



Western Australian Certificate of Education ATAR course examination, 2016

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):	<input type="text"/>
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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	20	11
Part B: Short response					
(i) Compulsory area of study	1	1		20	11
(ii) Non-compulsory area of study	1	1		16	12
Section Three Theory and composition	3	3	45	49	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian Certificate of Education ATAR course examinations are detailed in the *Year 12 Information Handbook 2016*. Sitting this examination implies that you agree to abide by these rules.
- 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. Write your answers to all questions in this Question/Answer booklet.
- Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.
- 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)**

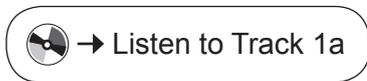
This section has **six (6)** questions. Answer **all** questions. Write your answers in the spaces provided.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 50 minutes.

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)



3/4

(i) (ii) ||

(i) _____

(ii) _____

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 staff provided. The first note is correct.



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

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.



Prior to the commencement of the excerpt, the tonic triad will be played and five crotchet beats will be heard.

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Reinhardt, D. (2007). *Minor swing*.

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

The first staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. It begins with a quarter note on G4. Above the staff, asterisks are placed above the second, third, and fourth bars. The second staff is identical but ends with a double bar line. A checkmark is placed above the end of the first staff.

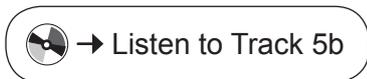


Prior to the commencement of the excerpt, the tonic triad will be played and four crotchet beats will be heard.

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 four bars played twice
- the complete excerpt played twice.

or

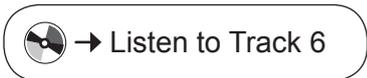


Prior to the commencement of the excerpt, the tonic triad will be played and four crotchet beats will be heard.

The complete excerpt will be played once.

Question 6: Aural analysis

(9 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Lewis, J. (1960). Vendome (Recorded by Modern Jazz Quartet). On *Pyramid* [CD: SD-1325]. New York: Atlantic Records. (Original work composed 1952)
Retrieved August, 2016, from <https://itunes.apple.com/us/album/%20pyramid/id299066244>

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

One: _____

Two: _____

Three: _____

Four: _____

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

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

relative minor	relative major	dominant	subdominant
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- (c) Identify the texture of the excerpt. (1 mark)

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

One: _____

Two: _____

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 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.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 55 minutes.

Part A: Analysis**11% (20 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**(20 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Madonna, Oakenfold, P., Green, I., & Gribbin, C. (2009). Celebration (Recorded by Madonna). On *Celebration (deluxe version)*. [CD]. Burbank, CA: Warner Bros. Records Inc. Retrieved June, 2016, from <https://itunes.apple.com/au/album/celebration-deluxe-version/id329519270>

Refer to pages 3–7 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: Bray, S., & Ciccone, M. (1989). *Express yourself*. Santa Monica, CA; Los Angeles: Universal–Polygram International Publishing; WB Music Corp, pp. 1–5.

See next page

Question 7 (continued)

- (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)

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

(3 marks)

One: _____

Two: _____

Three: _____

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

(2 marks)

One: _____

Two: _____

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

(2 marks)

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

Element	This song	<i>Applause</i>
Form		
Harmony		

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

One: _____

Two: _____

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

Compositional device: _____

Bar numbers: _____

- (h) Give the meaning of the symbol $\&$. (1 mark)

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

One: _____

Two: _____

Part B: Short response

23% (36 Marks)

Part B(i): Compulsory area of study

11% (20 marks)

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

Question 8

(20 marks)

Refer to pages 8–11 of the Score booklet to answer this question.

For copyright reasons this score is not available on the Authority website. Source of score: Jackson, M. (1982). Billie Jean. In *The Michael Jackson collection*. (2001). Miami, FL: Warner Bros. Publications, pp. 44–47.

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

One: _____

Two: _____

Three: _____

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

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

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

- (iv) Describe how the music changes at the beginning of Verse 3 in the recording of the song. (1 mark)
- _____
- _____
- (c) Describe how the pre-chorus differs musically from the rest of the song. (1 mark)
- _____
- (d) (i) Describe **two** ways in which overdubbing is used in the vocal track. (2 marks)
- One: _____
- Two: _____
- (ii) List **two** vocal effects used by the performer in this song. (2 marks)
- One: _____
- Two: _____
- (e) Outline the contribution of Michael Jackson to the development of Pop style. (4 marks)
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

Section Three: Theory and composition**30% (49 Marks)**

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

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 45 minutes.

Question 10: Visual score analysis**(18 marks)**

Refer to pages 12–14 of the Score booklet to answer this question.

