



## ATAR course examination, 2021

### 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

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### 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	54	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	42	30
<b>Total</b>					100

## Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2021: 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**

## Section One: Aural and analysis

36% (54 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.

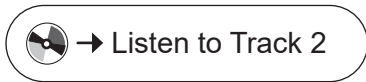
## Question 1: Interval recognition

(5 marks)



- (a) Name the **two** intervals indicated on the staff below. (2 marks)

- (i) \_\_\_\_\_
- (ii) \_\_\_\_\_



- (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)

**major**

**minor**

**chromatic**

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

**no modulation**

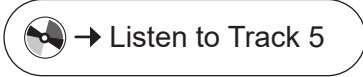
**to relative major**

**to relative minor**

**to dominant**

See next page



**Question 3: Discrepancies****(6 marks)**

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

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

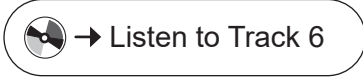
- the correct time signature is missing
- the correct key signature is missing
- there is one tie missing
- there is one pitch error
- there are two rhythm errors affecting two note heads and two beats.

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

For copyright reasons this score extract is not available on the Authority website.  
Source of score: Jones, T., & Lewis, M. (1970). *Us*.

## Question 4: Harmonic/chord progression

(7 marks)



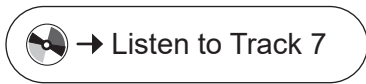
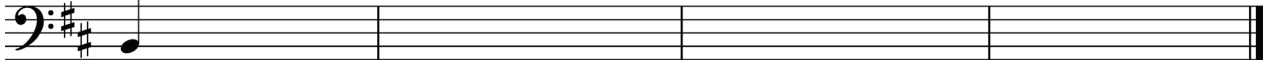
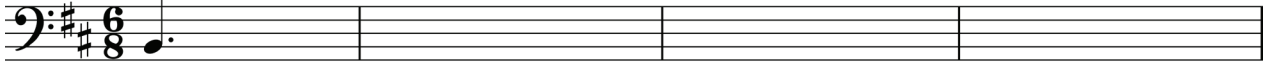
Identify the **seven** chords heard in the accompaniment part, indicated by boxes labelled (a) to (g) below. Use Roman numerals or chord names in F Major.

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

For copyright reasons this score extract is not available on the Authority website.  
Source of score: McCartney, P., & Lennon, J. (1968). *Hey Jude*.

**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.



*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 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, the tonic chord will be played on the piano, followed by six quaver pulses played on the woodblock.*

The complete excerpt will be played once.

Question 6: Aural analysis

(12 marks)

Listen to the following short musical excerpts and answer the associated questions.



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

<b>Time signatures</b>	
<b>Texture</b>	



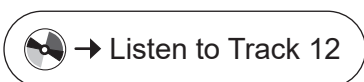
- (b) Identify the time signature and compositional device evident. (2 marks)

<b>Time signature</b>	
<b>Compositional device</b>	



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

<b>Time signature</b>	
<b>Instrument families</b>	



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

<b>Time signature</b>	
<b>Soloist</b>	





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

<b>Time signature</b>	
<b>Featured melodic instrument</b>	

**End of Section One**

**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)**



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

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

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

Characteristic	Application of characteristic in excerpt
Harmony	
Tempo	
Vocal style	

**See next page**

- (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)

Instrument	Evident in bars 10–15	Corresponding change evident in bars 18–32
Vocal		
Guitar		
Bass		
Drums		

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

Title: \_\_\_\_\_

Artist: \_\_\_\_\_

- (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

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

Score direction	Definition
(bar 18)	
(bar 23)	

**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)

\_\_\_\_\_

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

Solo instrument 1	
Solo instrument 2	
Difference	

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

\_\_\_\_\_

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

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

Three: \_\_\_\_\_

\_\_\_\_\_

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

Box	Time signature
(i)	
(ii)	
(iii)	
(iv)	

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

\_\_\_\_\_

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

Type of album: \_\_\_\_\_

Description: \_\_\_\_\_

\_\_\_\_\_

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

One: \_\_\_\_\_

Two: \_\_\_\_\_

Three: \_\_\_\_\_





**Section Three: Theory and composition**

**30% (42 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.

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**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)

