



ATAR course examination, 2019

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

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	57	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		14	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	45	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 2019*. 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% (57 Marks)**

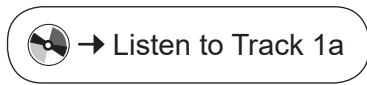
This section has **six** questions. Answer **all** questions. Write your answers in the spaces provided.

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**(6 marks)**

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

(2 marks)

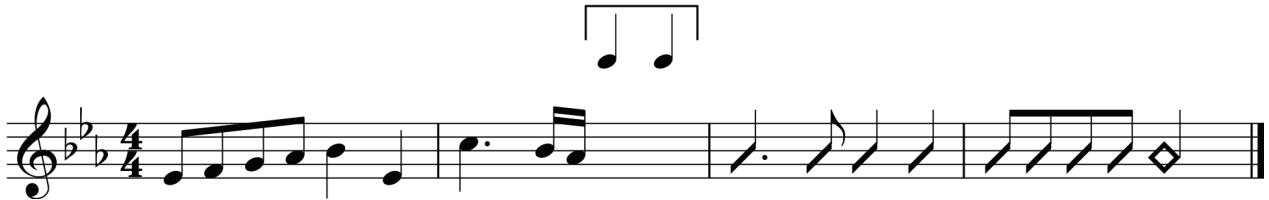
The musical staff is in 6/8 time and contains the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Interval (i) is between the 3rd note (B4) and the 4th note (C5). Interval (ii) is between the 5th note (D5) and the 6th note (E5).

(i) _____

(ii) _____

Question 1 (continued)

- (b) (i) Complete the melody below by writing the **two** missing notes on the staff, as indicated by the bracket. (2 marks)



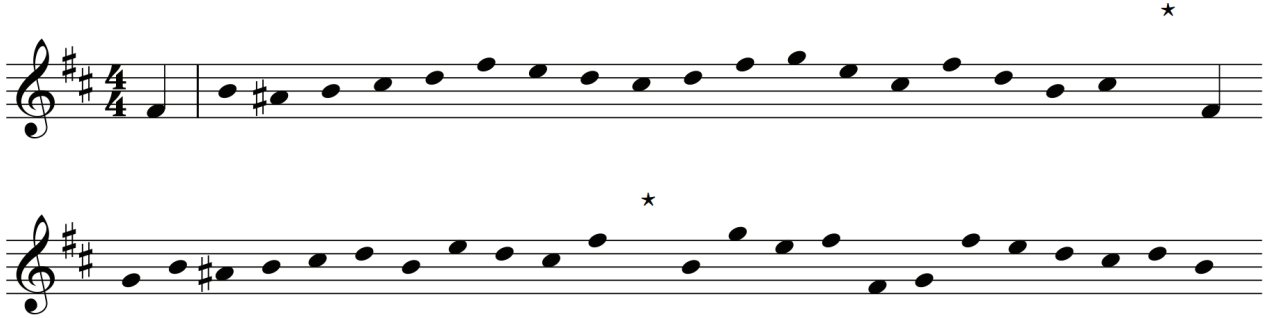
- (ii) Name the interval created by these two notes. (1 mark)

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

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 excerpt may require notehead(s) to be changed to reflect a minim value. The correct rhythm for the first note of each phrase is provided.



* Denotes a rest

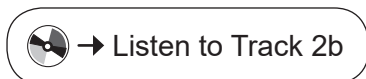


Prior to the commencement of the excerpt for the first time, three crotchets will be played on the woodblock.

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, three crotchets will be played on the woodblock.

The complete excerpt will be played once.

See next page

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.



Prior to the commencement of the melody, four crotchet beats will be heard.



Question 4: Harmonic/chord progression

(8 marks)

Identify the **eight** chords indicated by (a) to (h) below, using Roman numerals or chord names in C major.

