



CONTEMPORARY MUSIC

ATAR course examination 2018

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

(6 marks)

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

(2 marks)

ANSWER:

Description		Marks
Intervals		
(i)	Perfect 4 th	1
(ii)	Major 3 rd	1
Total		2

- (b) (i) Complete the melody below by writing the **two** missing notes on the staff, indicated by the bracket. (2 marks)
 (ii) Name the interval created by these two notes. (1 mark)
 (iii) State the modulation that has taken place by the end of the excerpt. (1 mark)

ANSWER:

Description		Marks
Notes		
(i)	D – Ab	1–2
Interval		
(ii)	diminished 5 th (accept tritone)	1
Modulation		
(iii)	Relative Major	1
Total		4

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 2a **or** Track 2b and then complete the following **eight** bar dictation by providing bar lines, rhythm and rests as required to the given pitches. This excerpt may require notehead(s) to be changed to reflect a minim value.

* denotes rest

✓ denotes end of phrase

Description	Marks
Rhythm	
41 notes and rests correct	8
38–40 notes and rests correct	7
33–37 notes and rests correct	6
26–32 notes and rests correct	5
18–25 notes and rests correct	4
12–17 notes and rests correct	3
6–11 notes and rests correct	2
1–5 notes and rests correct	1
Subtotal	8
Bar lines	
All bar lines correct (including double bar line at end)	2
1–2 incorrect bar lines	1
Subtotal	2
Rhythmic grouping	
All rhythmic grouping and stem direction correct Note: no marks awarded if grouping is correct but is not the correct answer	2
1–4 errors in rhythmic grouping and/or stem direction (grouping errors across two beats = 2 errors)	1
Subtotal	2
Total	12

Question 3: Discrepancies

(5 marks)

There are **five** errors in total in the following melody. There is **one** pitch error, **one** rhythm error (affecting one beat) and **three** errors in the form/structure, requiring signs/symbols to be added to the score, to reflect how it is being played. Write the **five** required changes directly on the score below. The first note is correct.



ANSWER:

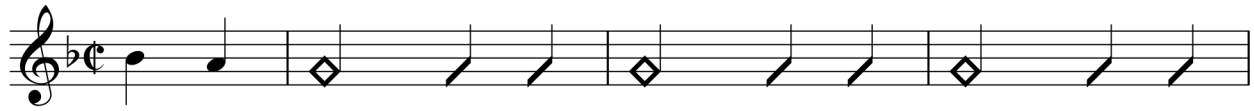


Description	Marks
1 mark for each corrected discrepancy (1 pitch, 1 rhythmic group, 1 for repeat mark and for the 1 st and 2 nd time ending) If more than 5 errors are provided, only mark the first 5 errors	1-5
Total	5

Question 4: Harmonic/chord progression

(7 marks)

Identify the **seven** chords indicated by (a) to (g) below, using Roman numerals or chord names in F major.



(a)

(b)

(c)

4



(d)

(e)

(f)

(g)

Description		Marks
(a)	ii or G minor	1
(b)	V or C Major	1
(c)	I or F Major	1
(d)	vi or D minor	1
(e)	IV or B \flat Major	1
(f)	V 7 or C 7	1
(g)	I or F Major	1
Total		7

Question 5: Melodic dictation

(15 marks)

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm. The first note of each phrase is given.

✓ denotes end of phrase

Description	Marks
Pitch	
44 correct pitches	12
41–43 correct pitches	11
38–40 correct pitches	10
34–37 correct pitches	9
30–33 correct pitches	8
25–29 correct pitches	7
20–24 correct pitches	6
16–19 correct pitches	5
12–15 correct pitches	4
8–11 correct pitches	3
4–7 correct pitches	2
1–3 correct pitches	1
Subtotal	12
Rhythm	
All rhythm correct	2
1–2 errors	1
Subtotal	2
Rhythmic grouping	
All rhythmic groupings as per answer correct (The four quavers occurring on beats 1 and 2 and/or on beats 3 and 4 can be separated into two groups of 2 quavers)	1
Subtotal	1
Total	15

