



Western Australian Certificate of Education Examination, 2010

Question/Answer Booklet

MUSIC: CONTEMPORARY Stage 2

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 for paper: two hours and thirty minutes

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer Booklet

Music Score Booklet

Personal listening device (PLD) PLD number

To be provided by the candidate

Standard items: pens, pencils, eraser, correction fluid/tape, 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 notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of the examination

The Music: Contemporary examination comprises a written examination worth 50 per cent of the total examination score and a practical (performance and/or portfolio) examination worth 50 per cent of the total examination score.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of total exam
Section One: Aural and analysis	7	7	45	55	17.5
Section Two: Music skills	4	4	45	35	15
Section Three: Cultural and Historical Perspectives	Part A: 1 Unseen analysis	1	60	20	5
	Part B: 6 Short response	1		20	5
	Part C: 2 Extended response	1		20	7.5
Total					50

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2010*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer Booklet.
- Section Three contains three Parts:
Part A: contains one unfamiliar score.
Part B: contains one familiar score for each genre. You must answer one question within the genre of Folk, Country, African-American, Rock, Pop or Electronica.
Part C: requires you to respond to one question making reference to a different genre to that used in Part B (Folk, Country, African-American, Rock, Pop or Electronica). For example, if in Part B you chose to answer questions within the genre of Folk, then in Part C you must make reference to a different genre, i.e. Country, African-American, Rock, Pop or Electronica.
- You may use the reading time to familiarise yourself with the operation of the personal listening device (PLD) and to check that all the tracks required are accessible. However, you may not use pens, pencils or highlighters during this time.
- Spare pages, including manuscript paper, are provided at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.
 - Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
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See next page

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Section One: Aural and analysis

17.5% (55 Marks)

This section has **seven (7)** questions. Answer **all** questions. Write your answers in the spaces provided.

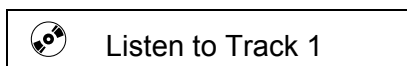
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Suggested working time: 45 minutes.

Question 1: Interval recognition

(4 marks)



Prior to the commencement of this extract, beats will be heard on a woodblock.

Identify the **four** bracketed intervals (i), (ii), (iii) and (iv) and write your answers in the spaces provided underneath the score.

The musical score is in 4/4 time. It consists of two staves. The first staff has a treble clef and a 4/4 time signature. The second staff has a treble clef. Four intervals are bracketed and labeled as follows:

- (i) A bracket above two eighth notes, G4 and A4.
- (ii) A bracket above two eighth notes, G4 and F4.
- (iii) A bracket above a dotted quarter note G4 and an eighth note A4.
- (iv) A bracket above a dotted quarter note G4 and an eighth note F4.

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

Question 2: Rhythmic dictation

(10 marks)



Listen to Track 2

Prior to the commencement of this extract, beats will be heard on a woodblock.

Insert the bar lines and rhythm to the given pitches. There are eight bars in total.

Question 3: Recognition of tonality

(3 marks)



Listen to Track 3

- (a) Identify the tonality at the **beginning** of this extract. Circle the correct answer. (1 mark)

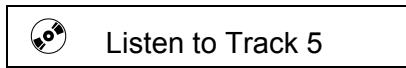
Major pentatonic	Minor pentatonic	Major	Minor
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- (b) Identify the modulation that occurs in this extract. Tick (✓) the correct answer. (2 marks)

(✓)	
	To the relative major
	To the relative minor
	To the dominant

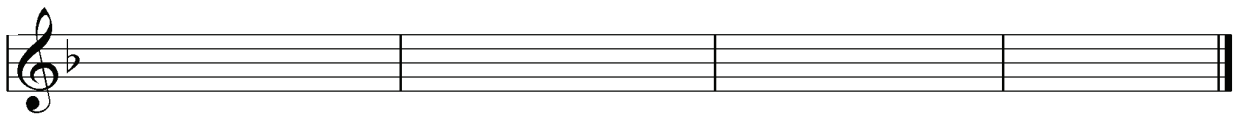
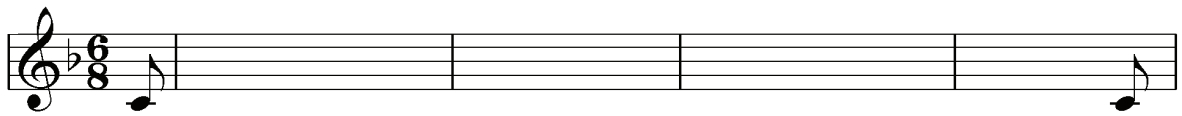
Question 5: Pitch and melodic dictation

(12 marks)



Two bars of the beat will be provided and the tonic note will be played at the start.