For copyright reasons this score is not available on the Authority website. Source of score: Bruce, J., Brown, P., & Clapton, E. (1968). *Sunshine of your love*. Van Nuys, CA: Alfred Publishing Co. Inc.

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

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

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

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

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

See next page

- (c) (i) Identify the form on which this song is based. (1 mark)
- _____
- (ii) Give **two** ways in which the excerpt differs from the conventional use of this form. (2 marks)
- One: _____
- _____
- Two: _____
- _____
- (d) Identify the boxed chords in bars 15, 23 and 24, using chord names. (4 marks)
- Chord (i): _____
- Chord (ii): _____
- Chord (iii): _____
- Chord (iv): _____
- (e) Give the enharmonic equivalent of the last note in bar 19. (1 mark)
- _____
- (f) (i) Identify **two** different sequences in the melody of the excerpt. Provide bar number/s. (2 marks)
- One: _____
- Two: _____
- (ii) Identify an example of a pedal note in the excerpt. Provide bar number/s. (1 mark)
- _____
- (g) Identify the intervals indicated by brackets in the following bars. (2 marks)
- Bars 13–14: _____
- Bar 30: _____

Question 11: Theory

(8 marks)

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

(4 marks)

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

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

(4 marks)

E^{maj7}

F^{m7}

D⁹

B^{b7(b9)}

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See next page

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)

1 Bb⁷ Eb⁷

3 Bb⁷ F⁷

5 Bb Gm⁷ Eb F⁷

7 Bb Eb⁷ Bb

- (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)

Alto Saxophone

Bass

Drums

The image shows a musical score for three instruments: Alto Saxophone, Bass, and Drums. The Alto Saxophone part is written in treble clef with a 4/4 time signature. The Bass part is written in bass clef with a 4/4 time signature and a key signature of one flat (Bb7 and Eb7). The Drums part is written in a drum clef with a 4/4 time signature. The score consists of two measures.

Alto Sax.

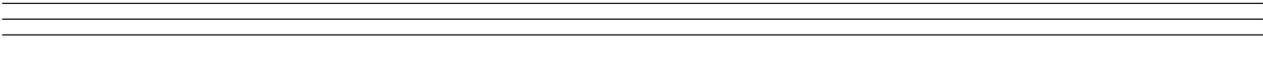
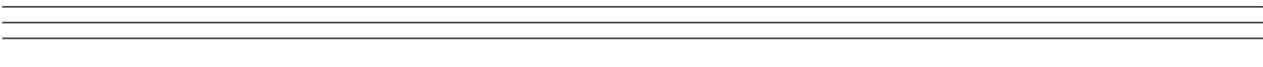
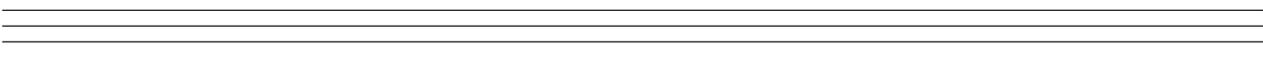
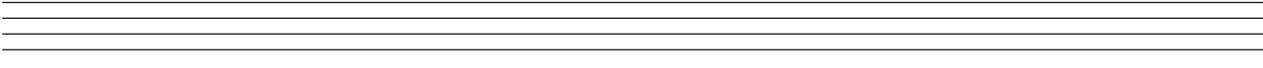
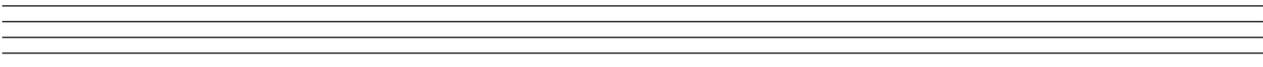
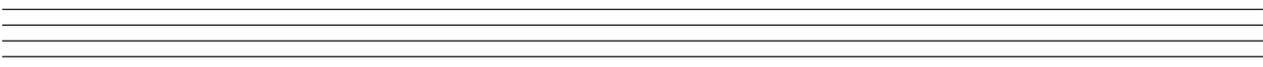
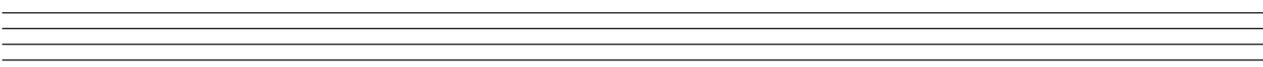
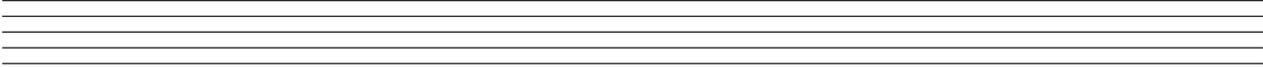
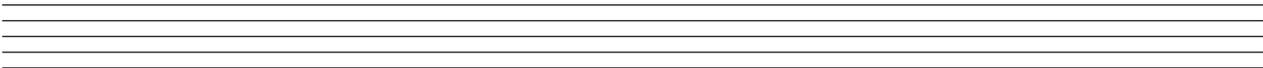
Bs.

