



CONTEMPORARY MUSIC

ATAR course examination 2023

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% (57 Marks)

Question 1: Interval recognition

(2 marks)

There are two prominent, recurring melodic intervals that form the accompaniment to the voice. One is located in the bass part and one in the synthesiser part. Name the **two** intervals.

Description	Marks
major 2 nd (bass)	1
minor 2 nd (synthesiser)	1
Total	2

Question 2: Recognition of tonality and modulation

(4 marks)

For each of the following excerpts, circle the **tonality** at the beginning of the track, and the **modulation** that is evident by the end of the track.

Description	Marks
minor – to the relative major	1–2
major – no modulation	1–2
Total	4

Question 3: Rhythmic dictation

(12 marks)

Listen to Track 4 **and/or** Track 5 and complete the following eight-bar dictation by providing bar lines, rhythm and tie(s) 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
Rhythm	
35 values correct	8
31–34 values correct	7
27–30 values correct	6
23–26 values correct	5
18–22 values correct	4
13–17 values correct	3
7–12 values correct	2
1–6 values correct	1
Subtotal	8
Bar lines	
all bar lines correct	1
Subtotal	1
Ties	
one tie added correctly	1
Subtotal	1
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 4: Discrepancies

(7 marks)

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






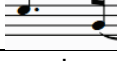

There are **seven** errors in the score provided, as follows:

- the correct time signature is missing
- there are three pitch errors
- there are rhythm errors affecting two beats
- there is one tie missing

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

The first note is correct.

Moderate

Description	Marks
simple quadruple time signature 	1
C# accidental (Bar 1, beat 3, 4 th semiquaver) 	1
tie (Bar 2, between beat 3-4 th semiquaver and beat 4 – 1 st semiquaver) 	1
E \flat accidental (Bar 2, beat 4 – 2 nd semiquaver) 	1
F# accidental (Bar 2, beat 4 – 4 th semiquaver) 	1
dotted quaver and semiquaver (Bar 3, beat 3) 	1
semiquaver beam between B \flat and G (Bar 4, Beat 4 (1 st and 2 nd noteheads) 	1
Total	7

Question 5: Harmonic/chord progression**(9 marks)**

Identify the **nine** chords heard in the accompaniment part of this excerpt, indicated by boxes labelled (a) to (i) below the score.

Use Roman numerals **or** chord names in A major.

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

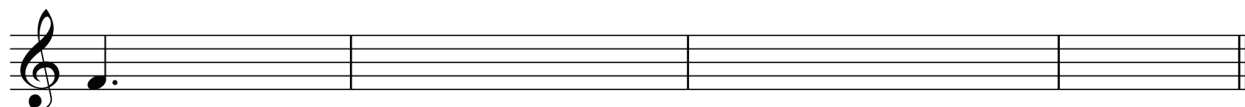
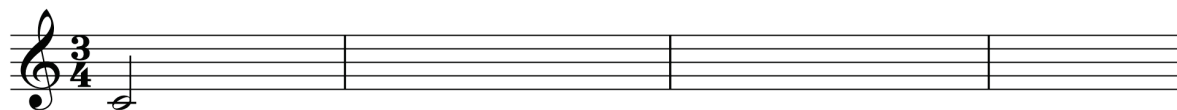
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Description	Marks
Chord	
(a) V or E major	1
(b) vi or F# minor	1
(c) IV or D major	1
(d) IV or D major	1
(e) I or A major	1
(f) V or E major	1
(g) ii or B minor	1
(h) vi or F# minor	1
(i) IV or D major	1
Total	9

Question 6: Melodic dictation

(11 marks)

Listen to Track 8 **and/or** Track 9 and complete the following eight-bar dictation by providing the pitch and rhythm. The correct first note of each phrase is given.



Description	Marks
Pitch	
27 pitches correct	8
24–26 pitches correct	7
20–23 pitches correct	6
16–19 pitches correct	5
12–15 pitches correct	4
8–11 pitches correct	3
4–7 pitches correct	2
1–3 pitches correct	1
Subtotal	8
Rhythm	
all rhythm correct	2
1–4 rhythm errors	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping correct (for $\frac{3}{4}$)	1
Subtotal	1
Total	11



Question 7: Aural analysis

(12 marks)

- (a) Name the **three** instruments playing and provide a term that describes accurately the way the tempo is being performed. (4 marks)

Description	Marks
double bass, guitar, trumpet	1–3
rubato	1
Total	4

- (b) Identify the texture evident in this excerpt, and the tonality of the final chord. (2 marks)

Description	Marks
polyphonic/multi-voice	1
minor	1
Total	2

- (c) Name the **two** time signatures used interchangeably in this excerpt. (2 marks)

Description	Marks
$\frac{6}{8}$	1
$\frac{3}{8}$	1
Total	2

- (d) Identify the **two** instrument families evident. (2 marks)

Description	Marks
woodwind	1
string	1
Total	2

- (e) Identify the time signature and name the compositional device evident in the bass line. (2 marks)

Description	Marks
$\frac{7}{8}$	1
ostinato/riff	1
Total	2

Section Two: Cultural and historical analysis

34% (45 Marks)

Part A: Analysis

11% (11 Marks)

Question 8

(11 marks)

Refer to pages 3–5 of the Score booklet to answer this question.

