



CONTEMPORARY MUSIC

ATAR course examination 2016

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.

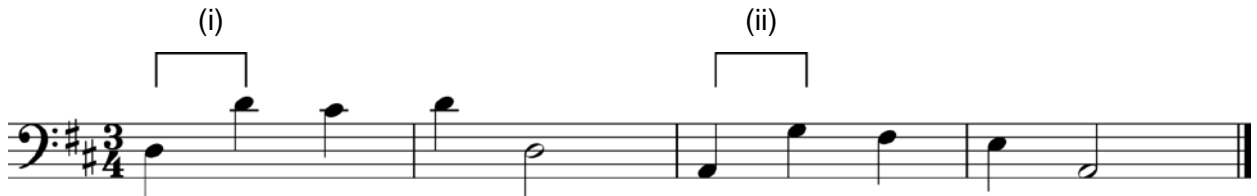
Section One: Aural and analysis

36% (57 Marks)

Question 1: Interval recognition

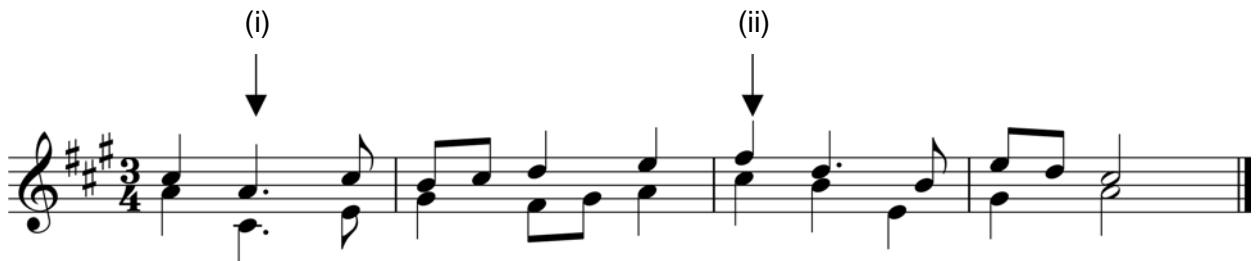
(4 marks)

- (a) Identify the melodic intervals played by the solo brass instrument indicated by (i) and (ii) in the excerpt below. The rhythm is given. (2 marks)



Description	Marks
(i) octave or perfect octave	1
(ii) minor 7 th	1
Total	2

- (b) Identify the interval between the **two** notes indicated by (i) and (ii) in the excerpt below. Place a tick (✓) next to the correct response in each table that follows. The rhythm is given. (2 marks)



Description	Marks
(i) minor 6 th	1
(ii) Perfect 4 th	1
Total	2

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.

Description	Marks
Rhythm	
35 notes and 2 rests correct (37 values in all or 38 values if the alternative answer is provided)	8
35–36 values correct or 36–37	7
32–34 values correct or 33–35	6
29–31 values correct or 30–32	5
25–28 values correct or 26–29	4
20–24 values correct or 21–25	3
11–19 values correct or 12–20	2
5–10 values correct or 6–11	1
Sub-total	8
Bar lines	
all bar lines correct, including final/double bar line	2
1–2 incorrect bar lines	1
Sub-total	2
Rhythmic grouping	
all rhythmic grouping correct	2
1–2 errors in rhythmic grouping	1
Sub-total	2
Overall total	12

Question 3: Discrepancies

(8 marks)

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

Description	Marks
1 mark for each correct discrepancy (4 pitch, 2 rhythmic groups)	1–6
Sub-total	6
all circling of errors correct	2
2–3 correctly circled errors	1
Sub-total	2
Overall total	8

Question 4: Harmonic/chord progressions

(8 marks)

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

The musical notation shows four staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The notes are slurred across four measures. Chords are indicated by Roman numerals below the staves: (a) i, (b) iv, (c) V⁷, (d) i, (e) iv, (f) i, (g) V⁷, (h) i, and (bII⁷).

Description	Marks
(a) i / Am / Ami	1
(b) iv / Dm / Dmi	1
(c) V ⁷ / E ⁷	1
(d) i / Am / Ami	1
(e) iv / Dm / Dmi	1
(f) i or ib / Am or Am/c	1
(g) V ⁷ / E ⁷	1
(h) i / Am / Ami	1
Total	8

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.