Dr.

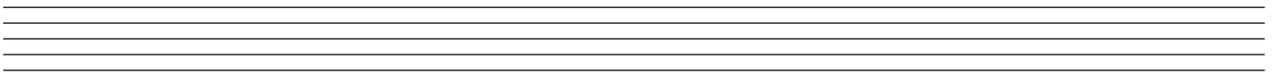
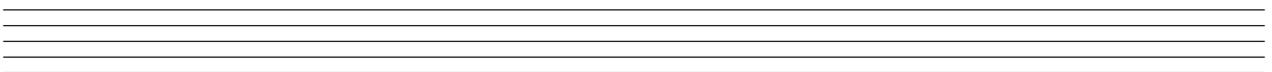
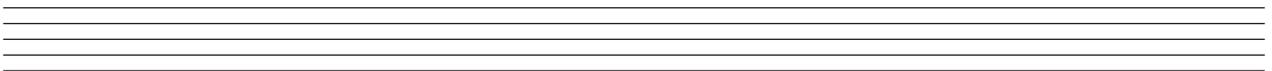
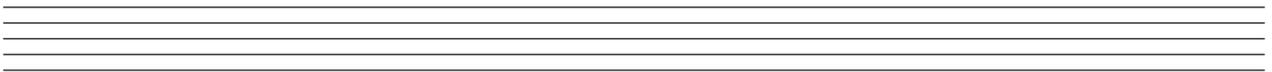
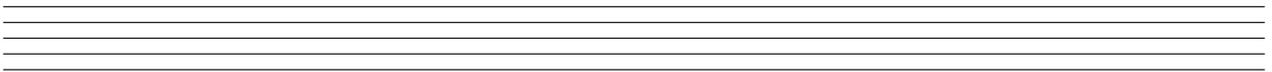
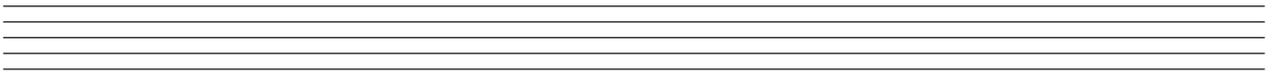
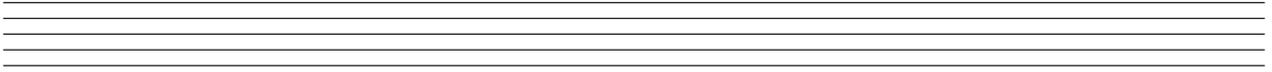
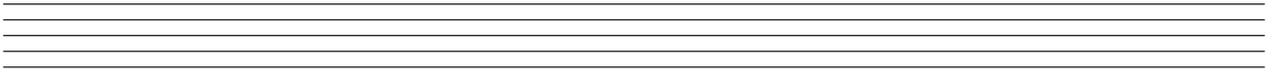
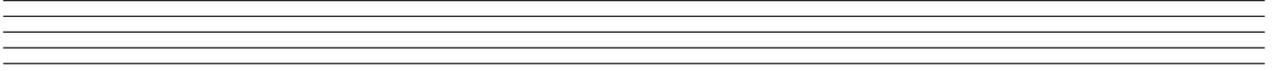
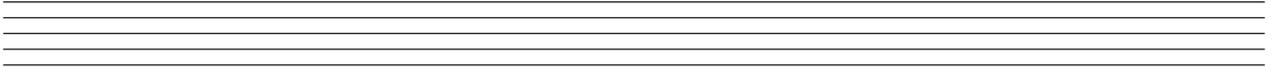
The image shows a musical score for three instruments: Alto Sax., Bs., and Dr. The Alto Sax. part is written in treble clef with a 4/4 time signature. The Bs. part is written in bass clef with a 4/4 time signature and a key signature of one flat (Bb7 and F7). The Dr. part is written in a drum clef with a 4/4 time signature. The score consists of two measures.

End of questions

Working manuscript – will not be marked



Working manuscript – will not be marked



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