



ATAR course examination, 2017

Question/Answer booklet

MUSIC: CONTEMPORARY MUSIC

Please place your student identification label in this box

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	68	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	18	11
Part B: Short response					
(i) Compulsory area of study	1	1		22	11
(ii) Non-compulsory area of study	1	1		16	12
Section Three Theory and composition	3	3	45	54	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 2017*. 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 the use of planning/continuing your answer to a question have been 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

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 and rhythm to the given pitches.



Prior to the commencement of the excerpt, one bar of two dotted crotchets will be played followed by one bar of six quavers.

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.

or



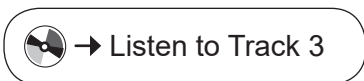
Prior to the commencement of the excerpt, one bar of two dotted crotchets will be played followed by one bar of six quavers.

The complete excerpt will be played once.

Question 3: Discrepancies

(9 marks)

There are **four** pitch errors and **two** rhythm errors in the following excerpt. Rhythmic errors can occur across beats. Circle the errors and rewrite them correctly on the staff provided. The first note is correct.

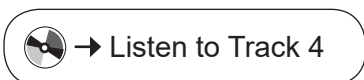


Prior to the commencement of the excerpt, four crotchet beats will be played.

Question 4: Harmonic/chord progression

(10 marks)

Identify the **ten** chords indicated by (a) to (j) in the excerpt below, using Roman numerals **or** chord names in E flat major. The first chord of the excerpt is given.



Prior to the commencement of the excerpt, the tonic chord will be played followed by four crotchet beats.

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Vaughan Williams, R. (Arr.). (1906). *Shipston*.

For copyright reasons this score is not available on the Authority website. Source of score: Adapted from Vaughan Williams, R. (Arr.). (1986). *Shipston*. In *The new English hymnal* (No. 360, 'Firmly I believe and truly'). Norwich, UK: Canterbury Press, p. 781. (Arrangement 1906).

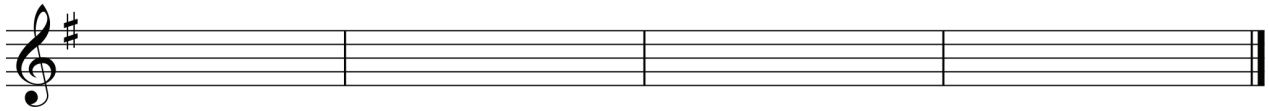
I/E_b (a) (b) (c) (d) (e) (f) (g) (h) (i) (j)

Question 5: Melodic dictation**(16 marks)**

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm.

* represents a rest

✓ marks the end of the first phrase



Prior to the commencement of the excerpt, the tonic chord will be played followed by four crotchet beats.

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.

or



Prior to the commencement of the excerpt, the tonic chord will be played followed by four crotchet beats.

The complete excerpt will be played once.

See next page

Question 6: Aural analysis

(13 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bernstein, L. (2016). Overture to Candide [Recorded by Alliage Quintett & S. Meyer]. On *Fantasia* [CD]. Munich: Sony Classical. (Original work composed 1956)
Retrieved June, 2017, from <https://itunes.apple.com/au/album/fantasia/id1087007877>

- (a) Name **four** instruments in this excerpt. (4 marks)

- (b) Identify the tonality at the beginning of this excerpt. (1 mark)

- (c) Identify the time signature at the beginning of this excerpt. (1 mark)

- (d) Identify **two** other time signatures evident in this excerpt. (2 marks)

- (e) Identify the predominant texture in this excerpt. (1 mark)

- (f) Using the table below, circle **four** musical features evident in this excerpt. (4 marks)

ostinato	diminution	augmentation	pedal note/point
syncopation	sequence	imitation	inversion

End of Section One

See next page

Section Two: Cultural and historical analysis**34% (56 Marks)**

This section has **two (2)** parts: Part A and Part B. You must answer **all** parts and write your answers in the spaces provided.