Complete the following pitch and melodic dictation. You will need to provide the pitches for the given rhythm from bars 1–4 and both the rhythm and the pitch for bars 5–8.



Question 6: Chord progressions

(6 marks)



Listen to Track 6

The lyrics of an extract are provided on the following page. Identify and label **six** chords in the spaces provided in the extract. The first chord is provided. The chords to be identified are indicated by lines beneath the lyrics.

Select from the following chords, using either Roman numerals or chord names in **D Major**.

Roman numerals:Major: I, IV, V, V⁷ and viMinor: i, iv, V and V⁷

or

Chord names: (as shown in D tonalities)Major: D, G, A, A⁷ and BMinor: Bm, Em, F# and F#⁷A **C** chord is provided.

The tonic chord will be played before the extract is heard.

What would you do if I sang out of tune?

I

(i)

(ii)

Would you stand up and walk out on me?

(iii)

(iv)

Lend me you ear and I'll sing you a song

And I'll try not to sing out of key

C

Oh, I get by with a little help from my friends,

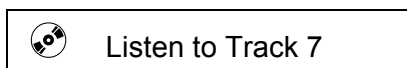
(v)

(vi)

Yes I'll get by with a little help from my friends

Question 7: Skeleton score

(15 marks)



Each section is indicated clearly on the skeleton score on the following pages.

- (a) Five instruments are heard in this extract. Trumpet 1, Trumpet 2 and French horn are provided. Identify the two other instruments and write your answer on the score in the space provided. (2 marks)
- (b) Complete the rhythm of the fourth part in bar 7. The pitch is given. (4 marks)
- (c) Complete the pitch of the top part in bar 8. The rhythm is given. (4 marks)
- (d) (i) There is a modulation toward the end of this extract. Name the new key and state its relationship to the original key. (2 marks)
New key: _____
Relationship to the original key: _____
- (ii) Complete the melodic dictation of the lowest part of bar 11. (3 marks)

1



4

Musical score for measures 4-6. The score is written for five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The key signature has two flats (B-flat and E-flat). Measure 4: Treble clef 1 has a whole rest. Treble clef 2 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Treble clef 3 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef 4 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3. Bass clef 5 has a whole rest. Measure 5: Treble clef 1 has a whole rest. Treble clef 2 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Treble clef 3 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef 4 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3. Bass clef 5 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 6: Treble clef 1 has a whole rest. Treble clef 2 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Treble clef 3 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef 4 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3. Bass clef 5 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3.

7

Musical score for measures 7-9. The score is written for five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. The key signature has two flats (B-flat and E-flat). Measure 7: Treble clef 1 has a whole rest. Treble clef 2 has a whole rest. Treble clef 3 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef 4 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3. Bass clef 5 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 8: Treble clef 1 has a whole rest. Treble clef 2 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Treble clef 3 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef 4 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3. Bass clef 5 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 9: Treble clef 1 has a whole rest. Treble clef 2 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Treble clef 3 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef 4 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3. Bass clef 5 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3.

9

The image shows a musical score for five staves, numbered 9. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. The first staff uses a treble clef, while the other four staves use bass clefs. The music is organized into three measures, with a double bar line at the end of the third measure.

End of Section One

See next page

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See next page

Section Two: Music skills

15% (35 Marks)

This section has **four (4)** questions. You must answer **four (4)** questions. Answer questions 8–10, and **either** 11 option one **or** 11 option two. Write your answers in the spaces provided.

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Suggested working time: 45 minutes.

Question 8: Visual analysis and theory**(8 marks)**

Refer to the score extract provided on the following page to answer the parts of question 8 below.