\_\_\_\_\_

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

\_\_\_\_\_

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


Score location	Interval
Bar 9, part B	
Bar 20, part C	
Bar 24, part 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)

Score location	Chord
Bar 8, beat 1	
Bar 11, beat 1	
Bar 32, beat 1	



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

Term	Definition
<i>dim.</i> (bar 15)	
 = 63 (bar 17)	

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


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

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

Bar	Chord outlined in melody
1	
2	
3	

- (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)

- (b) Notate the following chords on the staff below. (4 marks)

Electric Guitar

## Question 12: Composition

(18 marks)

For copyright reasons this score extract is not available on the Authority website.  
Source of score: Lennon, J. W., & Ono, Y. (1971). *Happy Xmas (War is over)*.

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

See next page

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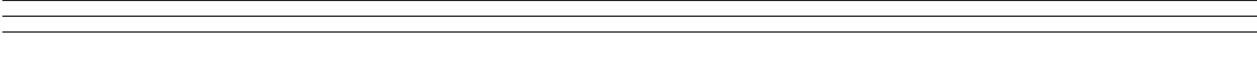
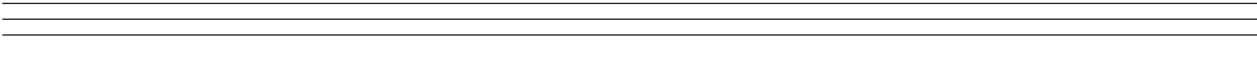
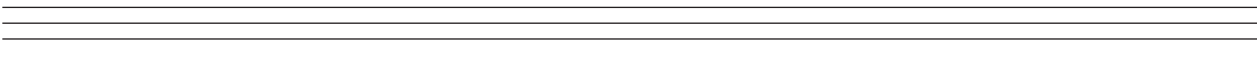
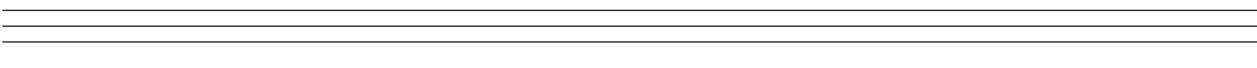
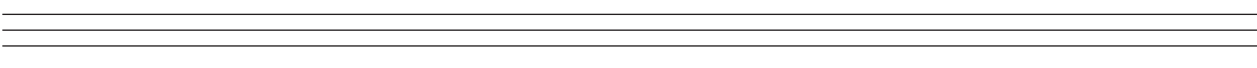
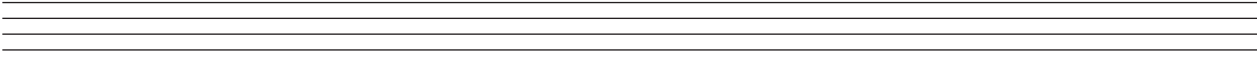
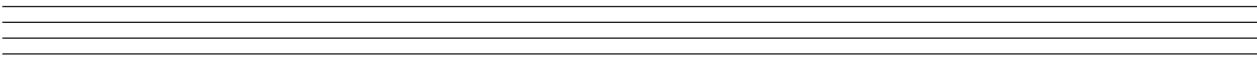
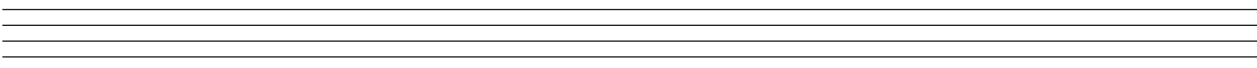
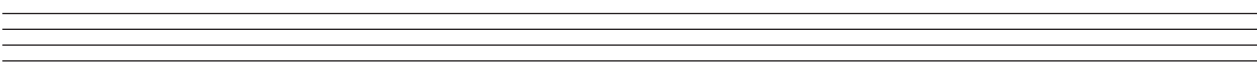
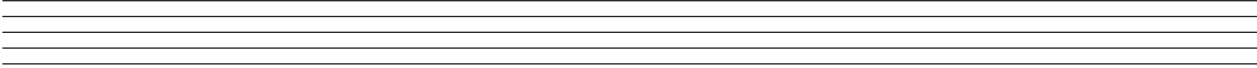
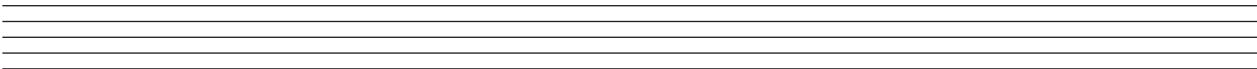