Part A: contains **one (1)** 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 (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains **one (1)** 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 the use of planning/continuing your answer to a question have been 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% (18 Marks)**

This part contains **one (1)** 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**(18 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Kemp, G. (1983). *Gold* [Recorded by Spandau Ballet]. On *The very best of Spandau Ballet: The story* [CD]. New York: Warner Music Group. Retrieved June, 2017, from <https://itunes.apple.com/au/album/spandau-ballet-the-story-the-very-best-of/id916314681>

Refer to pages 3–10 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of this score: Kemp, G. (1983). *Gold*. London: Reformation Publishing. Retrieved June, 2017, from <http://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0103526>

See next page

Question 7(a) (continued)

- (a) (i) Circle the box below that shows the instrumental line-up used in this piece. (1 mark)

synthesiser bass guitar trumpet piano vocals drum kit congas/bongos	synthesiser electric guitar saxophone piano vocals drum kit congas/bongos	synthesiser bass guitar saxophone piano vocals drum kit congas/bongos	synthesiser acoustic guitar saxophone piano vocals drum kit congas/bongos
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- (ii) Give **two** reasons why this instrumental line-up is **not** typical of Pop music. (2 marks)

One: _____

Two: _____

- (b) (i) State the key of this piece. (1 mark)

- (ii) To which key does the piece modulate between bars 73–77? (1 mark)

- (iii) State the relationship of this key to the opening key. (1 mark)

- (c) (i) Name the compositional device heard in bars 31–34 and state the instruments that play it. (2 marks)

Device: _____

Instruments: _____

- (ii) A colouristic effect has been added to the solo instrument in bars 57–63. Name the effect and the instrument. (2 marks)

Effect: _____

Instrument: _____

- (d) Using chord names, identify the chord in bar 88 and identify its relationship to the tonic key. (2 marks)

Chord: _____

Relationship: _____

- (e) (i) Of which sub-genre of Pop music is this piece representative? (1 mark)

- (ii) Use the headings below to justify your response. (2 marks)

Rhythm: _____

Special effects: _____

- (f) (i) Name the designated work to which this piece is most similar. (1 mark)

- (ii) Use the headings below to justify your response. (2 marks)

Instrumentation: _____

Rhythm: _____

Part B: Short response

23% (38 Marks)

Part B(i): Compulsory area of study

11% (22 Marks)

This part contains **one (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Question 8

(22 marks)

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

For copyright reasons this score is not available on the Authority website.
 Source of score: Lennon, J., & McCartney, P. (1967). *A day in the life*. Liverpool, UK: Northern Songs. Retrieved June, 2017, from <http://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0053561>

- (a) (i) Name the sections of the song evident in this excerpt from bars 1–21. (2 marks)

- (ii) Outline **two** ways in which the structure of this song is **not** typical of Pop music. (2 marks)

One: _____

Two: _____

- (b) (i) Using the following headings, describe what occurs in the recording before the first bar indicated on the score excerpt. (4 marks)

Elements	Description
Harmony	
Rhythm	
Tempo	
Instrumentation	

- (ii) Describe **two** functions of the alarm clock in the song. (2 marks)

One: _____

Two: _____

- (c) Using the following headings, complete the chart below, comparing bars 3–13 with bars 14–18. (8 marks)

Elements	Bars 3–13	Bars 14–18
Harmony		
Rhythm		
Melody		
Bass line		

Question 8 (continued)

(d) (i) Name the album from which this song is taken. (1 mark)

(ii) Give the term that describes this type of album and outline the idea behind the album. (2 marks)

Type: _____

Description: _____

(iii) Name another band that also produced this type of album. (1 mark)

Part B(ii): Non-compulsory area of study**12% (16 Marks)**

This part contains **one (1)** 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**(16 marks)**

- (a) Select **two** of the following musical features: melody, rhythm, harmony, texture, tonality, instrumentation and form/structure. Compare and contrast these musical features in **two** of your designated works. (8 marks)

