



ATAR course examination, 2023

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	7	7	50	57	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	11	11
Part B: Short response					
(i) Compulsory area of study	1	1		19	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	35	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 2023: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
- 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 **seven** 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**(2 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Miranda, L. (c. 2008–2015). We Know [Recorded by the Original Broadway cast of Hamilton]. On *Hamilton (Original Broadway Cast Recording)* [Album]. Hamilton Uptown, LLC. (2015). Retrieved June, 2023, from <https://open.spotify.com/track/1DLfR4MOFLYbV6v3xrmWa8> [Digital timing reference 00:11–00:34]

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.



Instrumental part	Prominent recurring interval
Bass	
Synthesiser	

See next page

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.

	Tonality at the beginning of the track	The modulation evident at the end of the track
	<p>major</p> <p>minor</p>	<p>to the relative major</p> <p>to the relative minor</p> <p>to the dominant</p> <p>to the sub-dominant</p> <p>no modulation</p>
	<p>major</p> <p>minor</p>	<p>to the relative major</p> <p>to the relative minor</p> <p>to the dominant</p> <p>to the sub-dominant</p> <p>no modulation</p>

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Philadelphia Brass Ensemble. (1967). O Come, O Come, Emanuel. On *A Festival of Carols in Brass* [Album]. Columbia Masterworks. Retrieved May, 2023, from <https://open.spotify.com/track/7yDtA43RJOWhIPOsjKPMwO> [Digital timing reference 00:00–00:29]

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Parker, C. (1945). Now's the Time [Recorded by The Charlie Parker Quartet]. On *Now's the Time: The Genius of Charlie Parker #3* [Album]. UMG Recordings. (1952). Retrieved June, 2023, from <https://open.spotify.com/track/0cvA7oe0YMEOI5L017P9lq> [Digital timing reference 00:00–00:50]

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.



Prior to the commencement of the excerpt for the first time, six 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



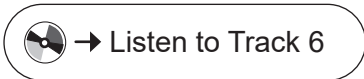
Prior to the commencement of the excerpt, six quaver pulses will be played on the woodblock.

The complete excerpt will be played once.

See next page

Question 4: Discrepancies

(7 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Gordy, B., Perren, F., Mizell, A., & Richards, D. (1969). I Want you Back [Recorded by The Jackson Five]. *On The Very Best of the Jacksons* [Album]. Sony Music Entertainment. (2004). Retrieved May, 2023, from <https://open.spotify.com/track/5uvGs33ytX4A66S7eJZSPg> [Digital timing reference 00:10–00:20]

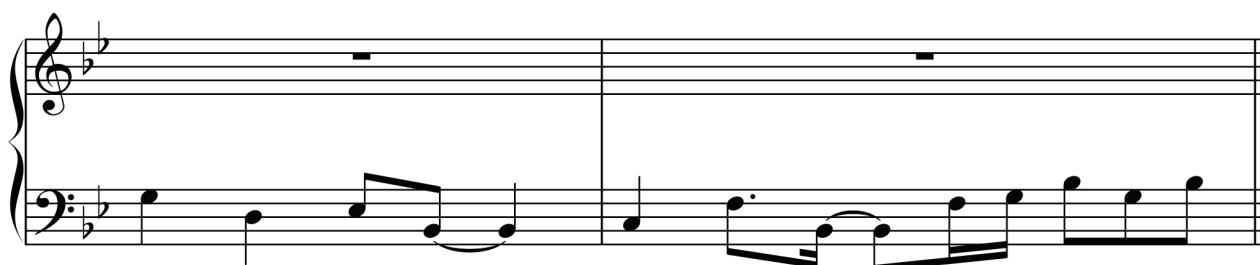
Listen to the excerpt and consider the corresponding piano reduction below.

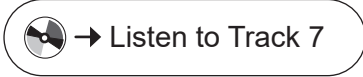
There are **seven** errors in the score provided, as follows:

- 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.



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

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Pasek, B., & Paul, J. (2017). Never Enough (Reprise) [Recorded by Loren Allred]. On *The Greatest Showman (Original Motion Picture Soundtrack)* [Album]. Atlantic Recording Corporation. Retrieved June, 2023, from <https://open.spotify.com/track/0GI5s8lhMmQE5YQwM8Qx1J> [Digital timing reference 01:46–02:18]

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.