Description	Marks
Pitch	
47 correct notes	12
43–46 correct pitches	11
39–42 correct pitches	10
35–38 correct pitches	9
32–34 correct pitches	8
29–31 correct pitches	7
24–28 correct pitches	6
19–23 correct pitches	5
15–18 correct pitches	4
12–14 correct pitches	3
9–11 correct pitches	2
4–8 correct pitches	1
Sub-total	12
Rhythm	
all rhythms and rests correct	3
1–2 errors	2
3–6 errors	1
Sub-total	3
Rhythmic grouping	
all rhythmic grouping correct	1
Sub-total	1
Overall total	16

Question 6: Aural analysis

(9 marks)

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

Description	Marks
piano	1
vibraphone	1
double bass	1
drum kit	1
Total	4

- (b) (i) Give the overall tonality of the excerpt. (1 mark)

Description	Marks
minor	1
Total	1

- (ii) Circle the modulation that occurs at bar 4. (1 mark)

Description	Marks
subdominant	1
Total	1

- (c) Identify the texture of the excerpt. (1 mark)

Description	Marks
polyphonic or multi-voice	1
Total	1

- (d) Identify **two** compositional devices present in the excerpt. (2 marks)

Description	Marks
Any two of :	
<ul style="list-style-type: none"> • sequence • imitation or call and response • pedal (also accept ostinato)	1-2
Total	2

Section Two: Cultural and historical analysis

34% (56 Marks)

Part A: Analysis

11% (20 Marks)

Question 7

(20 marks)

- (a) This song, like many Pop songs, communicates a strong message.

Outline the message of the song. Quote a line from the lyrics that supports your view.

(2 marks)

Description	Marks
Any one of:	
<ul style="list-style-type: none"> promotes self-expression and/or feminist power/liberal feminism focuses on women’s ability to show and maintain equality through their own actions and choices promotes sexual freedom for women. 	1
Provides a relevant quote from the lyrics e.g.	
<div style="border: 1px dashed gray; padding: 5px; margin: 5px 0;"> For copyright reasons this text cannot be reproduced in the online version of this document, but may be viewed at http://www.azlyrics.com/lyrics/madonna/expressyourself.html </div>	1
Total	2
Accept other relevant answers.	

- (b) Name **three** instruments evident in the introduction to the song in this recording. (3 marks)

Description	Marks
cowbell	1
bongos	1
tambourine	1
Total	3

- (c) Describe **two** changes in recording techniques that occurred between 1960 and 1989 and are evident in the excerpt. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> multi-sound tracking: allowed the sound engineer to record and adjust levels and tone of each individual track and adding effects. Prior to this all instruments and voices recorded as an ensemble digital sound recording: similar to the above using computer software surround sound: a technique for enriching the sound production quality of an audio source with additional audio channels from speakers that surround the listener providing sound from a 360-degree radius graphic equaliser: used in recording studios to correct the response of microphones, instruments pick-ups, to eliminate unwanted sounds or to make instruments/voices more prominent and/or enhance the instrument’s tone. 	1–2
Total	2
Accept other relevant answers.	

(d) State **two** ways in which video clips influenced Pop music during the 1980s. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> rather than focusing purely on the music they incorporated an emphasis on production, creating works of art/narratives/theatrical pieces which depicted subjects more convincingly provided artists like Madonna the opportunity to combine her talents given that she was not only a singer but also a dancer, model and actor facilitated greater exposure of Pop music through the media which increased popularity: mass media approach. 	1–2
Total	2
Accept other relevant answers.	

(e) Compare this song to the designated set work *Applause* under the headings below. (4 marks)

Element	This song	<i>Applause</i>	Marks
Form	Any one of:	Any one of:	1–2
	<ul style="list-style-type: none"> Intro–chorus–verse–chorus–verse–chorus (the form of the excerpt given) simple song (verse–chorus form) 	<ul style="list-style-type: none"> Intro–verse–solo/s(breakdown)–chorus–bridge–solo/s(breakdown)–chorus (verse–chorus form) 	
Harmony	Any one of:	Any one of:	1–2
	<ul style="list-style-type: none"> predominantly G major, chord progression G–F/G–C–G use of simple repetitive chord progression. 	<ul style="list-style-type: none"> predominantly G (natural) minor / G aeolian as there are no raised 7ths chord progression in B\flat vi–V–IV–, ii–V–vi use of simple repetitive chord progression. 	
Total			4