See next page

(b) *Artists represent their world as they see it; their work becomes a reflection of their time ...*

Consider the statement above. Refer to **one** of your designated works and discuss the influence that social and political issues had on musical developments and composers at the time. (8 marks)

Section Three: Theory and composition**30% (54 Marks)**

This section has **three (3)** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for the use of planning/continuing your answer to a question have been 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**(17 marks)**

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

For copyright reasons this score is not available on the Authority website.
Source of score: Berry, C. (1957). *Rock and roll music*. Studio City, CA: Arc Music Corporation. Retrieved June, 2017, from <http://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0090328>

- (a) (i) State the form of this piece. (1 mark)

- (ii) Give bar numbers for each section of this piece. (2 marks)

- (b) Name the chord progression that the first section of this piece is based on. (1 mark)

(c) (i) State the term given to the bass part used in the first section of this piece. (1 mark)

(ii) State **two** functions of this part. (2 marks)

One: _____

Two: _____

(d) Using chord names, identify the chords as they occur in the following bars, and inversions where necessary: (3 marks)

Bar 8 beat 1: _____

Bar 9 beat 1: _____

Bar 25 beat 1: _____

(e) Name the boxed intervals as they occur in the following bars: (3 marks)

Bar 13 right-hand piano: _____

Bar 17 right-hand piano: _____

Bar 24 left-hand piano: _____

(f) Find an example of a sequence in the melody and state the bar number/s. (1 mark)

(g) Provide definitions for the following. (3 marks)

N.C. (bar 4): _____

sfz (bar 28): _____



(bar 19): _____

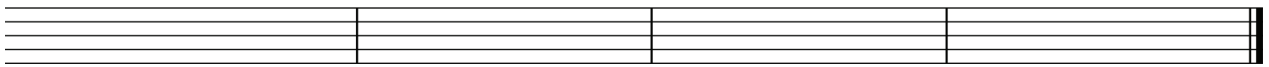
Question 11: Theory

(13 marks)

- (a) Identify the scale or mode on which the following melody is based. (1 mark)



- (b) Transpose the melody from part (a) so that it will sound at the same pitch as the original excerpt when played by a tenor saxophone. (5 marks)



- (c) Write the following chords: (4 marks)

Cm⁷/E^b A^{major}7 D⁹ B⁺

- (d) Using chord names, identify the following: (3 marks)

Question 12: Melody writing and arrangement**(24 marks)**

This question consists of **two** parts, melody writing and arrangement.

- (a) Using the given chord progression, compose an **eight** bar melody to be played by the flute.

Your melody must demonstrate:

- (i) appropriate range and suitability for the instrument (2 marks)
- (ii) an effective melodic contour and climax (4 marks)
- (iii) a clear relationship to the given chord structure (2 marks)
- (iv) appropriate expressive devices, including tempo, dynamics and phrasing. (2 marks)

- (b) Using your **eight** bar melody and the given chord progression, complete an arrangement for lead guitar, rhythm guitar, bass guitar and drum kit.

Your arrangement must demonstrate:

- (i) appropriate range and suitability for each instrument (3 marks)
- (ii) a supporting melodic line for the lead guitar that complements the flute melody (3 marks)
- (iii) a stylistically appropriate rhythm guitar part (1 mark)
- (iv) an effective walking bass line (2 marks)
- (v) an accurately notated drum kit part, including **two** appropriate drum fills (3 marks)
- (vi) neat and accurate score presentation. (2 marks)