Question 6: Aural analysis

(9 marks)

- (a) Tick the term that best describes the tonality heard from the beginning of the excerpt. (1 mark)

Description	Marks
Chromatic	1
Total	1

- (b) State the metre of the excerpt. (1 mark)

Description	Marks
Accept any one of: Simple duple, Simple quadruple, $\frac{2}{4}$, $\frac{4}{4}$, C, \mathbb{C}	1
Total	1

- (c) Nominate an appropriate tempo mark, using either Italian terminology or beats per minute (BPM). (1 mark)

Description	Marks
Presto (accept 150-200 BPM, very fast)	1
Total	1

- (d) State the texture of the opening six bars. (1 mark)

Description	Marks
Monophonic (accept unison/single line)	1
Total	1

- (e) Tick the **five** musical features and/or instruments present in this excerpt. (5 marks)

Description	Marks
<ul style="list-style-type: none"> • syncopation • trombone • double bass • bongo • ostinato/riff 	$\frac{4}{4}$ ¹⁻⁵
Total	5

Question 7: Compositional devices**(3 marks)**

In each musical excerpt below the same short theme will be played and after one bar of silence, it will be followed by a variation of the theme.



Listen to each track and in the space provided below, write the name of the compositional device used to alter the theme in each example.

Description		Marks
(a)	Augmentation	1
(b)	Inversion	1
(c)	Diminution	1
Total		3

Section Two: Cultural and historical analysis

34% (60 Marks)

Part A: Analysis

11% (24 Marks)

Question 8

(24 marks)

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

- (a) (i) Complete the table below, by identifying the instrument/instrument family as reflected in the recording, at the following score locations: (3 marks)

Score location	Description	Marks
Bars 1–8	Brass	1
Bar 42	Clarinet	1
Bars 44–55	Tambourine	1
	Total	3

- (ii) With regard to orchestration, what is the difference between the first and second time playing of bars 44–51? (1 mark)

Description	Marks
Second time through there is the addition of strings (stepwise rising long notes)/there is no strings the first time through	1
Total	1

- (b) (i) Name the compositional device heard from bars 52–55. (1 mark)

Description	Marks
Pedal note	1
Total	1

- (ii) Define this compositional device, explain how it is used from bars 52–55, and provide bar numbers for one other example of this compositional device heard in this extract. (3 marks)

Description	Marks	
Definition	A note repeated or sustained (usually in the bass part) while the harmony in the other parts change	1
How it is used from bars 52–55	Pedal D sustained underneath changing chords of Dmin7, G	1
Bar location of another example	Bars 69–70 (Accept bars 44–45, 46–47, 48–49, 50–51, 65–66, 67–68, 71–72)	1
Total	3	

Question 8 (continued)

- (c) Name the chords and their inversions that appear in the score at: (3 marks)

Score location	Description	Marks
Bar 2 beat 1	FMaj7 (root)	1
Bar 66 beat 1	Gmin7 (root)	1
Bar 70 beat 4	E \flat Major/B \flat or E \flat Major 2nd inversion	1
Total		3

- (d) (i) Name the rhythmic device used in the first time bar (bars 77–78). (1 mark)

Description	Marks
syncopation	1
Total	1

- (ii) Provide
- three**
- ways a composer could create this rhythmic device in a song. (3 marks)

Description	Marks
Any three of the following: <ul style="list-style-type: none"> • Tie across barlines/beats • Placing rests on strong beats • Accents on off/weak beats • Changing the harmonies on weak/off beats 	1–3
Total	3

- (e) (i) Which designated work is this piece of music most similar to? (1 mark)

Description	Marks
A Day in the Life	1
Total	1

- (ii) Provide
- one**
- similarity between this piece of music and the designated work named above, for each of the musical elements of instrumentation, rhythm/metre/tempo and form/structure. (3 marks)