- (a) Choose one term to describe the tempo for the extract. (1 mark)

- (b) (i) Identify the musical sign (other than the guitar tab) above bar 5. (1 mark)

- (ii) Explain the function of this sign in the music. (1 mark)

- (c) Identify the **two** intervals indicated by brackets (i) and (ii) on the score. (2 marks)

One: _____

Two: _____

- (d) Identify the following compositional devices in the extract by completing the table below. (2 marks)

Compositional device	Bar numbers
	Bars 1–4, bass; bars 5–8
Syncopation	

- (e) What scale is created if the notes of the melody are combined together? (1 mark)

See next page

U2's *Still Haven't Found What I'm Looking For*

$\text{♩} = 102$

1 



4  (i) (ii)

1. I have climbed high - est moun - tains, I have
(2.) kissed ho - ney lips, felt my
(3.)- lieved in the king - dom come, when all the



7 

run through the fields, on - ly to be with you,
heal - ing in her fin - ger tips; it burned like fi - re,
co - lours they bleed in - to one, they bleed in - to one.



Question 9: Transposition

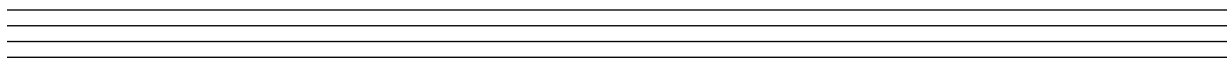
(5 marks)



- (a) Select which of the following extracts would be correct if the above extract was transposed down a major 3rd, and then written an octave lower in the bass clef. Place a tick (✓) next to the correct answer. (1 mark)



- (b) An alto saxophone player is to perform the following excerpt with an ensemble. The only score available is the conductor's score with all parts written at concert pitch. Transpose the following excerpt so that the alto saxophone can play with the ensemble and still sound at concert pitch. (4 marks)



Question 10: Modes, Scales, Chords and Chord Progressions

(12 marks)

(a) Identify the following two modes.

(2 marks)



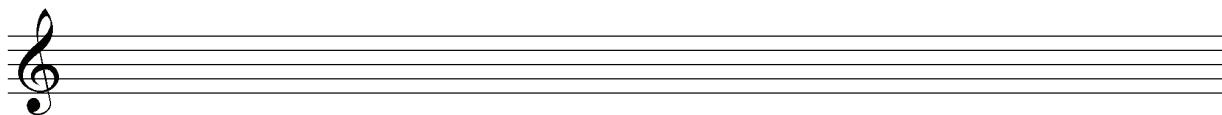
(i) _____

(ii) _____

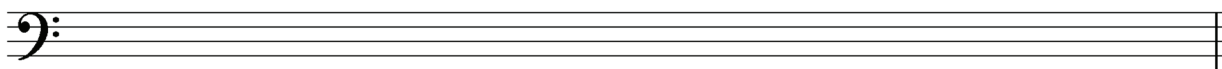
(b) Write the following scales, one octave ascending, using accidentals where necessary.

(2 marks)

E \flat major pentatonic scale



E harmonic minor scale



- (c) (i) Construct the following chords in root position, using accidentals where necessary. (4 marks)

B \flat maj⁷

A \flat ⁷

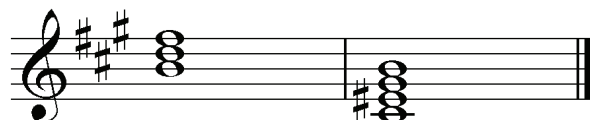


- (ii) Write the correct chord symbol for the following chords in the space provided.



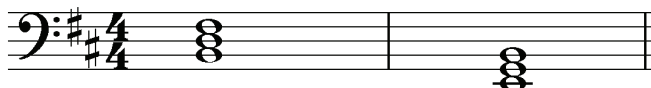
- (d) Write the correct Roman numerals for the following chord progression in the space provided. Make sure the chords correlate with the key. The chords in the treble are in a minor key. The chords in the bass are in a major key. (4 marks)

Minor



Chords: _____

Major



Chords: _____

Question 11

(10 marks)

Question 11 has two options. Answer **one** option only.

Option one: Melody writing

Using the given chord progression, write an 8 bar Jazz melody for a B \flat trumpet demonstrating the following features:

- (i) The correct clef and key signature for the B \flat trumpet, keeping within the range and technical capabilities of the instrument. (2 marks)
- (ii) A melody that reflects the chord structure and uses stylistically appropriate rhythms and syncopation. The chords provided are indicated at concert pitch. Write the transposed chords above the blank staff to accommodate the trumpet. (5 marks)
- (iii) Mark up the score incorporating appropriate dynamics and expressive devices: (3 marks)
 - tempo
 - articulation
 - dynamics
 - special techniques for the instrument; and
 - phrasing
 - stylistic performance conventions.