- (a) (i) Name the style/sub-genre this work represents. (1 mark)

Description	Marks
metal/heavy metal	1
Total	1

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

Description	Marks
Any two of	
<ul style="list-style-type: none"> • use of distortion and other guitar effects • extended guitar solos • harsh/shouted/aggressive/growling/yelling/screaming vocals • driving drum rhythms/drum patterns in 8th or 16th note patterns • cymbal choke • modal melodies • dark lyrical content. 	1–2
Total	2
Accept other relevant answers.	

- (iii) Name the title
- and**
- artist of the designated work to which this work is most similar. (1 mark)

Description	Marks
<i>One</i> by Metallica	1
Total	1



- (b) Name the time signature of this work. (1 mark)

Description	Marks
$\frac{12}{8}$	1
Total	1

- (c) The harmony from bars 5–11 consists of '5' chords. Give an alternative name for this type of chord and explain its tonality. (2 marks)

Description	Marks
alternative name: power chord	1
explanation of tonality: it is neither major or minor because it is without the 3rd degree of the chord	1
Total	2

- (d) Complete the table below, by naming or defining the score indications as required, at the score locations provided. (4 marks)

Description				Marks
Bar number	Score indication	Name of score indication	Definition	
12	Full 	bend	The string is pushed out of its normal alignment, producing a pitch fluctuation	1
13	H	hammer-on	Sharply bringing a fretting-hand finger down on to the fingerboard behind a fret, causing a note to sound without picking	1
13		vibrato	Slight pitch distortion above and below the normal note	1
18	<i>sl.</i>	slide	Performer finger moves/slides across the frets	1
Total				4

Part B: Short response

23% (34 Marks)

Part B(i): Compulsory area of study

11% (19 Marks)

Question 9

(19 marks)

Refer to pages 6–7 of the Score booklet to answer this question.

- (a) (i) Name the sub-genre/style of this work. (1 mark)

Description	Marks
progressive rock	1
Total	1

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

Description	Marks
Any two of	
<ul style="list-style-type: none"> • unusual time signatures • length of song (extended) • use of unusual effects • extended solo sections 	1–2
Total	2
Accept other relevant answers.	

- (b) (i) Name
- two**
- recording effects used in the vocal part. (2 marks)

Description	Marks
reverb	1
delay	1
Total	2

- (ii) Name the scale that the vocal melody is based on in bars 5–12. (1 mark)

Description	Marks
B minor pentatonic	1
Total	1

- (c) (i) The first and second guitar solos in this work are distorted; however, the timbre of both is different. Describe how the timbre in the second guitar solo differs from the first solo section, and state how this is achieved by the performer. (2 marks)

Description	Marks
the timbre is a 'dry sound'	1
all reverb is turned off (accept not multi-tracked)	1
Total	2

- (ii) Name the time signature during these guitar solos. (1 mark)

Description	Marks
$\frac{4}{4}$	1
Total	1

- (d) Name the tonality and chord progression this work is based on, as evidenced in the solo sections. (2 marks)

Description	Marks
minor	1
blues progression (accept 12-bar blues)	1
Total	2

- (e) Name the missing time signatures at the following bars. (3 marks)

Description	Marks
14 – $\frac{5}{4}$	1
15 – $\frac{3}{4}$	1
17 – $\frac{7}{4}$	1
Total	3

- (f) (i) Define the following terms that are associated with the work. (2 marks)

Description	Marks
musique concrète/sampling experimental technique of musical composition using recorded sounds as raw material	1
tape loop loops of magnetic tape used to create repetitive, musical patterns or dense layers of sound when played on a tape recorder	1
Total	2

- (ii) State **three** examples of how musique concrète is used within the work. (3 marks)

Description	Marks
coins	1
cash register	1
ripping paper	1
Total	3

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

12% (15 Marks)

Question 10

(15 marks)

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

Description	Marks
Use of instrumentation/orchestration	
Discusses the use of instrumentation/orchestration with specific detail	4
Discusses the use of instrumentation/orchestration with some detail	3
Describes instrumentation/orchestration; however, lacks specificity and/or contains some inaccuracies	2
Provides some limited description about instrumentation/orchestration	1
Subtotal	4
Reference to designated work	
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
Subtotal	3
Total	7

- (b)

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- Discuss the extent to which **one** of your designated works represents musical evolution and transformation. (8 marks)

Description	Marks
Discuss the extent to which the designated work represents musical evolution and transformation	
Discusses the extent to which the designated work represents musical evolution and transformation	5
Describes in some detail the extent to which the designated work represents musical evolution and transformation	4
Provides some relevant and accurate points as to the extent to which the designated work represents musical evolution and transformation	3
Makes general comments on the extent to which the designated work represents musical evolution and transformation	2
Makes superficial and/or mostly inaccurate comments about the extent to which the designated work represents musical evolution and transformation	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.