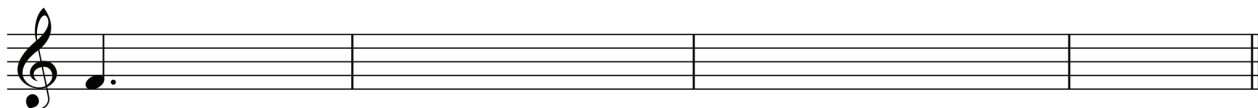
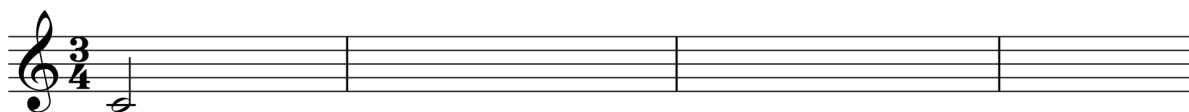
For copyright reasons this score is not available on the Authority website.
Source of score: Pasek, B., & Paul, J. (2017). *Never Enough* (Reprise).

See next page

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.

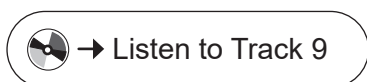


Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, followed by three crotchet beats on the woodblock.

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

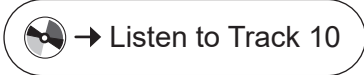


Prior to the commencement of the excerpt, the tonic chord will be played on the piano, followed by three crotchet beats on the woodblock.

The complete excerpt will be played once.

Question 7: Aural analysis

(12 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Rodgers, R., & Hart, L. M. (1935). Little Girl Blue [Recorded by Thad Jones]. On *Detroit – New York Junction* (Remastered) [Album]. Capital Records. (2007). Retrieved June, 2023, from <https://open.spotify.com/track/2RvZddHpCeAX9ACV2ascCB> [Digital timing reference 00:00–00:37]

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

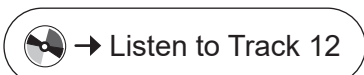
Three instruments playing	
Tempo performance term	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Larson, J. L. (circa 1990–1992). Will I [Recorded by the Cast of the Motion Picture Soundtrack *Rent*]. On *Rent (Original Motion Picture Soundtrack)* [Album]. Warner Bros. Records. (2005). Retrieved June, 2023, from <https://open.spotify.com/track/0OuPMjmicFfmmB3SFFqdgQ> [Digital timing reference 01:45–02:25]

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

Texture	
Tonality	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Kitt, T., & Yorkey, B. (2008). Superboy and the Invisible Girl [Recorded by Jennifer Damiano, Aaron Tveit & Alice Ripley]. On *Next to Normal (Original Broadway cast Recording)* [Album]. Ghostlight Records. (2009). Retrieved July, 2023, from <https://open.spotify.com/track/5EtdXtBNgevHrD8fqDEbDi> [Digital timing reference 00:00–00:31]

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

Time signatures	
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See next page

Question 7 (continued)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Smetana, B. (1874–1879). The Moldau (Vlatava), No. 2 [Performed by RCA Victor Symphony Orchestra]. On *Leopold Stokowski: The Stereo Collection 1954–1975* [Album]. Sony Music Entertainment. (1997). Retrieved July, 2023, from <https://open.spotify.com/track/6UbjJgc9gHcEhnfrKszGxX> [Digital timing reference 00:00–00:40]

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

Instrument families	
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For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Sting. (1993). Saint Augustine in Hell. On *Ten Summoner's Tales* [Album]. A&M Records. Retrieved July, 2023, from <https://open.spotify.com/track/4KejRvDIbtq42GaQ0JWqfX> [Digital timing reference 00:00–00:47]

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

Time signature	
Compositional device	

End of Section One

See next page

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See next page

Section Two: Cultural and historical analysis

34% (45 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% (11 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 8

(11 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Dimebag Darrell, Vinnie Paul, Phil Anselmo, & Rex Brown. (1991). *Walk* – 2012 Remaster [Recorded by Pantera]. On *Vulgar Display of Power* (20th anniversary edition) [Album]. Rhino Entertainment. (2012). Retrieved July, 2023, from <https://open.spotify.com/track/4VMAMxsxncyRhZGsT1IQep> [Digital timing reference 02:39–04:32]

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

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Abbott, V. P., Abbott, D. L., Brown, R. R., & Anselmo, P. H. (1993). *Walk*. Warner Bros. Publications, pp. 112–114. (Original work composed 1991)

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

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

One: _____

Two: _____

See next page

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



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

- (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)

Alternative name: _____

Explanation of tonality: _____

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

Bar number	Score indication	Name of score indication	Definition
12	Full 		The string is pushed out of its normal alignment, producing a pitch fluctuation
13	H	hammer-on	
13			Slight pitch distortion above and below the normal note
18	<i>sl.</i>	slide	

Part B: Short response

23% (34 Marks)

Part B(i): Compulsory area of study

11% (19 Marks)

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

Question 9

(19 marks)