(f) Give **two** differences in instrumentation between this excerpt and *A Day in the Life* by the Beatles. (2 marks)

Description	Marks
<i>A Day in the Life</i> uses acoustic instruments/guitar/piano/drums; <i>Express Yourself</i> uses synthesised instruments	1
<i>A Day in the Life</i> has additional instruments and orchestra: alarm clock/counting/flute/oboe/clarinet/bassoon/French Horn/trumpet/trombone/tuba/timpani/harp/violin/viola/cello/double bass; <i>Express Yourself</i> has hand claps, drumbeats, chorus, percussion and synthesised sounds	1
Total	2

(g) Identify a compositional device evident in this excerpt and provide an example of where it occurs, using bar numbers. (2 marks)

Description	Marks
compositional device: bass riff or riff/ostinato	1
Any one of:	
bar numbers: 1–4, 5–8, 9–12, 13–16, 17–20, 21–24, 25–28, 29–32, 33–36, 37–40, 41–44	1
Total	2

Question 7 (continued)

- (h) Give the meaning of the symbol ⌋ . (1 mark)

Description	Marks
indicates the point to which the music returns at an earlier point in the score	1
Total	1

- (i) Describe **two** musical characteristics of this song that reflect Pop style. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • melody – simple/stepwise/medium range • rhythm – limited syncopation/‘pop’ drumbeat throughout • instrumentation – very little use of distortion/regular pop instruments. 	1–2
Total	2
Accept other relevant answers.	

Part B: Short response

23% (36 Marks)

Part B(i): Compulsory area of study

11% (20 marks)

Question 8

(20 marks)

- (a) Name **three** musical styles evident in this work and provide **one** musical characteristic of each. (6 marks)

Description	Marks
Any three of:	
• Pop: verse/chorus structure/consistent rhythm in accompaniment	1–2
• Dance: electronic instruments	1–2
• Rhythm 'n' Blues: strong backbeat/straight note values	1–2
• Funk: complex groove/strong bass line	1–2
Total	6
Accept other relevant answers.	

- (b) (i) Outline how the instrumentation of the introduction of this song is different from the score provided. (2 marks)

Description	Marks
starts with drums only,	1
adds bass line	1
Total	2

- (ii) State **one** other way in which the introduction differs from the score. (1 mark)

Description	Marks
length of intro is longer (14 bars rather than 4)	1
Total	1

- (iii) Give the bar number where Verse 2 of the song begins. (1 mark)

Description	Marks
17	1
Total	1

- (iv) Describe how the music changes at the beginning of Verse 3 in the recording of the song. (1 mark)

Description	Marks
new melody/counter-melody in synths	1
Total	1

Question 8 (continued)

- (c) Describe how the pre-chorus differs musically from the rest of the song. (1 mark)

Description	Marks
the bass ostinato stops/changes or it uses major chords/chord VI	1
Total	1
Accept other relevant answers.	

- (d) (i) Describe **two** ways in which overdubbing is used in the vocal track. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • voices in octaves/voices creating harmonies • to thicken the texture • to create vocal consistency. 	1–2
Total	2

- (ii) List **two** vocal effects used by the performer in this song. (2 marks)

Description	Marks
falsetto	1
hiccups	1
Total	2

- (e) Outline the contribution of Michael Jackson to the development of Pop style. (4 marks)

Description	Marks
Outlines several ways in which Michael Jackson contributed to the development of Pop style.	4
Makes some relevant comments about two or three ways in which Michael Jackson contributed to the development of Pop style.	3
Identifies two ways in which Michael Jackson contributed to the development of Pop style.	2
Identifies one way in which Michael Jackson contributed to the development of Pop style.	1
Total	4
Answers could include: <ul style="list-style-type: none"> • blending different musical styles e.g. Motown, Dance and Funk • MTV: first African-American artist to appear regularly • use of theatrical techniques e.g. costume such as single glove, hat, staging, narrative style • use of group choreography in film clips • iconic dance moves such as Moonwalk, Circle Slide, Spin. 	