Description	Marks
Instrumentation: use of orchestral instruments in addition to the standard pop line up (winds, strings, timpani, harpsichord etc.)	1
Rhythm/metre/tempo (any one of): <ul style="list-style-type: none"> • driving rhythms • use of different time signatures • changing tempos within the work 	1
Form/structure (any one of): <ul style="list-style-type: none"> • extended composition in length • many different sections/does not follow a standard form 	1
Total	3
Accept other relevant answers	

- (f) (i) Add the appropriate time signatures to the following bars. (3 marks)

Score location	Description	Marks
Bar 61	$\frac{4}{4}$	1
Bar 62	$\frac{3}{4}$	1
Bar 64	$\frac{2}{4}$	1
Total		3

- (ii) Provide a specific explanation of how the tempo has changed at bar 44. (1 mark)

Description	Marks
Double time/double tempo (accept twice as fast)	1
Total	1

- (iii) Outline what is meant by the score direction **Tempo 1**, located in the second time bar (bar 79). (1 mark)

Description	Marks
Return to the original tempo (from before the double time section)	1
Total	1

Part B: Short response

23% (36 Marks)

Part B(i): Compulsory area of study

11% (21 Marks)

Question 9

11% (21 marks)

Refer to pages 10–13 in the Score booklet to answer this question.

- (a) State the tonic note and the scale type on which this piece is based. (2 marks)

Description	Marks
Tonic note: G	1
Scale type: Aeolian or natural minor	1
Total	2

- (b) Refer to the final playing of the chorus and answer the following questions:

- (i) State the exact bar number where the final chorus starts. (1 mark)

Description	Marks
Bar 33	1
Total	1

- (ii) Outline the style of singing evident in the melodic line from bars 25–32. (1 mark)

Description	Marks
Syllabic style of singing	1
Total	1
Accept other relevant answers	

- (iii) Name the recording technique evident in this work. (1 mark)

Description	Marks
Vocal overdubbing	1
Total	1

- (c) (i) Name the sub-genre of pop this piece reflects most clearly. (1 mark)

Description	Marks
1 mark for any of the following: <ul style="list-style-type: none"> dance electronic dance music/EDM 	1
Total	1

- (ii) Using the table below, name **two** other sub-genres of pop that are evident in this piece. Define each sub-genre and provide a musical characteristic of each, evident in this piece. (6 marks)

Description			Marks
Any two of:			
Sub-genre	Definition of sub-genre	Musical characteristic	
Electro clash	combines 1980s electro, new wave and synth pop with 1990s techno and electronic dance	large vocal range, vocal overdubs	1–3
and/or			
Sub-genre	Definition of sub-genre	Musical characteristic	
Electro pop	pop music combined with electronic musical instrumentation and beats	use of electronic instruments such as synth and drums	1–3
and/or			
Sub-genre	Definition of sub-genre	Musical characteristic	
Eurodance	combines elements of techno, hi-NRG, house music and Euro disco	4 bar quaver riff used throughout the piece, repetitive	1–3
Total			6
Accept other relevant answers for each of the above.			

- (d) What 1970s music style influenced much of Lady Gaga's performance style, and name **two** artists from this style whom she states have had a direct influence upon her. (3 marks)

Description	Marks
Style: Glam rock	1
Artists: • Queen (accept Freddie Mercury) • Elton John	1–2
Total	3

- (e) (i) The following artists have all created their own unique performance identity. Provide **one** unique performance characteristic for each of the following artists. (3 marks)

Description	Marks
Duran, Duran – any one of the following: • bold stagewear • androgynous makeup • flashy accessories	1
Michael Jackson – any one of the following: • costumes, one glove • theatrical staging • moonwalk	1
Lady Gaga – any one of the following: • outrageous costumes (e.g. dress made of meat) • heavy over-the-top makeup • theatrical staging	1
Total	3
Accept other relevant answers.	

Question 9 (continued)

- (ii) Provide **one** example of how technology has influenced the instrumentation/orchestration of each of the following works. (3 marks)

Description	Marks
Hungry Like the Wolf – any one of the following: <ul style="list-style-type: none"> • delay • traditional instrumentation with electronic manipulation • use of arpeggiator 	1
Billy Jean – any one of the following: <ul style="list-style-type: none"> • use of traditional and electronic instruments • use of looping • overdubs • use of lyricon 	1
Applause – any one of the following: <ul style="list-style-type: none"> • electronic instruments such as voice modulator • heavy use of sound engineering to create sounds • limited or no traditional instruments 	1
Total	3
Accept other relevant answers.	