Flute

Lead guitar

Rhythm guitar

Bass guitar

Drum kit

B \flat G⁷ Cm⁷ Fm⁷ Dm⁷ G⁷ Cm⁷ Fm⁷

Flute

Lead guitar

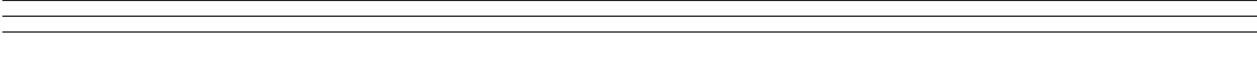
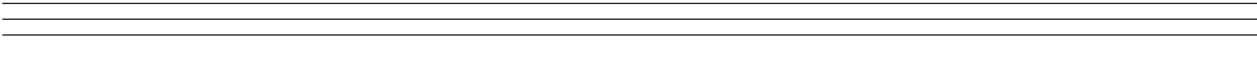
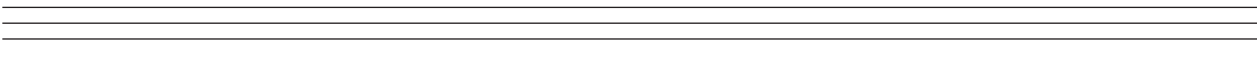
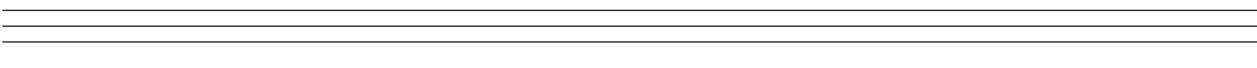
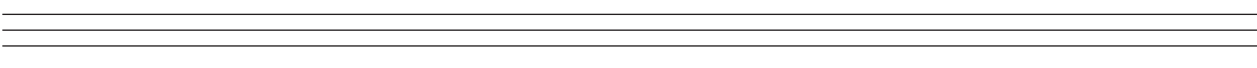
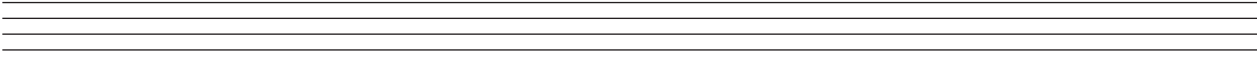
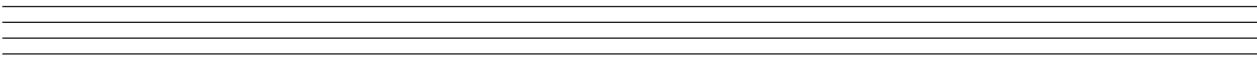
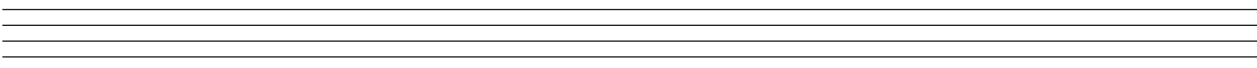
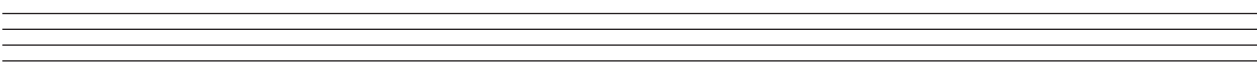
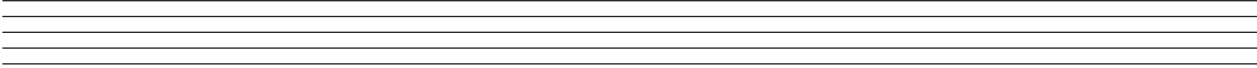
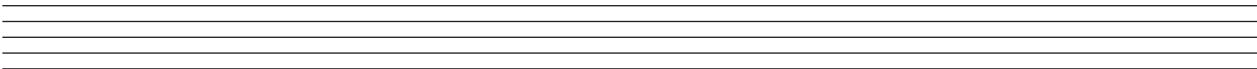
Rhythm guitar