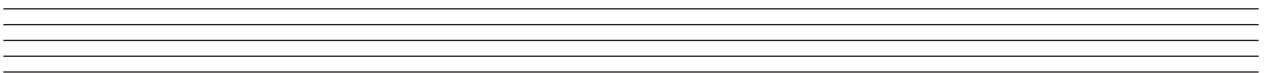
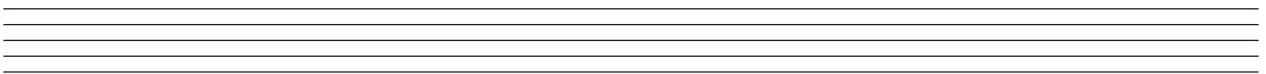
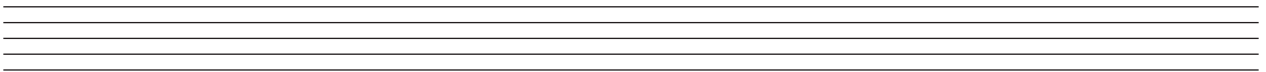
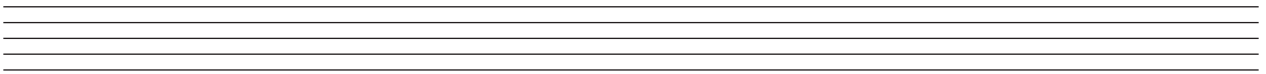
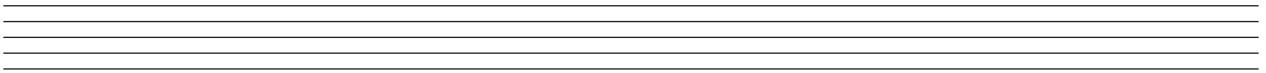
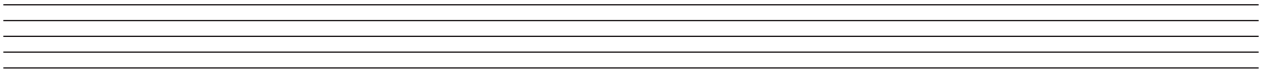
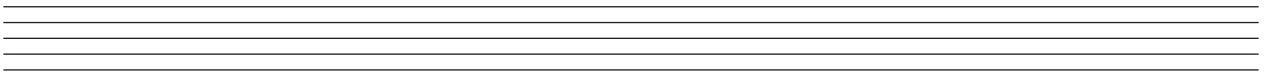
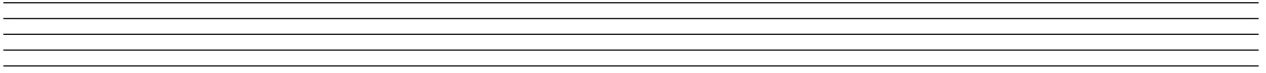
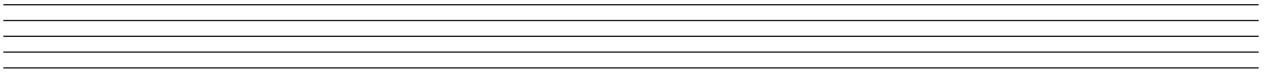
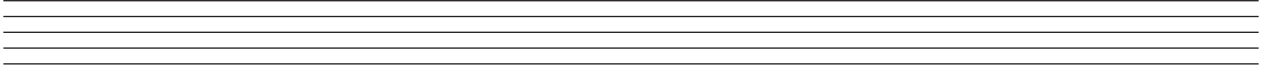
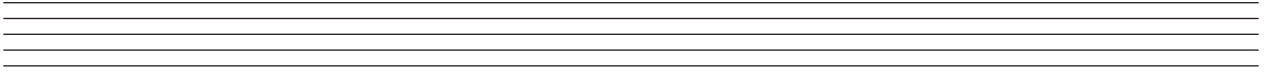




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