Transposed chords:

Transposed chords:

Working manuscript – will not be marked

Option two: Word setting

(10 marks)

Choose **one** of the two texts below and create an appropriate rhythmic setting.

You must include the following in your answer:

- (i) Use an appropriate time signature (1 mark)
- (ii) Insert bar lines according to the time signature (4 marks)
- (iii) Use a range of note values and correctly grouped rhythms (2 marks)
- (iv) Use at least one example of syncopation (1 mark)
- (v) Ensure the rhythms align appropriately with the words. (2 marks)

Example setting:

3 4	♪	♪	♪	♪	♪	♪	♪	♪
Where	oh	where	Did	Ma-	ry	go?		

Text 1

*Give me that thing, that thing you got
I don' care if it shakes a lot
I don' need no time, no sugar an' spice
Just give that thing, yo' beans an' rice*

Text 2

*With your satin robe and your pork-pie hat
Who would say you can dance like that?
With your shiny rings and your leather shoes
Who would say you ain't heard the news?*

Text 1:

Give me that thing, that thing you got

I don' care if it shakes a lot

I don' need no time, no su- gar an' spice

just give that thing, yo' beans an' rice

Text 2:

With your sa- tin robe and your pork- pie hat

Who would say you can dance like that?

With your shi- ny rings and your lea- ther shoes

Who would say you ain't heard the news?

End of Section Two

See next page

Section Three: Cultural and historical perspectives**17.5% (60 Marks)**

This section has **three (3)** parts.

Part A: Unseen analysis. Answer **one** question.

Part B: Short response. Answer **one** question from your chosen area of study.

Part C: Extended response. Answer **one** question, referring to a different area of study from that used in Part B.

Write your answers in the spaces provided.

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Suggested working time: 60 minutes.

Part A: Unseen analysis**5% (20 Marks)****Answer all of Part A, question 12.**

Question 12**(20 marks)**

Listen to Track 12

Refer to extract 17 (pages 40–50 of the Score booklet)

- (a) Describe **two** musical factors that make the chord progression in the verse of this extract unusual. (2 marks)

One: _____

Two: _____

- (b) List the duration (in crotchet beats) of each vocal phrase in the first verse of this extract. There are four phrases in the first verse. (4 marks)

Phrase one: _____

Phrase two: _____

Phrase three: _____

Phrase four: _____

- (c) What style of music is the prominent musical influence in the bridge of this extract? (1 mark)

See next page

(d) Tick (✓) one of the following to best describe the rhythmic feel of the extract. (1 mark)

(✓)	
	1/8 th note swing Funk throughout
	1/16 th note Funk throughout
	1/8 th note swing funk in the verse, 1/16 th swing funk in the chorus
	1/16 th note Funk in the verse, 1/8 th Funk in the chorus

(e) Name **two** techniques used by the bass player on the track. (2 marks)

One: _____

Two: _____

(f) Describe what the lyrics of the extract might imply. You need to make reference to **three** points in your response to this question. (3 marks)

One: _____

Two: _____

Three: _____

(g) This extract was recorded in London in 1996. Name **one** other prominent performer or group from this period. (1 mark)

(h) Identify the instrumentation used for the extract. (3 marks)

- (i) This track uses a variety of textures and styles. Describe the texture of the music at the following points, making reference to the various instruments and sounds used.

(3 marks)

Introduction and verses:

Chorus:

Bridge:

This space has been left blank intentionally

Part B: Short response**5% (20 Marks)**

There are **six (6)** questions in Part B. Answer **one (1)** question. Place a tick (✓) next to your area of study in the table below and then turn to the relevant page numbers to complete your chosen question.

(✓)	Area of study	Question number	Pages in this booklet
	Folk	13	26–27
	Country	14	28–29
	African-American	15	30–31
	Rock	16	32–33
	Pop	17	34–35
	Electronica	18	36–37

Question 13: Folk

(20 Marks)

Refer to Extract 18 (page 51 of the Score booklet): Tracy Chapman's *Fast Car*

- (a) This extract has the term 'Folk Rock' applied to it. Explain what is meant by this term. (2 marks)

- (b) Name one solo performer and one band that used a Folk Rock style during the 1960s. (2 marks)

Performer _____

Band _____

- (c) What was the inspiration for most of the songs written by early Folk Rock writers? (1 mark)