Bass guitar

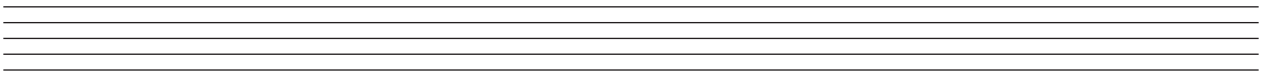
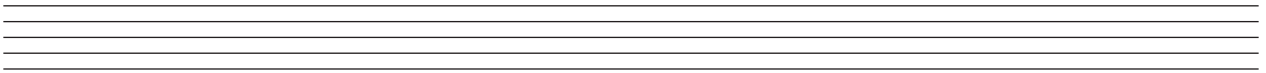
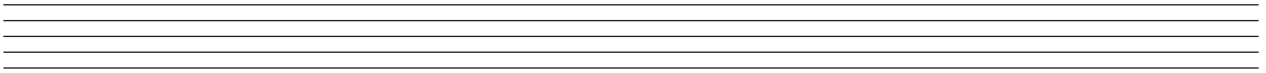
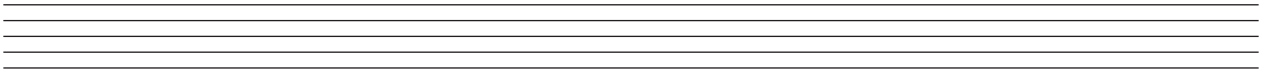
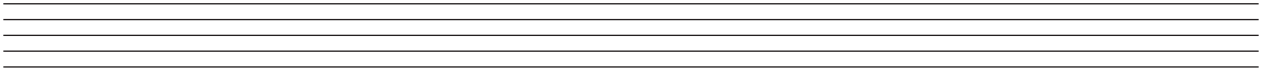
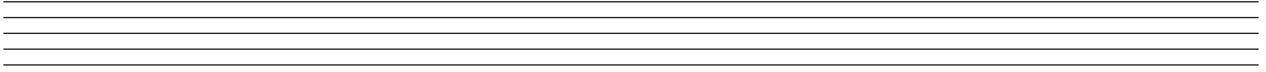
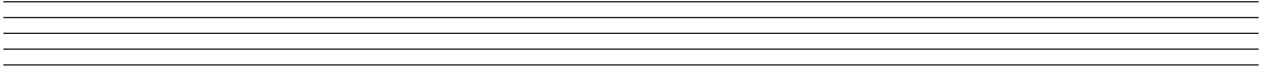
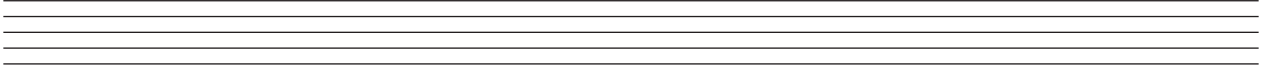
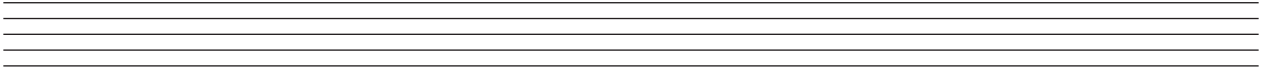
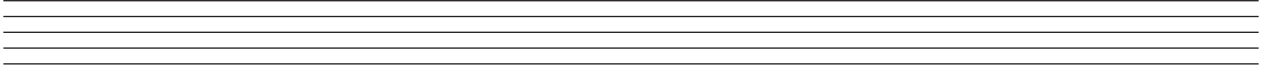
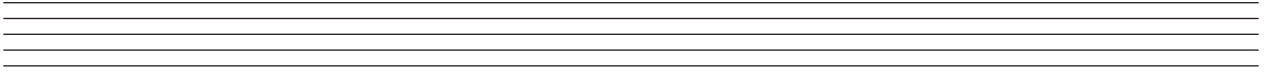
Drum kit

F⁷ B \flat ⁷ E \flat maj⁷ Cm⁷ F⁷ B \flat maj⁷

Working manuscript – will not be marked



Working manuscript – will not be marked



ACKNOWLEDGEMENTS

Question 9(b)

Quote adapted from: Fleming, W. (1995). *Arts & ideas* (9th ed.). Fort Worth, TX: Harcourt Brace College Publishers.

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