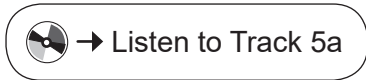
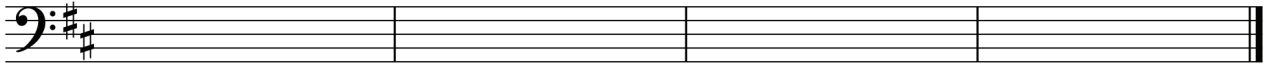
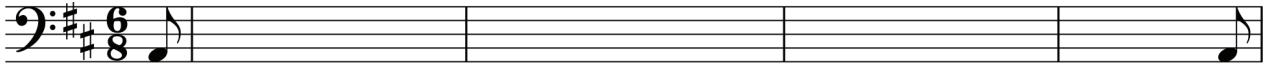


The first chord of this excerpt is preceded by the tonic chord, followed by 4 crotchet beats on the woodblock.



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.



Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, and five quaver pulses will be 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

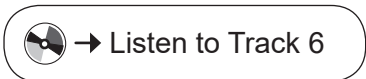


Prior to the commencement of the excerpt, the tonic chord will be played on the piano, and five quaver pulses will be played on the woodblock.

The complete excerpt will be played once.

Question 6: Aural analysis

(11 marks)



1 **A**

5 **B**

9 **A**

(a) Write the missing time signature at the beginning of the excerpt. (1 mark)

(b) Add stems and beams to the note heads in bars 1–4, to indicate the rhythmic grouping heard in the excerpt. (4 marks)

(c) State where the cymbal first enters. (1 mark)

Bar number: _____ First or second time: _____

(d) Provide **three** specific ways in which the composer has achieved contrast between the opening A section and the B section. (3 marks)

One: _____

Two: _____

Three: _____

(e) Identify **two** compositional devices heard in this excerpt. (2 marks)

One: _____

Two: _____

End of Section One

See next page

Section Two: Cultural and historical analysis**34% (44 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 3–12 of the Score booklet to answer this question.

- (a) (i) Name the **three** acoustic instruments that join the piano, bass and drums to carry the melodic interest from bars 56–61. (3 marks)

- (ii) What is the difference in instrumentation between the first and second time playing of the verse (bar 10)? (1 mark)

- (b) Name the compositional device evident from bars 30–32. (1 mark)

See next page

Question 7 (continued)




(c) Name the chords that appear in the score at: (3 marks)

Bar 10, beat 1: _____

Bar 34, beat 1: _____

Bar 36, beat 1: _____

(d) Provide the meaning of the following score markings located in this excerpt. (3 marks)

Score location	Score marking	Meaning
Bar 1		
Bar 26		
Bar 41	to 	

- (e) Complete the table below by providing one difference between the feature of the piece provided and the listed designated work. (4 marks)

Musical element/feature	Feature of designated work	Designated work	Difference in piece provided
Key	G minor	<i>Applause</i> Lady Gaga	
Harmony	Repeated 3-chord pattern employed throughout	<i>Applause</i> Lady Gaga	
Form/Structure	Extended length composition with numerous sections	<i>A Day in the Life</i> The Beatles	
Instrumentation	Use of electronic instruments	<i>Hungry Like the Wolf</i> Duran Duran	

Part B: Short response

23% (29 Marks)

Part B(i): Compulsory area of study

11% (14 Marks)

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

Question 8

(14 marks)

Refer to page 13 of the Score booklet to answer this question.

- (a) Name the influential producer Michael Jackson worked with for over a decade. (1 mark)

- (b) Name the record label *The Jackson 5* signed with first after forming in 1964. (1 mark)

- (c) In addition to *Billie Jean*, name **one** other work from the *Thriller* album, and provide the subject matter/storyline of **both** compositions, which support some analysis of Michael Jackson’s material as being controversial for the time of the album’s release. (3 marks)

Work	Subject matter/storyline
<i>Billie Jean</i>	

- (d) Make **two** distinct points regarding the significant influence of the *Thriller* album on subsequent music and musicians. (2 marks)

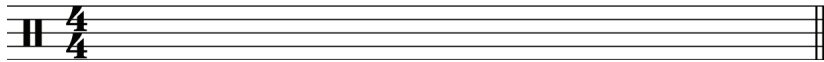
- (e) Provide **three** specific examples of the incorporation of music technology into *Billie Jean*. (3 marks)

