



CONTEMPORARY MUSIC

ATAR course examination 2020

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% (55 Marks)

Question 1: Interval recognition

(5 marks)

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

(2 marks)

(i) (ii)

Perfect 4th Major 6th

Description	Marks
(i) perfect 4 th	1
(ii) major 6 th	1
Total	2

- (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 extract. (1 mark)
- (iii) State the modulation that has taken place by the end of the excerpt. (1 mark)

Description	Marks
(i) major 2 nd	1
(ii) minor	1
(iii) relative major	1
Total	3

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.

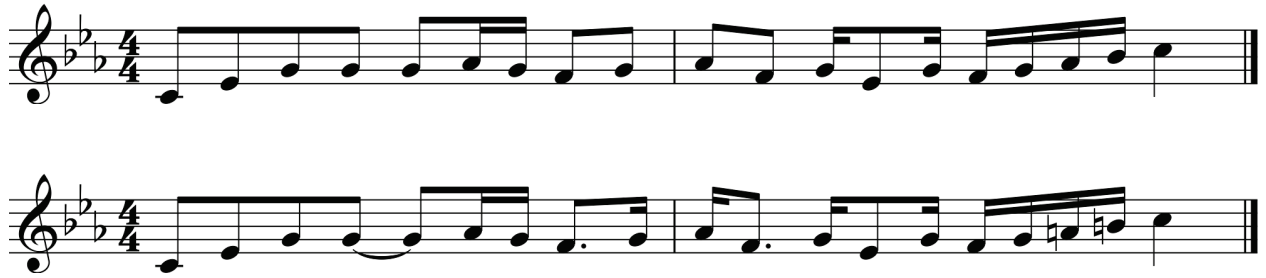
* Denotes a rest


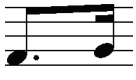



Description	Marks
Rhythm	
42 values (notes and rests) correct	8
39–41 values correct	7
32–38 values correct	6
25–31 values correct	5
17–24 values correct	4
11–16 values correct	3
5–10 values correct	2
1–4 values correct	1
Subtotal	8
Bar lines	
All bar line correct (including double bar line at end)	2
1–2 incorrect bar lines	1
Subtotal	2
Rhythmic grouping	
All rhythmic grouping correct (for $\frac{6}{8}$)	1
Subtotal	1
Stem directions	
All stem directions correct (according to grouping)	1
Subtotal	1
Total	12

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.



Description	Marks
Tie (Bar 1, beat 2–3) 	1
Dotted quaver/semiquaver (Bar 1, beat 4) 	1
Semiquaver/dotted quaver (Bar 2, beat 1) 	1
A natural (Bar 2, beat 3) 	1
B natural (Bar 2, beat 3) 	1
Total	5

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.

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

$$\frac{I}{C}$$

$$\frac{V}{G}$$

$$\frac{vi}{Am}$$

$$\frac{IV}{F}$$

(a)

(b)

(c)

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

$$\frac{I}{C}$$

$$\frac{Ib}{C/E}$$

$$\frac{iib}{Dm/F}$$

$$\frac{V7}{G7}$$

(d)

(e)

(f)

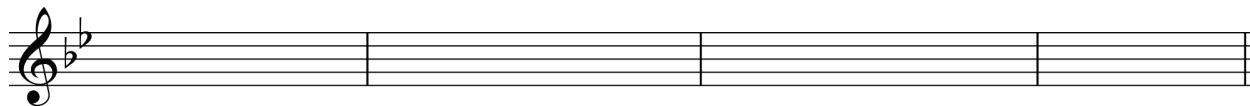
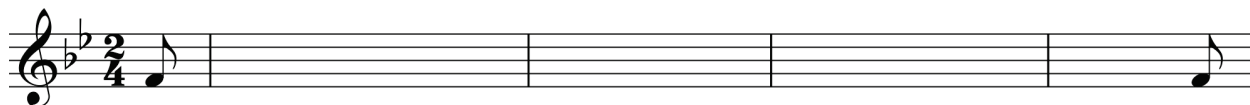
(g)

Description		Marks
(a)	V or G	1
(b)	vi or Am	1
(c)	IV or F	1
(d)	I or C	1
(e)	Ib or C/E	1
(f)	iib or Dm/F	1
(g)	V7 or G7	1
Total		7

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.