Section Three: Theory and composition

30% (35 Marks)

Question 11: Visual score analysis

(10 marks)

Refer to pages 8–9 of the Score booklet to answer this question.

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

Description	Marks
F major	1
Total	1

- (b) Identify the chord, and inversions as appropriate, located in the piano part at each of the following bars. (3 marks)

Description	Marks
Bar 6: F major (accept I)	1
Bar 7: C/E (accept Vb)	1
Bar 8: B \flat /D (accept IVb)	1
Total	3

- (c) Identify the intervals formed by the boxed notes in the following locations. (2 marks)

Description	Marks
Bar 20: minor 6 th	1
Bar 27: minor 3 rd	1
Total	2

- (d) (i) Name the rhythmic device evident in the melody line throughout the chorus. (1 mark)

Description	Marks
syncopation	1
Total	1

- (ii) State
- one**
- way the composer has created this rhythmic device. (1 mark)

Description	Marks
Any one of	
• tie over the bar line	1
• emphasis placed on weak beats	
Total	1

- (e) State what the following symbols require of the performer, as boxed, at the following score locations. (2 marks)

Description	Marks
play at a tempo of 96 crotchet beats per minute	1
the notes/rests under this symbol are to be paused/held	1
Total	2

Question 12: Theory

(11 marks)

Consider the following musical excerpt.

Clarinet 1 in Bb

Clarinet 2 in Bb

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

Description	Marks
9/8	1
Total	1

(ii) The Clarinet 1 part contains three rhythmic grouping errors. Rewrite the Clarinet 1 part with correct grouping. (3 marks)

Description	Marks
Bar 1	1
Bar 2	1
Bar 3	1
Total	3

(b) Write out the Clarinet 2 part so that it can be played one octave lower by a tenor saxophone. Include the appropriate clef and key signature in your answer. (3 marks)

Description	Marks
clef and key signature correct (C major)	1
all pitches correct	1
all accidentals correct	1
Total	3

- (c) Notate the following chords on the bass staff below. In your answer, use accidentals where required. (4 marks)

Am7/C Emaj7 B7 Bb9

Description	Marks
one mark per correct chord	1-4
Total	4

Question 13: Composition

(14 marks)

(a) Continue the chord progression provided by writing chord symbols above the top staff. Complete the progression by using:

- harmony that suits the given melodic line
- at least one chord per bar
- appropriate chord inversions.

(5 marks)

Description	Marks
Harmony	
Progression effectively utilises appropriate harmonic progressions and employs appropriate chord inversions, implied by the melody line	3
Progression utilises appropriate harmonic progressions implied by the melody line, using root position chords or utilises mostly appropriate harmonic progressions with chord inversions	2
Progression utilises some appropriate harmonic progressions implied by the melody line, with inconsistencies noted	1
Subtotal	3
Chord progression	
Completes a chord progression using a minimum of one chord per bar	1
Subtotal	1
Chord symbols	
Uses correct chord symbols notated above the top staff	1
Subtotal	1
Total	5

(b) Complete the score by adding:

- an arpeggiated ostinato/riff part for the rhythm guitar
- a bass line that uses passing notes, to realise effectively your chord progression
- a suitable drum pattern for the drum kit, that is appropriate for the style. (9 marks)

Description	Marks
Rhythm guitar	
Rhythm guitar part is complete and effectively employs an arpeggiated ostinato/riff	3
Rhythm guitar part employs a mostly effective arpeggiated ostinato/riff	2
Rhythm guitar part shows some evidence of arpeggiated ostinato/riff, with some inconsistencies	1
Subtotal	3
Bass line	
Bass line is complete and outlines the chord progression, using appropriate passing notes	3
Bass line is complete and outlines the chord progression	2
Bass line somewhat outlines the chord progression	1
Subtotal	3
Drum kit	
Drum kit part is complete, notated accurately and is appropriate for the style	3
Drum kit part is mostly accurate and/or appropriate for the style	2
Drum kit part is somewhat appropriate for the style, with inconsistencies	1
Subtotal	3
Total	9

ACKNOWLEDGEMENTS

Section One

Question 4 Score: Gordy, B., Perren, F., Mizell, A., & Richards, D. (1969). *I Want you Back*.

Question 5 Score: Pasek, B., & Paul, J. (2017). *Never Enough (Reprise)*.

Section Two

Question 10(b) Berio, L. (n.d.). [Quote about things not getting better or worse]. Retrieved July, 2023, from <https://www.azquotes.com/quote/877578>

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