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

12% (16 marks)

Question 9

(16 marks)

- (a) Describe in detail the contribution of **one** artist to the development of a style. Support your response with reference to **one** designated work. (8 marks)

Description	Marks
Contribution of one artist to the development of a style.	
Describes in detail the contribution of one artist to the development of a style.	5
Describes in some detail the contribution of one artist to the development of a style.	4
Provides some relevant points about the contribution of one artist to the development of a style.	3
Makes general comments about one artist in relation to the development of a style.	2
Makes superficial comments about one artist in relation to the development of a style.	1
Sub-total	5
Reference to one designated work.	
Makes specific, supporting reference to a designated work.	3
Makes some relevant reference to a designated work.	2
Makes superficial statements about a designated work.	1
Sub-total	3
Overall total	8

- (b) Discuss how changes made to instruments and performance techniques have influenced the development of a particular style. Support your response with reference to **one** designated work. (8 marks)

Description	Marks
How changes made to instruments and performance techniques have influenced the development of a particular style.	
Discusses how changes in instruments and performance techniques have influenced the development of a particular style.	5
Describes in some detail how changes in instruments and performance techniques have influenced the development of a particular style.	4
Provides some relevant points about how changes in instruments and performance techniques have influenced the development of a particular style.	3
Makes general comments about changes in instruments and/or performance techniques in relation to a particular style.	2
Makes superficial comments about changes in instruments and/or performance techniques in relation to a particular style.	1
Sub-total	5
Reference to one designated work.	
Makes specific, supporting reference to a designated work.	3
Makes some relevant reference to a designated work.	2
Makes superficial statements about a designated work.	1
Sub-total	3
Overall 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.	

Question 10: Visual score analysis

(18 marks)

- (a) Identify the key signature of this work. (1 mark)

Description	Marks
D major	1
Total	1

- (b) (i) Name the rhythmic device that is evident throughout the melodic line. (1 mark)

Description	Marks
syncopation	1
Total	1

- (ii) Name the compositional device used in bars 1–12. (1 mark)

Description	Marks
bass riff or riff/ostinato	1
Total	1

- (iii) On which scale is the bass line based in bars 1–2? (1 mark)

Description	Marks
Blues scale or D Blues scale	1
Total	1

- (iv) On which scale is the opening vocal melody based in bars 4–8? (1 mark)

Description	Marks
minor pentatonic or D minor pentatonic (accept natural minor/aeolian or D dorian)	1
Total	1

- (c) (i) Identify the form on which this song is based. (1 mark)

Description	Marks
12-bar blues	1
Total	1

- (ii) Give **two** ways in which the excerpt differs from the conventional use of this form. (2 marks)

Description	Marks
form has been extended to 24 bars/length of structure has been doubled	1
use of passing/additional chords	1
Total	2

- (d) Identify the boxed chords in bars 15, 23 and 24, using chord names. (4 marks)

Description	Marks
F ^{add9} / Fmajor ^{add9}	1
G/A or A ⁹ /A Dominant 9	1
C / C major	1
G / G major	1
Total	4

- (e) Give the enharmonic equivalent of the last note in bar 19. (1 mark)

Description	Marks
G#	1
Total	1

- (f) (i) Identify **two** different sequences in the melody of the excerpt. Provide bar number/s. (2 marks)

Description	Marks
bars 21–24	1
bar 27	1
Total	2

- (ii) Identify an example of a pedal note in the excerpt. Provide bar number/s. (1 mark)

Description	Marks
bar 27 or bar 28 or bars 27–28	1
Total	1

- (g) Identify the intervals indicated by brackets in the following bars. (2 marks)

Description	Marks
Bars 13–14: minor 2nd	1
Bar 30: minor 7 th	1
Total	2

Question 11: Theory

(8 marks)

(a) Identify the following chords, using chord names.

(4 marks)

The musical notation shows four chords in 4/4 time. The first chord is Am7 (A minor 7th), the second is D7 (D dominant 7th), the third is G7 (G dominant 7th), and the fourth is Cmaj7 (C major 7th). Each chord is shown in its root position with its constituent notes and the 7th.

Description	Marks
(i) Am ⁷	1
(ii) D ⁷	1
(iii) G ⁷	1
(iv) C ^{maj7}	1
Total	4

(b) Notate the following chords in root position, using semibreves.

(4 marks)

The musical notation shows four chords in root position, each represented by a semibreve. The first chord is Emaj7 (E major 7th), the second is Fm7 (F minor 7th), the third is D9 (D dominant 9th), and the fourth is Bb7(b9) (Bb dominant 7th flat 9th).