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

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt adapted from: Waters, R. (1973). Money (pp. 1–2). Retrieved July, 2023, from <https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0044726>

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

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

One: _____

Two: _____

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

One: _____

Two: _____

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

- (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)

Difference in timbre: _____

How this is achieved: _____

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

See next page

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

Tonality: _____

Chord progression: _____

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

Bar number	Missing time signature
14	
15	
17	

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

Musique concrète/sampling: _____

Tape loop: _____

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

One: _____

Two: _____

Three: _____

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 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)

Section Three: Theory and composition

30% (35 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 11: Visual score analysis

(10 marks)

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

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt adapted from: Tamaki, K. (2011). 月半灣(Half Moon Bay). In *1/2 Century Tour: Jacky Cheung Century Best Loved Classics* (pp. 99–100). New Century Workshop.

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

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

Bar 6	
Bar 7	
Bar 8	

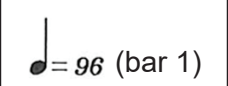
- (c) Identify the intervals formed by the boxed notes in the following score locations. (2 marks)

Bar 20 – bass clef line	
Bar 27 – melody line	

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

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

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

Question 12: Theory

(11 marks)

Consider the following musical excerpt.

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

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

- (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)

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

Am7/C

Emaj7

B7

Bb9

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See next page

Question 13: Composition**(14 marks)**

Consider the following four-bar melody and answer the questions on the partly completed score provided. Complete your composition directly onto the score on the following page.

- (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)
- (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)

Lead Guitar

Rhythm Guitar

4-string Bass Guitar

Drum Kit

F B \flat C

L. Gtr.

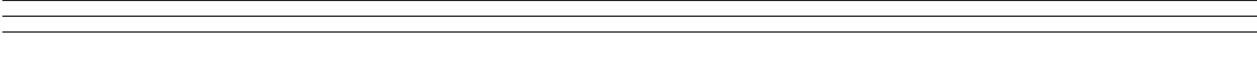
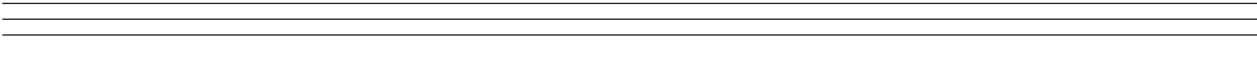
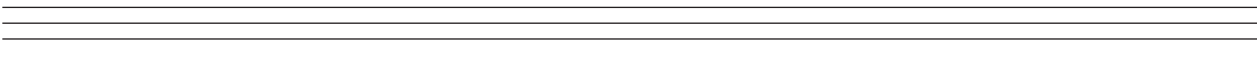
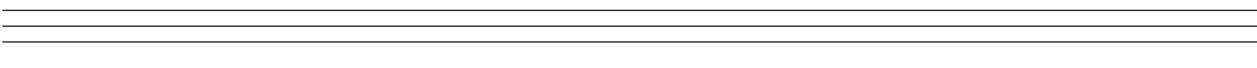
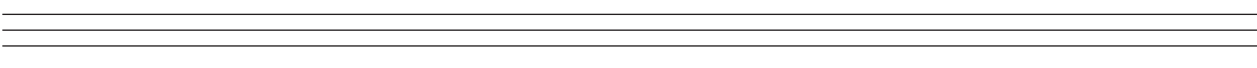
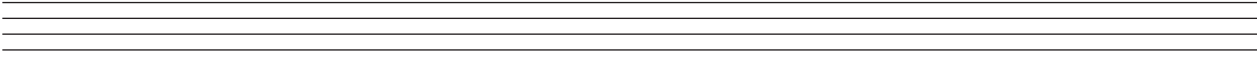
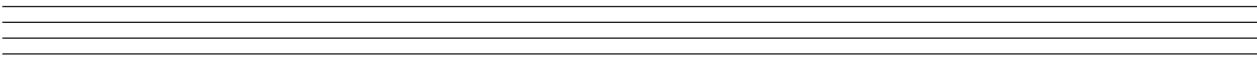
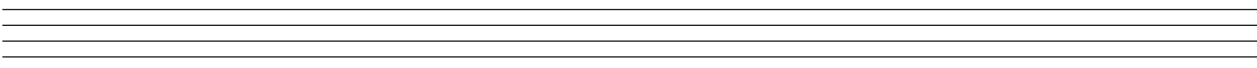
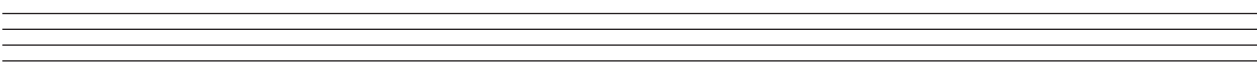
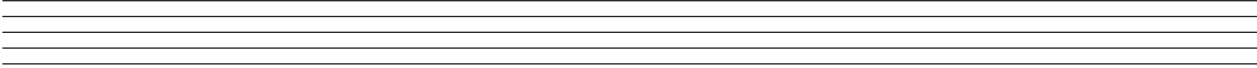
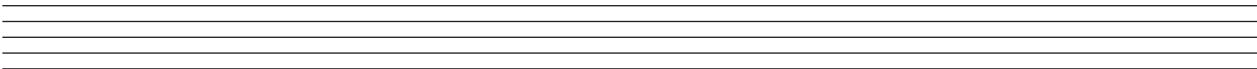
R. Gtr.