- (d) (i) In 1988, Chapman was a featured performer on the worldwide *Amnesty International Human Rights Now!* tour. Outline the result of Chapman's involvement. (1 mark)

- (ii) Name **two** other organisations with political/social objectives with which Chapman has been associated. (2 marks)

One: _____

Two: _____

- (e) What is the significance of the title, *Fast Car*, and its connection to the lyrics of the song? (1 mark)

- (f) (i) Name the section where the drums play quietly (using wire brushes on the snare) and explain why the drums are played in this manner. (2 marks)

Section: _____

Explanation: _____

- (ii) Name the section where the full drum kit is played and explain why the kit is played in this manner. (2 marks)

- (g) What is unusual about the form of this piece? Identify **two** characteristics. (2 marks)

One: _____

Two: _____

- (h) Identify the texture of this piece. (1 mark)

- (i) List the backing instruments used in this piece. (2 marks)

- (j) Name **two** other songs written and performed by Tracy Chapman of the same style/genre. (2 marks)

One: _____

Two: _____

Turn to page 38 to complete Part C

See next page

Question 14: Country

(20 marks)

Refer to Extract 19 (page 52 of the Score booklet): Johnny Cash's *Folsom Prison Blues*

(a) Name **three** musical styles that influenced the development of Country music. (3 marks)

One: _____

Two: _____

Three: _____

(b) Johnny Cash was inspired to write this song by which event? Tick (✓) one of the following to indicate your answer. (1 mark)

	(✓)
Cash spent time in Folsom prison	
Cash saw a movie called 'Inside Folsom Prison'	
Cash heard a similar piece by Elvis Presley	
Cash received a poem from a prisoner who liked his earlier song called 'I Walk the Line'.	

(c) Cash had an interest in prisons throughout his life. Discuss **two** ways in which his interest was reflected in the subject matter of songs such as *Folsom Prison Blues*. (2 marks)

One: _____

Two: _____

(d) List **three** essential characteristics of Country music. (3 marks)

One: _____

Two: _____

Three: _____

- (e) Examine the following statement and respond to it by making comments, in support of the statement and against the statement. (4 marks)

Country music has benefited from the lack of mass media.

In support of the statement _____

Against the statement _____

- (f) Explain what is meant by the term 'moderate blues' above the opening bar of this extract. (1 mark)

- (g) Give the name of a performer/artist who was a contemporary of Johnny Cash and the name of a song he/she wrote that was based on a prison theme. (2 marks)

Performer/artist: _____

Song: _____

- (h) What was the name given to Cash's backing band, and what characterised their unique sound? (2 marks)

- (i) Outline **two** reasons why Johnny Cash always wore his 'signature black' to perform, earning him the title of 'Man in Black'? (2 marks)

One: _____

Two: _____

Turn to page 38 to complete Part C

See next page

Question 15: African-American

(20 marks)

Refer to Extract 20 (pages 53–56 of the Score booklet): Prince's *When Doves Cry*

- (a) Use the table to outline the form of this composition. Provide the bar numbers for each of the given song sections. (2 marks)

Song sections	Number of bars
Introduction	
Verse (1, 2, etc.)	
Pre chorus	
Chorus	

- (b) (i) What is unusual about the chorus of *When Doves Cry*? (1 mark)

- (ii) Describe the harmony used in this song. (2 marks)

- (c) (i) From which famous album does *When Doves Cry* come from and in what year was it released? (2 marks)

Album name: _____

Year of release: _____

- (ii) This album was also released for another purpose. Describe briefly its secondary purpose. (2 marks)

- (d) (i) What is unusual about the rhythm section parts on the original recording of *When Doves Cry*? (1 mark)

- (ii) Why was this unusual for a song of this type? (1 mark)

- (e) List **two** other tracks from the Prince album on which this song was originally featured. (2 marks)

One: _____

Two: _____

- (f) The album on which this song was originally released won two of the highest music awards in the USA. Name these **two** awards. (2 marks)

One: _____

Two: _____

- (g) List **four** characteristics of 1980s pop music. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (h) What was the name of Prince's backing band? (1 mark)

Turn to page 38 to complete Part C

Question 16: Rock

(20 marks)

Refer to Extract 21 (pages 57–64 of the Score booklet): U2's *One*

- (a) Describe the harmonic content of the different sections of the song, listing the chords used in the verse, pre-chorus and chorus. (2 marks)