One: _____

Two: _____

Three: _____

- (f) Write out the 1-bar drum riff evident in the opening of *Billie Jean*, prior to the entry of the bass. (1 mark)



- (g) (i) Provide **two** specific descriptions of the bass line in the verses of *Billie Jean*. (2 marks)

- (ii) Describe how the bass line changes for the pre-chorus. (1 mark)

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

12% (15 Marks)

This part contains **one** 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

(15 marks)

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

(7 marks)

- (b) 'Advances in technology can be empowering, progressive and enriching. History has shown this across civilisations and societies'.

Consider the statement above. Referring to **one** of your designated works and considering the time and place in which the work was written, discuss specific ways the composer embraced and incorporated technological advancements. (8 marks)

End of Section Two

See next page

Section Three: Theory and composition

30% (45 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.

Question 10: Visual score analysis

(13 marks)

Refer to pages 14–15 of the Score booklet to answer this question.

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

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

Bar 20, full bar: _____

Bar 24, beats 3 and 4: _____

Bar 29, beat 1: _____

- (c) Identify the time signatures as they occur in the following bars. (3 marks)

Bar	Time signature
5	
6	
8	


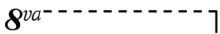
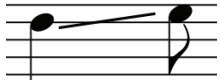
- (d) Make **three** distinct observations on the composer's use of tempo from bars 1–20. (3 marks)

One: _____

Two: _____

Three: _____

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

Symbol/term	Meaning
 (bar 13)	
 (bar 15)	
 (bar 23)	

Question 11: Theory

(12 marks)

- (a) (i) These two bars of melody are written for a clarinet in B \flat . Identify the scale or mode on which they are based. (1 mark)



Scale/mode: _____

- (ii) Write out Bar 1 of the score excerpt from part (a), that is written for a clarinet in B \flat , so that it could be played by an alto saxophone in E \flat . Include the appropriate clef and key signature in your response. (3 marks)

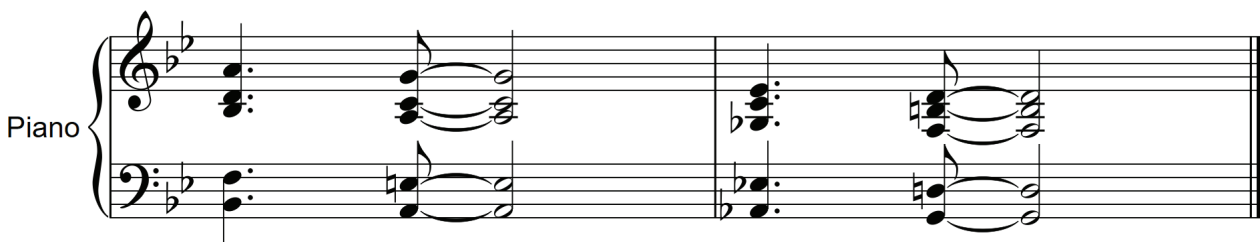


- (b) Notate the following chords on the staff below, using semibreves. (4 marks)

B \flat dim Dmin 7 Dmaj 7 F7(\flat 9)



- (c) Identify the following chords in the spaces provided, using chord names. (4 marks)



(i) (ii) (iii) (iv)

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See next page

Question 12: Melody writing and arrangement**(20 marks)**

This question consists of three parts, to be completed directly on the score on page 21.

- (a) Continue the given motif to complete an 8-bar melody for lead guitar.

Your melody should demonstrate:

- accuracy to the provided chord progression (3 marks)
- effective melodic contour (3 marks)
- stylistic and motivic continuity. (2 marks)

- (b) Write accompanying electric bass and drum parts, to accompany your lead guitar melody. The drum part must use conventional drum kit notation, and contain at least one drum fill.