Bass

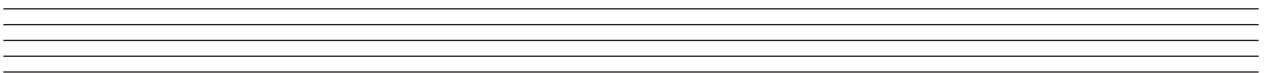
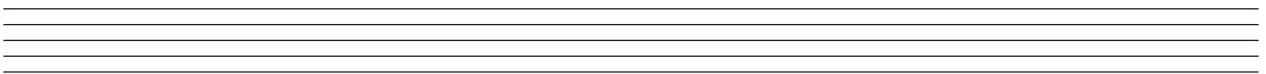
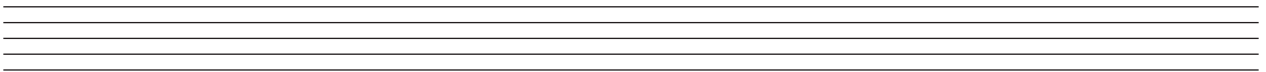
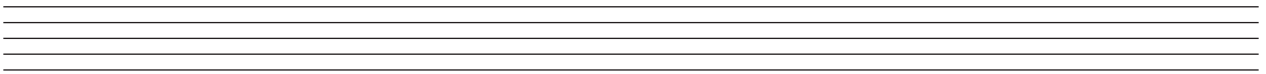
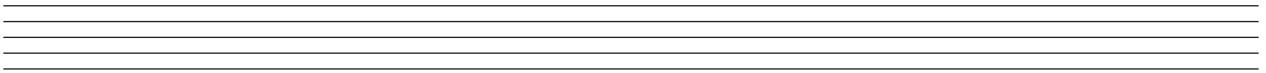
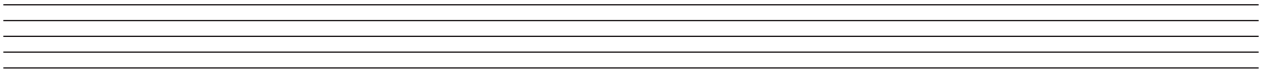
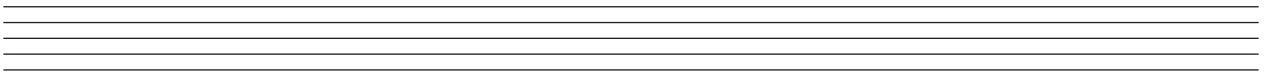
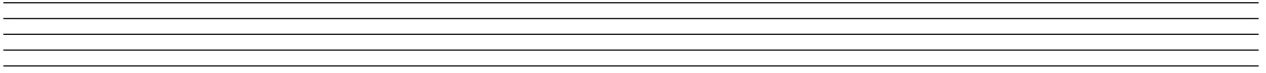
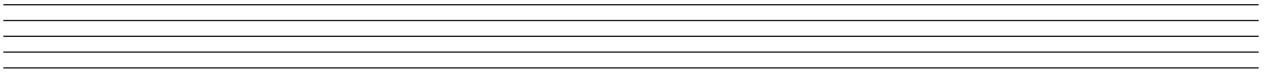
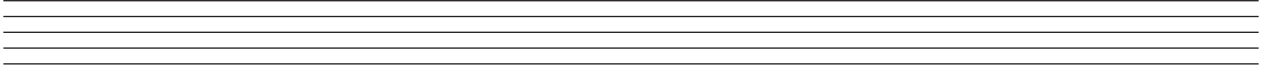
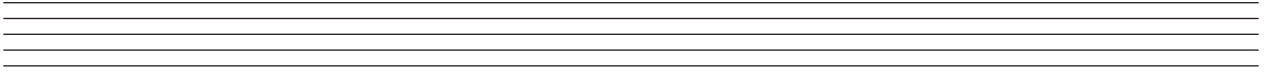
Dr.

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