- (b) Name the famous U2 album on which this song was originally released and the year in which it was released. (2 marks)

Album name: _____

Year of release: _____

- (c) (i) Outline the inspiration for the song *One* and the album on which it was originally released. (2 marks)

- (ii) Outline briefly the personal dynamic of the band U2 in this stage of its musical evolution. (2 marks)

- (d) (i) Name one of the famous producers of the original recording of this song. (1 mark)

- (ii) Name the famous American R&B singer with whom Bono recorded this song as a duet. (1 mark)

- (e) List **two** other tracks from the U2 album on which this song was originally featured. (2 marks)

One: _____

Two: _____

- (f) Discuss the meaning behind the lyric content of this song. Reflect on the inspiration for the song and what the lyrics meant in the context of social, political and cultural issues occurring at the time of its release. (4 marks)

- (g) Name **two** other albums by U2. (2 marks)

One: _____

Two: _____

- (h) List **two** characteristics of 1990s Rock music. (2 marks)

One: _____

Two: _____

Turn to page 38 to complete Part C

Question 17: Pop

(20 marks)

Refer to Extract 22 (pages 65–67 of the Score booklet): ABBA's *Dancing Queen*

- (a) Name the form and outline the sections of *Dancing Queen*. (2 marks)

Form: _____

Outline of sections: _____

- (b) Name the rhythmic device used in the bass line of the first 4 bars and explain its function. (1 mark)

- (c) (i) Name the year and the international song competition that launched ABBA's success on the world stage. (1 mark)

- (ii) Outline briefly when and why this competition was introduced. (2 marks)

- (iii) Outline **two** ways in which this competition has influenced contemporary music. (2 marks)

One: _____

Two: _____

- (d) Give **four** reasons why ABBA became one of the largest selling acts in the history of popular music. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (e) Give **three** reasons to explain why pop music from the 1970s had such a distinctive and recognisable sound. (3 marks)

One: _____

Two: _____

Three: _____

- (f) Name **two** other songs made famous by ABBA. (2 marks)

One: _____

Two: _____

- (g) What was the name given to the recording technique that created the ABBA sound and how was the unique sound created? (3 marks)

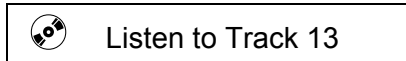
Name of recording technique: _____

How unique sound was created: _____

Turn to page 38 to complete Part C

Question 18: Electronica

(20 marks)



Pink Floyd's *Welcome to the Machine*

Note: there is no written score extract for this question.

- (a) From which Pink Floyd album is *Welcome to the Machine* from and in what year was the album released? (2 marks)

Album: _____

Year of release: _____

- (b) Name the members of Pink Floyd who recorded this album and state the instrument/s they played. (4 marks)

Member	Instrument

- (c) Outline **three** characteristics of Pink Floyd's songs and musical style. (3 marks)

One: _____

Two: _____

Three: _____

- (d) Discuss the meaning of the lyrics, referring to the music industry and relevant social and/or cultural issues in your response. (3 marks)

- (e) What is the track for *Welcome to the Machine* built on, and which instrument plays it? (1 mark)

- (f) *Welcome to the Machine*, as with many Pink Floyd songs, uses a range of time signatures. What is the time signature used for the following sections in the song? (2 marks)

Introduction: _____

Verses: _____

- (g) *Welcome to the Machine* uses a wide and varied range of tape effects. Outline **three** ways in which sound can be manipulated using tape effects in works of this style. (3 marks)

One: _____

Two: _____

Three: _____

- (h) Name **two** other Pink Floyd albums. (2 marks)

One: _____

Two: _____

Turn to page 38 to complete Part C

Part C: Extended response**7.5% (20 Marks)**

There are **two (2)** questions in Part C. Answer **one (1)** question.

Your answer should be at least one page in length and can take the form of a conventional essay and/or include lists, tables and diagrams appropriate to the question. You must answer this question referring to a different area of study from that used in Part B.

Question 19**(20 marks)**

Discuss how changes to musical instruments have contributed to the development of a genre or musical style. Refer to at least one designated work and its composer to support your response. Examine the role of instrumentation and orchestration/arranging in the work and its contribution to the development of the genre.