Your arrangement should demonstrate:

- accurate realisation of the chord progression in bass part (3 marks)
- an accurately-notated drum kit part, including one appropriate drum fill (3 marks)
- appropriate range and suitability of the instrumental parts (2 marks)
- accurate and consistent application of style throughout. (2 marks)

- (c) Your complete score should demonstrate accurate and neat presentation, including alignment of parts. (2 marks)

♩ = 110

Electric Guitar

Electric Bass

Drum Set

3

E. Gtr.

E. Bass

Dr.

5

E. Gtr.

E. Bass

Dr.

7

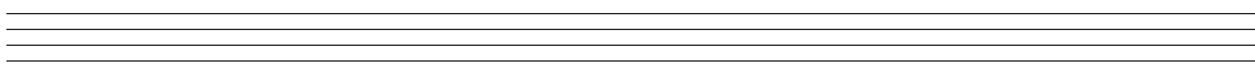
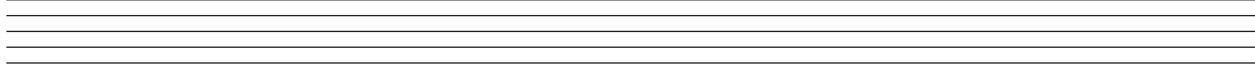
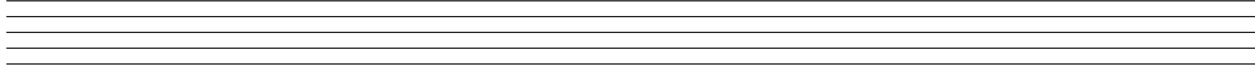
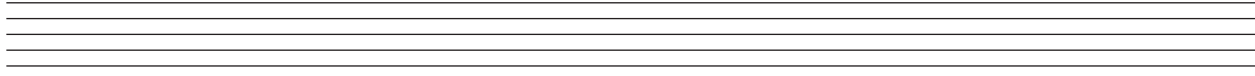
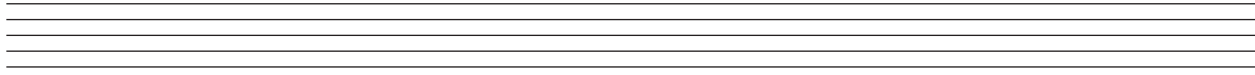
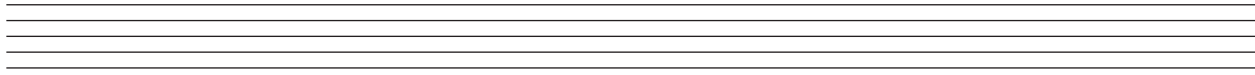
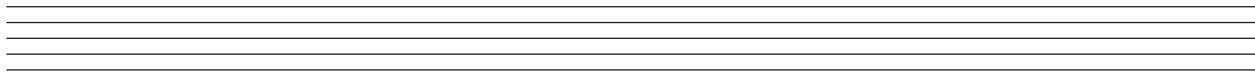
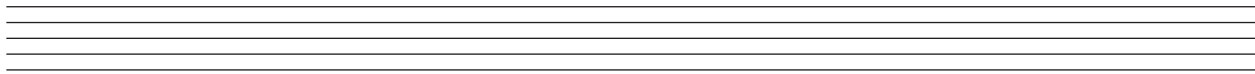
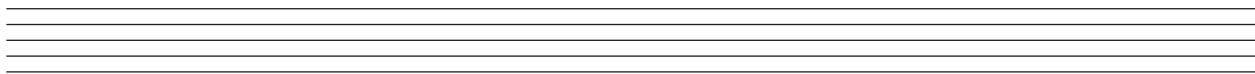
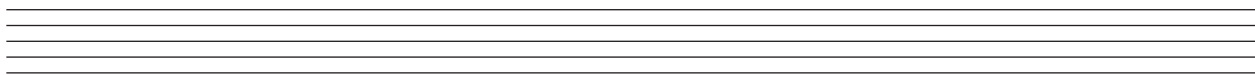
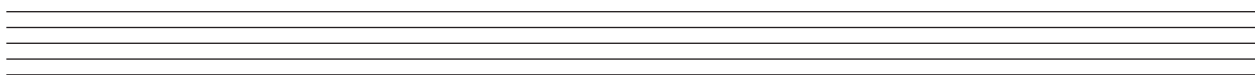
E. Gtr.