Description	Marks
Pitch	
30 pitches correct	12
28–29 pitches correct	11
26–27 pitches correct	10
24–25 pitches correct	9
21–23 pitches correct	8
18–20 pitches correct	7
15–17 pitches correct	6
12–14 pitches correct	5
9–11 pitches correct	4
6–8 pitches correct	3
3–5 pitches correct	2
1–2 pitches correct	1
Subtotal	12
Rhythm	
all rhythm correct	2
1–4 errors	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping correct (for $\frac{2}{4}$)	1
Subtotal	1
Total	15



Question 6: Aural analysis

(11 marks)

- (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)

Description	Marks
$\frac{2}{4}$ (accept $\frac{4}{8}$)	1
$\frac{6}{8}$	1
$\frac{5}{8}$	1
$\frac{2}{4}$ (accept $\frac{4}{8}$)	1
$\frac{4}{4}$ (accept $\frac{8}{8}$)	1
Total	5

- (b) Name the instrument family that holds the main melodic interest in the following bars. (2 marks)

Description		Marks
Bars	Instrument family that holds the main melodic interest	
1–9	brass	1
10–11	woodwind	1
Total		2

- (c) Name the prevailing articulation heard between bars 1–9 and describe how bars 10–11 contrast with this. (2 marks)

Description		Marks
Articulation	accents	1
Contrast	staccatos in melody (accept slurred accompaniment/no accents/slurring)	1
Total		2

- (d) Identify **two** compositional devices heard in this extract. (2 marks)

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

Section Two: Cultural and historical analysis

34% (45 Marks)

Question 7

(15 marks)

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

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

Description	Marks
hard rock (accept blues rock)	1
Total	1

- (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)

Description		Marks
Guitar	Any one of: <ul style="list-style-type: none"> • very prominent in artists' overall sound • extended solos • use of riffs • often uses distortion and other effects 	1
Bass	Any one of: <ul style="list-style-type: none"> • works very closely with drums • often plays riffs 	1
Drums	Any one of: <ul style="list-style-type: none"> • driving rhythms (accept simple/repetitive) • strong bass drums • often strong snare on beats 2 and 4 	1
Vocals	Any one of: <ul style="list-style-type: none"> • aggressive • often growling/yelling/rough/raw • raspy • sometimes screaming or wailing • often high or falsetto voice 	1
Total		4

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

Description	Marks
A (Blues)	1
Total	1



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

Description		Marks
Title	<i>One</i>	1
Artist	Metallica (Both title and artist required to get mark)	
Total		1

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

Description	Marks
Any two of: <ul style="list-style-type: none"> • The Who • Boston • Deep Purple • Aerosmith • Kiss • ACDC • Van Halen • Iron Maiden • Megadeth • Judas Priest • Slayer • Black Sabbath • Queen • Jimi Hendrix (1 mark per correct answer) Accept other relevant answers (hard rock/heavy metal artists)	1–2
Total	2

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

Description		Marks
Score indication	Meaning of score indication	
N.C. (Bar 21)	no chord to be played	1
 (Bar 36)	use of the whammy bar	1
 (Bar 35)	to scoop up to the note(s) indicated	1
A tempo (Bar 35)	return to previous tempo	1
Total		4

Question 7 (continued)

- (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)

Description		Marks
(i)	$\frac{5}{4}$	
(ii)	$\frac{2}{4}$	
(iii)	$\frac{5}{4}$	
(iv)	$\frac{4}{4}$	
All four correct answers		2
Three correct responses		1
Two or less correct responses		0
Total		2

Part B: Short response

23% (30 Marks)

Part B(i): Compulsory area of study

11% (15 Marks)

Question 8

(15 marks)

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

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

Description	Marks
<i>Paranoid Android</i> – Radiohead (both title and artist required to get mark)	1
Total	1

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

Description	Marks
progressive rock or art rock or alternative rock	1
Total	1

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

Description	Marks
Any three of: <ul style="list-style-type: none"> • songs longer than standard • time signature changes • tempo changes • complex instrumentation – often incorporating ‘classical’ instruments • often virtuosic vocal and/or instrumental playing • common use of synthesiser and other electro-mechanical keyboards. • inclusion of lyrical content (1 mark for each correct response)	1–3
Total	3

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

Description	Marks
<i>Happiness Is a Warm Gun</i>	1
Total	1

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

Description	Marks
both are a collection of shorter works, joined together to form one significant work	1
Total	1

Question 8 (continued)

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

Description	Marks
Mellotron	1
Total	1

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

Description	Marks
the work consists of four main sections	1
Total	1

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

Description	Marks
Bar 1 (Section 2) and Bar 20 (Section 3)	1
Total	1

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

Description		Marks
Location	Chord	
Bar 5, beat 1	C Major	1
Bar 19	F Major	1
Bar 28, beat 1	C minor	1
Total		3

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

Description	Marks
origin of the title: <i>Hitchhikers Guide to the Galaxy</i>	1
inspiration for the lyrics: an unpleasant experience in a Los Angeles bar	1
Total	2

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

12% (15 Marks)

Question 9

(15 marks)