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

12% (15 Marks)

Question 10

(15 marks)

- (a) Compare and contrast the use of either harmony **or** form/structure in **two** of your designated works. Provide specific examples of the application of your chosen element of music, drawn from your designated works. (7 marks)

Description	Marks
Compare and contrast one musical element (harmony or form/structure)	
Accurately compares and contrasts the element of music with specific detail	4
Accurately compares and contrasts the element of music with some detail	3
Describes the element of music; however lacks comparative evidence and/or contains some inaccuracies	2
Provides some limited description about the element of music	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 reference to two designated works	2
Makes general reference to one designated work, or makes some inaccurate reference to two designated works	1
Subtotal	3
Total	7

Question 10 (continued)

- (b) 'Works of art make rules, rules do not make works of art.'

Consider the statement above. Refer to **one** of your designated works and discuss specific ways in which the composer broke with and/or revolutionised established conventions of the time and place in which the work was written. (8 marks)

Description	Marks
Discuss specific ways in which the composer broke with and/or revolutionised established conventions of the time and place in which the work was written	
Discusses how the composer broke with and/or revolutionised established conventions, clearly articulating the characteristics of the time and place in which the work was written	5
Describes in some detail how the composer broke with and/or revolutionised established conventions, articulating the characteristics of the time and place in which the work was written	4
Provides some relevant and accurate points as to how the composer broke with and/or revolutionised established conventions of the time	3
Provides general comments about how the composer broke with and/or revolutionised established conventions of the time with some inaccuracy evident	2
Makes superficial and/or mostly inaccurate comments about how the composer broke with and/or revolutionised established conventions of the time	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% (46 Marks)

Question 11: Visual score analysis

(13 marks)

Refer to pages 14–16 of the Score booklet to answer this question.

- (a) State the key of this excerpt. (1 mark)

Description		Marks
D Major		1
Total		1

- (b) Using chord symbols, identify the chords as they occur in the following bars: (3 marks)

Description		Marks
Bar 1	G Major	1
Bar 3	D ^{maj7}	1
Bar 6	B minor	1
Total		3



- (c) Identify what the time signatures should be at the following score locations. (3 marks)

Description		Marks
Score location	Time Signature	
13	$\frac{12}{8}$	1
21	$\frac{6}{8}$	1
22	$\frac{4}{4}$, C	1
Total		3

- (d) Name the
- three**
- components of the drum set used in this excerpt. (3 marks)

Description	Marks
<ul style="list-style-type: none"> • bass drum • floor tom • open hi-hat 	1–3
Total	3

- (e) Give the meaning of the following symbols and terms located in the score. (3 marks)

Symbol/term	Score location	Meaning	Marks
Rubato	Bar 1	Rhythmic flexibility within a phrase/measure /piece; a relaxation of strict time	1
	Bar 26	Repeat the music from the preceding bar	1
	Bar 29	Glissando – to slide between the two written notes, without re-articulating	1
Total			3

Question 12: Theory

(15 marks)

- (a) Identify the scale or mode on which the opening two bars of the following melody is predominantly based. (1 mark)

Description	Marks
chromatic	1
Total	1

- (b) Write out bar 1 of the score excerpt from part (a) at the pitch it would sound if played by a Trumpet in B \flat . Include the new key signature in your response. (4 marks)



Description	Marks
Key signature	
2 #’s – B Minor/D Major, correctly positioned	1
Subtotal	1
Pitch (Wrong octave = wrong pitch)	
11 correct pitches	3
7–10 correct pitches	2
1–6 correct pitches	1
Subtotal	3
Total	4

- (c) Notate the following chords on the staff below, using semibreves. (4 marks)

B \flat 7/F Dmin⁷ Gmaj⁷ C⁷(b \flat 9)

Description	Marks
1 mark per each correct chord – alternate voicings accepted, as long as bass voicing is correct	1–4
Total	4

- (d) Consider the score extract below.