Description	Marks
one mark per each correct chord (do not accept enharmonic equivalents)	1–4
Total	4

Question 12: Melody and accompaniment writing

(23 marks)

This question consists of **two** parts.

- (a) Compose an **eight** bar melody by continuing the opening one bar motif for a further **seven** bars. Consider the chords provided when writing your melody.

Your melody must demonstrate:

- (i) effective melodic contour and climax (4 marks)
- (ii) a clear relationship to the given chord structure (3 marks)
- (iii) stylistic and motivic continuity (2 marks)
- (iv) appropriate expressive devices, including tempo, dynamics and articulations. (3 marks)

Description	Marks
(i) Effective melodic contour and climax	
Composes a melody that maintains effective melodic contour throughout and contains an effective climax.	4
Composes a melody that maintains satisfactory melodic contour throughout and contains a suitable climax.	3
Composes a melody that features inconsistent melodic contour and does not contain a suitable climax.	2
Composes a melody that shows limited melodic contour and does not contain a suitable climax.	1
Sub-total	4
(ii) Relationship to chord structure	
Composes a melody that demonstrates a clear relationship to the given chord structure.	3
Composes a melody that demonstrates a relationship to the given chord structure, with occasional incorrect notes.	2
Composes a melody that demonstrates some relationship to the given chords, with several incorrect notes.	1
Sub-total	3
(iii) Stylistic and motivic continuity	
Composes a melody that maintains stylistic and motivic continuity throughout.	2
Composes a melody with inconsistent stylistic and motivic continuity.	1
Sub-total	2
(iv) Appropriate expressive devices including tempo, dynamics and articulations	
Applies appropriate expressive devices including tempo, dynamics and articulations.	3
Applies some appropriate expressive devices including tempo, dynamics and articulations.	2
Applies mostly inappropriate or minimal expressive devices.	1
Sub-total	3
Overall total	12

Question 12 (continued)

- (b) Transpose the first **four** bars of the melody in part (a) for an Alto Saxophone in E \flat . Write accompanying parts for electric bass and drums that effectively support the melody. The bass part must use a walking 4 feel, riff style **or** other appropriate bass style. The drum part must use conventional drum kit notation.

You must demonstrate:

- (i) correct transposition and key signature (2 marks)
- (ii) range and suitability for each instrument (3 marks)
- (iii) stylistically appropriate writing for each instrument (4 marks)
- (iv) neat and accurate score presentation. (2 marks)

Description	Marks
(i) Transposition and key signature	
The transposition and key signature are correct for 4 bars.	2
The transposition is correct for 4 bars but the key signature is incorrect or the key signature is correct but 1–3 three notes are incorrect. OR Writes 1–3 bars with correct transposition and key signature.	1
Sub-total	2
(ii) Range and suitability for instruments	
Writes 4 bars within the range and technical capability of each instrument.	3
Writes 4 bars mostly within the range and technical capability of each instrument.	2
Writes 4 bars inconsistently within the range and technical capability of each instrument. OR Writes 1–3 bars within the range and technical capability of each instrument.	1
Sub-total	3
(iii) Stylistic consistency	
Writes stylistically appropriate parts for 4 bars for both instruments which effectively support the melody in part (a).	4
Writes mostly stylistically appropriate parts for 4 bars for both instruments which mostly support the melody in part (a) but with minor inconsistencies in notation.	3
Writes generally stylistically appropriate parts for 4 bars for one or both instruments with some errors in notation, providing some support for the melody in part (a). OR Writes stylistically appropriate parts for 2–3 bars, providing support for the melody in part (a).	2
Inconsistently writes for both instruments for 4 bars with several errors in notation, providing only minimal support for the melody in part (a). OR Writes parts for 2–3 bars with some inconsistency, providing some support for the melody in part (a).	1
Sub-total	4
(iv) Score presentation and accuracy	
Produces a score that is neat and accurate.	2
Produces a score that is mostly neat with some errors in notation.	1
Sub-total	2
Overall total	11

ACKNOWLEDGEMENTS

Section One

Question 1 Score excerpt: Bach, J. S. (1735). *Mass in B minor*.

Section Two

Question 7(a) Lyrics: Madonna. (1989). *Express yourself*.

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