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

Description	Marks
Compare and contrast harmony	
Accurately compares and contrasts the use of harmony with specific detail.	4
Accurately compares and contrasts the use of harmony with some detail.	3
Describes harmony however lacks comparative evidence and/or contains some inaccuracies.	2
Provides some limited description about harmony.	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) *'I think ... music reflects the state that the society is in ... I think the poets and musicians and artists are of their age – not only do they lead the age on, but they also reflect that age.'*

Consider the statement above in relation to the composer of **one** of your designated works. Discuss how this composer's music reflects the time and place in which the designated work was written. Make specific supporting reference to the designated work. (8 marks)

Description	Marks
Discuss specific ways in which the composer's music reflects the time and place in which the musical work was written.	
Discusses how the composer's music reflects the time and place in which the work was written.	5
Describes in some detail how the composer's music reflects the time and place in which the work was written.	4
Provides some relevant and accurate points as to how the composer's music reflects the time and place in which the work was written.	3
Makes general comment on how the composer's music reflects the time and place in which the work was written, with some inaccuracy evident.	2
Makes superficial and/or mostly inaccurate comments about how the composer's music reflects the time and place in which the work was written.	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% (40 Marks)

Question 10: Visual score analysis

(13 marks)

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

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

Description	Marks
(A) minor	1
Total	1

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

Description	Marks
ostinato (accept riff)	1
Total	1

- (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)

Description	Marks
bar 60, beat 2: minor 3 rd	1
bar 62, beat 4: perfect 4 th	1
bar 68, beat 1: perfect 4 th	1
Total	3

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

Description	Marks
5 4	1
Total	1

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


Description	Marks
bar 36: Ami(add9) Accept Amin(add9) 1 st inversion	1
bar 47: D ⁷	1
bar 48: D minor	1
Total	3

Question 10 (continued)

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

Description	Marks
syncopation	1
Total	1

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

Description			Marks
location	symbol/term	meaning	
bar 31	To Coda	skip from the end of the bar to the point marked 'coda'	1
bar 64		the rapid reiteration of a musical tone or of alternating tones to produce a 'tremulous' effect	1
bar 64	Ped	use the sustain pedal of the piano or keyboard	1
Total			3

Question 11: Theory

(12 marks)

Examine the following score extract.

A tempo

con sordino *meno mosso*

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

Description	Marks
E minor (Emi)	1
Total	1

- (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 response. (5 marks)

OR

Description	Marks
Use of bass clef or tenor clef	1
Subtotal	1
Correct key signature (C major)	1
Subtotal	1
Transposition	
All 12 pitches correct	3
7–11 pitches correct, or 12 pitch names correct but in incorrect octave	2
1–6 pitches correct, or 7–11 pitch names correct in incorrect octave	1
Subtotal	3
Total	5

Question 11 (continued)

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

Description	Marks
One mark per correct answer	1-4
Total	4

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

Description	Marks
first bar circled (Ami ⁷ chord)	1
Total	1

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

Description	Marks
(A) mixolydian	1
Total	1

Question 12: Composition

(15 marks)

Consider the following score excerpt.

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)

Description	Marks
uses ostinato/riff.	1
realises chord progression accurately in written bass line.	1
Total	2

Question 12 (continued)

- (b) Write a suitable drum kit part, incorporating slash marks and appropriate use of *come sopra* repeats (♩). (3 marks)

Description	Marks
Application of style	
Appropriate, accurately notated drum part in a contemporary style.	2
Inappropriate or inaccurately notated drum part or not in contemporary music style.	1
Subtotal	2
Use of slash marks and <i>come sopra</i> repeats	
Slash marks and <i>come sopra</i> repeats used correctly.	1
Subtotal	1
Total	3

- (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)

Description	Marks
Rhythm	
Excellent application of rhythm, appropriate to the given lyrics.	2
Satisfactory application of rhythm, mostly appropriate to the given lyrics.	1
Subtotal	2
Melodic contour and climax	
Excellent use of melodic contour and climax.	3
Satisfactory use of melodic contour and climax.	2
Limited use of melodic contour and climax.	1
Subtotal	3
Chord-scale choice in melody	
Excellent chord-scale choice in melody.	2
Satisfactory chord-scale choice in melody and/or mostly triadic selection of chord-scale choices.	1
Subtotal	2
Stylistic suitability	
Suitable melody for stylistic context.	1
Subtotal	1
Total	8

- (d) Demonstrate accurate and neat presentation, including alignment of parts and lyrics, in your complete score. (2 marks)

Description	Marks
Presentation	
Complete, accurate and neat score provided.	1
Lyrics aligned to notes with correct use of melisma, hyphenation, etc.	1
Total	2

ACKNOWLEDGEMENTS

Question 9(b)

Quote adapted from: Lennon, J. (1971). *John Lennon interview*. Retrieved July, 2020, from https://rhinospike.com/script_requests/j8lila/681/

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