In your response, you must address the following:

- the role of instrumentation and orchestration in the development of a genre or musical style
- the characteristic features and use of instrumentation/orchestration/arrangement associated with a composer/arranger/performer/artist
- at least four elements of music (melody, harmony, rhythm, texture, dynamics).

or

Question 20**(20 marks)**

'Every musical work combines the influence of a musical tradition with originality. Some features of the work could be identified as generic features, following traditional practices associated with a particular genre or style, whilst other features could be identified as original.'

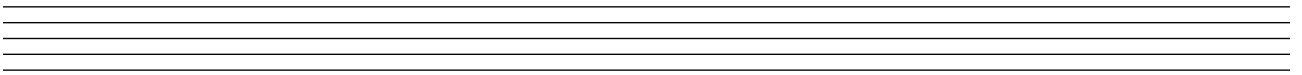
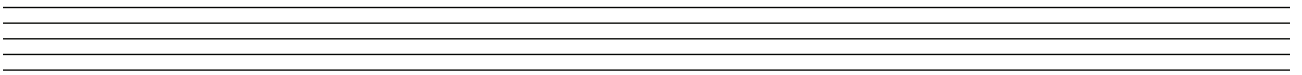
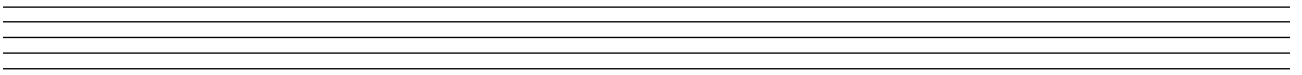
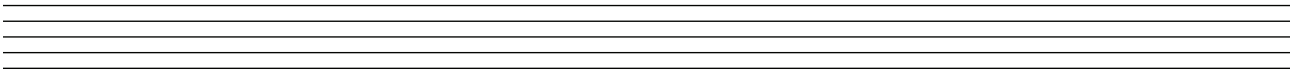
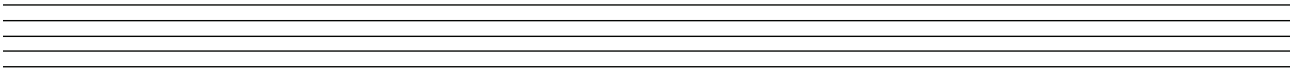
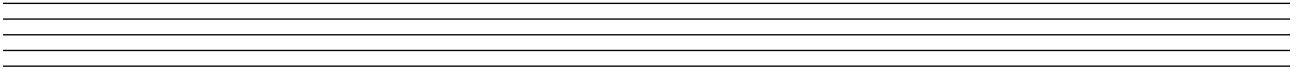
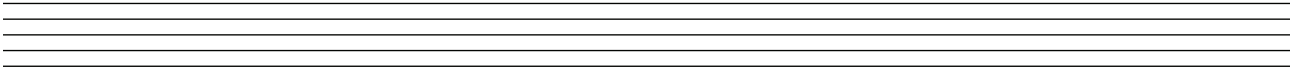
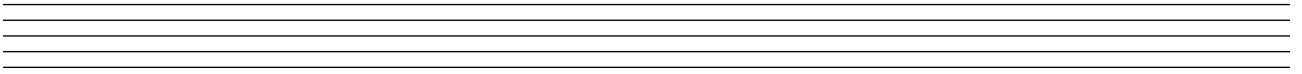
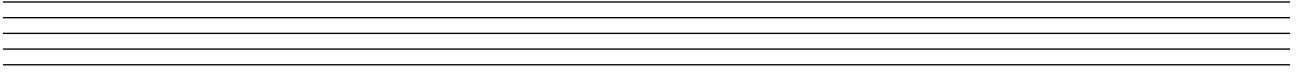
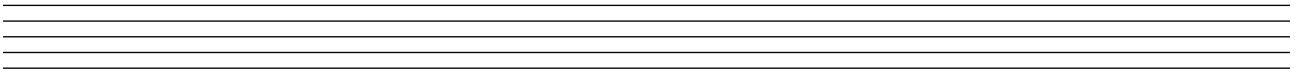
Discuss the balance of tradition and originality, referring to at least one designated work and its composer to support your answer.

In your response, you must address the following:

- the use of at least **four** elements of music (melody, harmony, rhythm, texture and dynamics)
- the influence of the social/political/cultural climate
- the impact of other art forms (such as architecture, literature, painting or sculpture)
- the contribution of the composer/arranger/artist/performer.

End of questions

Working manuscript - will not be marked



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