For copyright reasons this excerpt cannot be reproduced in the online version of this document.

- (i) The opening three bars of the excerpt are mostly triadic and outline the implied harmony. Complete the table below to identify and locate the four notes that do **not** belong to the harmony. (4 marks)

Description		Marks
In all of the following both the bar location and the name of the note is needed for 1 mark		
Bar location of note	Name of note not in the harmony	
2	B	1
2	D#	1
3	D	1
3	G	1
Total		4

- (ii) In bars 6 and 7 of the score excerpt above, identify the chords using chord names. (2 marks)

Description	Marks
C ⁶	1
Amin ⁷	1
Total	2

Question 13: Composition**(18 marks)**

Complete a 12 bar ternary composition:

(a) Bars 1–4.

(4 marks)

Compose a solo trumpet part using the given bass guitar and rhythm guitar as a musical foundation.

Description	Marks
Trumpet part fits the harmonic progression provided	
The trumpet part fits the harmonic progression	2
The trumpet part mostly fits the harmonic progression	1
Subtotal	2
Range of trumpet part	
The trumpet part demonstrates suitable range throughout	1
Subtotal	1
Transposition	
The trumpet part displays appropriate use of clef and key signature	1
Subtotal	1
Total	4

(b) Bars 5–12.

(14 marks)

Complete the composition by continuing the trumpet, rhythm guitar and bass guitar parts. Label your chosen chord progression on the score and include a **tempo indication**.

Description	Marks
Suitability of chosen chord progression	
Bars 5–8 demonstrate a suitable chord progression	2
Bars 5–8 demonstrate a mostly suitable chord progression	1
Subtotal	2
Instrumental parts fit the chosen chord progression	
Instrumental parts accurately fit the chosen chord progression	3
Instrumental parts mostly fit the chosen chord progression with 1–2 errors	2
Instrumental parts generally fit the chosen chord progression with 3–4 errors	1
Subtotal	3
Balance and contrast within the ternary form structure	
Composition demonstrates effective balance and contrast within the ternary form structure	3
Composition demonstrates balance and contrast within the ternary form structure	2
Composition demonstrates some balance and/or contrast within the ternary form structure	1
Subtotal	3
Melodic contour	
Solo trumpet part consistently demonstrates effective melodic contour	3
Solo trumpet part demonstrates some effective melodic contour	2
Solo trumpet part demonstrates mostly ineffective melodic contour	1
Subtotal	3
Dynamic markings	
The composition contains appropriate dynamic markings	1
Subtotal	1
Score presentation and tempo	
Produces a score that is accurate and includes a suitable tempo indication	2
Produces a score that contains 1–2 errors and includes an ineffective tempo indication	1
Subtotal	2
Total	14

ACKNOWLEDGEMENTS

Section Two

- Question 9(c)(ii)** Text under 'Definition of sub-genre – Electro clash' adapted from: Electroclash. (2018). In *Wikipedia*. Retrieved October, 2018, from <https://en.wikipedia.org/wiki/Electroclash>
Used under Creative Commons Attribution-ShareAlike 3.0 Unported licence
- Text under 'Definition of sub-genre – Eurodance' adapted from: Eurodance. (2018). In *Wikipedia*. Retrieved October, 2018, from <https://en.wikipedia.org/wiki/Eurodance>
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- Question 10(b)** Quote from Claude Debussy.

Section Three

- Question 12(b)** Score excerpt adapted from: Debussy, C. (c. 1892–1894). *Prélude à l'après-midi d'un faune* [Prelude to the afternoon of a faun] [1st bar].
- Question 12(d)** Score excerpt from: Wonder, S. & Mossman, M. P. (Arr.). (2012). *Sir Duke* [Bars 1–9 of piano part]. Los Angeles: Jobete Music Co. Inc.; Black Bull Music. (Original work composed 1976)

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