E. Bass

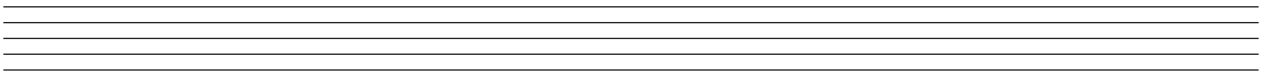
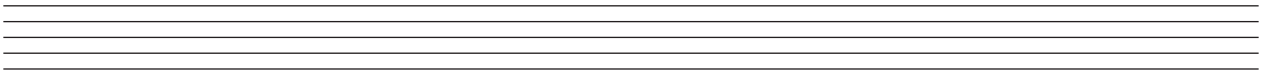
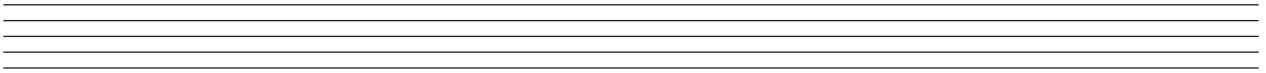
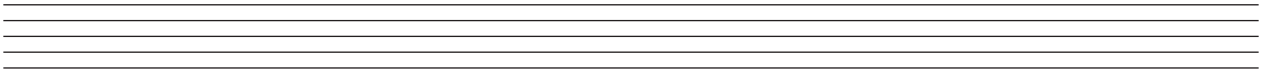
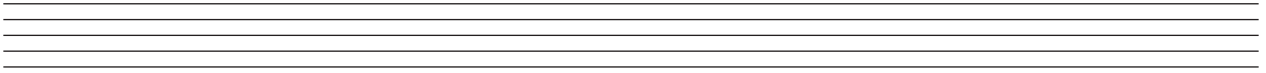
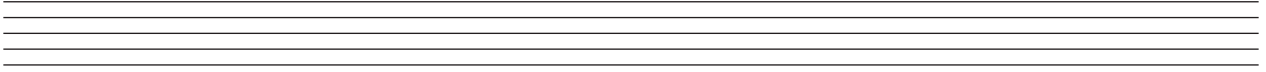
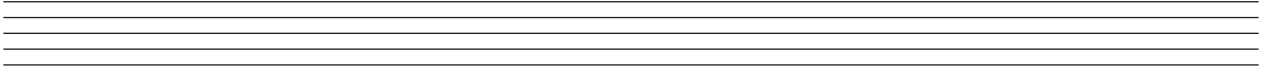
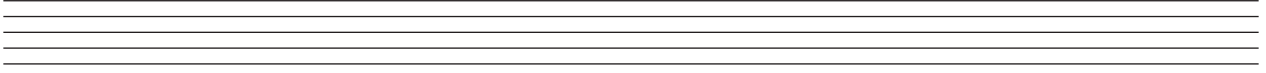
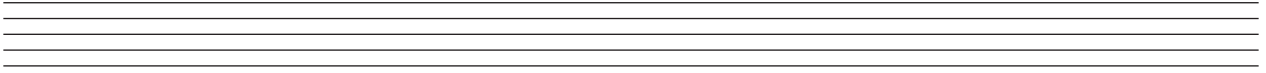
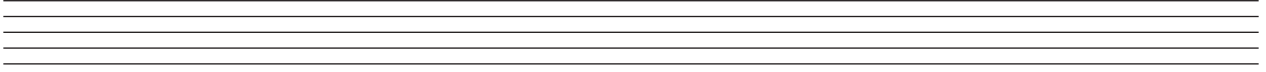
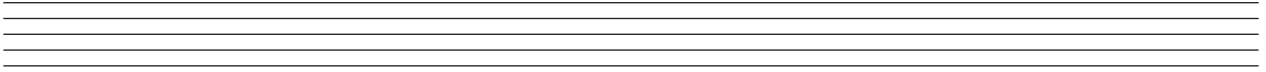
Dr.

End of questions

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