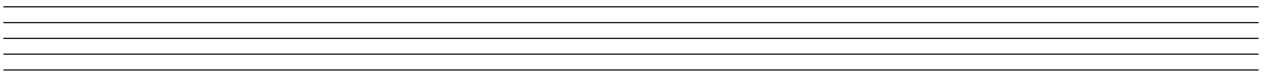
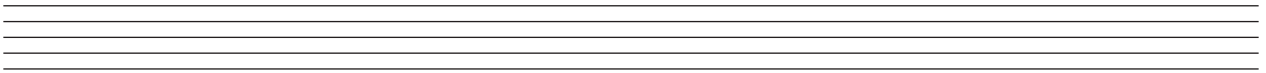
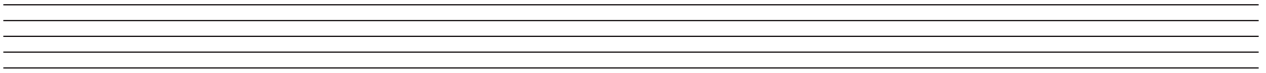
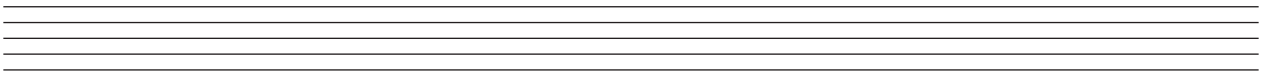
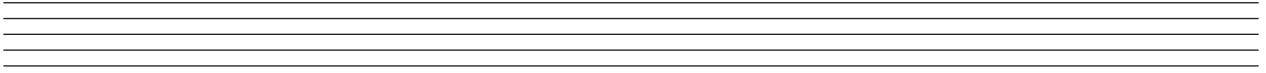
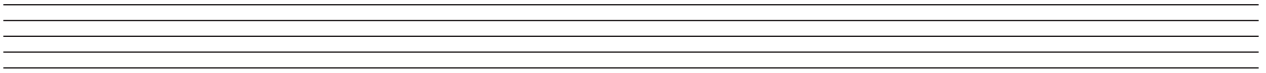
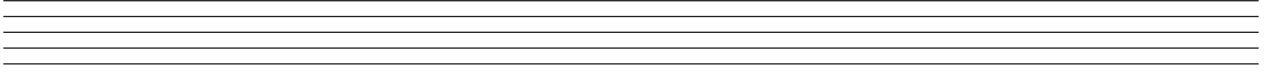
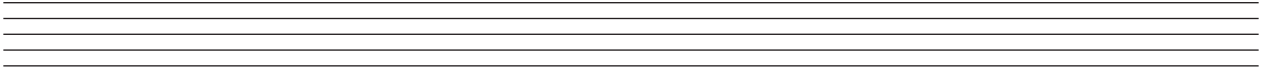
Voice

Pno.

Working manuscript – will not be marked



Working manuscript – will not be marked



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