

Structure of the examination

The WACE Music Contemporary Stage 3 examination consists of a written component worth 50 per cent of the total examination score and a practical (performance and/or portfolio) component 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	6	6	45	49	17.5
Section Two: Music skills	4	4	45	40	15
Section Three: Cultural and historical analysis					
Part A: Analysis	1	1	60	20	5
Part B: Short response	1	1		20	6
Part C: Extended response	2	1		20	6.5
Total					50

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2013*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer Booklet.
- Answer the questions according to the following instructions.
Section Three comprises three Parts:
Part A: contains one unfamiliar score.
Part B: contains one familiar score for the compulsory genre.
Part C: requires you to respond to one question making reference to a different genre from that used in Part B. You cannot refer to the compulsory genre. If the response uses the same genre as Part B, a 25% penalty will be applied.
- You must be careful to confine your responses to the specific questions asked and to follow any instructions that are specific to a particular question.
- You may use the reading time to familiarise yourself with the operation of the personal listening device (PLD) and to check that all tracks required are accessible.
- Spare pages are included 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.
 - Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question that you are continuing to answer at the top of the page.
- The Music Score Booklet is **not** handed in with your Question/Answer Booklet.

See next page

Section One: Aural and analysis

17.5% (49 Marks)

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

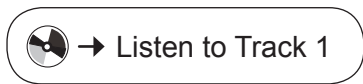
Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.

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- Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question that you are continuing to answer at the top of the page.

Suggested working time: 45 minutes.

Question 1: Interval recognition

(5 marks)



(a) Melodic interval recognition

(3 marks)

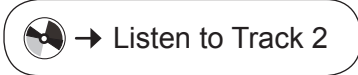
The melody provided below has notes missing. Identify each of the intervals indicated by the brackets (i), (ii) and (iii). Write your answers on the lines below, not on the staff.

Prior to the commencement of this extract, two bars of rhythm will be heard.

The musical notation shows a melody in bass clef, 6/8 time signature. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are three missing notes indicated by brackets: (i) between G3 and A3, (ii) between B3 and C4, and (iii) between D4 and E4.

- (i) _____
- (ii) _____
- (iii) _____

Question 1 (continued)



(b) Harmonic interval recognition

(2 marks)

Identify the interval between the **two** notes indicated by the arrows. Write your answer on the lines provided below the score. The rhythm of the melodic excerpt is provided.

Prior to the commencement of this extract, one bar containing the tonic triad will be played and a second bar with four beats will be heard.

The musical score is for piano in 4/4 time, consisting of four measures. The melody in the right hand is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass line in the left hand is: G3 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter). Two arrows point to the notes in the first measure of the right hand: arrow (i) points to G4 and arrow (ii) points to A4.

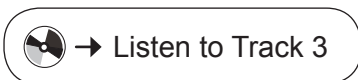
(i) _____

(ii) _____

Question 2: Rhythmic dictation

(10 marks)

Insert the bar lines, rhythm and ties (where appropriate) to the pitches given. There are **eight** bars in total. The anacrusis and the first beat of the second phrase have been provided.



Track 3 will play the dictation as follows, with a 20 second break between each:

- the entire dictation played once
- the first phrase played twice
- the second phrase played twice
- the entire dictation played twice.

Prior to the commencement of this extract, one bar containing the tonic triad will be played and a second bar with three beats will be heard.

or



Track 4 will play the rhythmic dictation in its entirety.

Prior to the commencement of this extract, one bar containing the tonic triad will be played and a second bar with three beats will be heard.

Three staves of musical notation in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The first staff starts with an anacrusis (two eighth notes) followed by a sequence of notes. The second staff continues the sequence with a triplet of eighth notes. The third staff continues the sequence with a final note.

Question 4: Melodic dictation

(12 marks)

Complete the following melodic dictation. You will need to provide the pitch and rhythm for all **eight** bars. The first two notes have been provided.



Track 8 will play the dictation as follows, with a 20 second break between each:

- the entire dictation played once
- the first four bars played twice
- the second four bars played twice
- the entire dictation played twice.

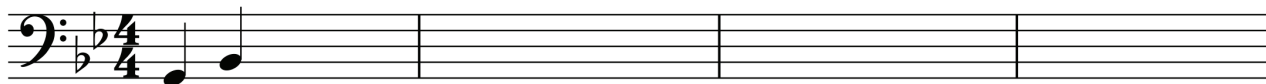
Prior to the commencement of this extract, one bar containing the tonic triad and a second bar containing four beats will be heard.

or

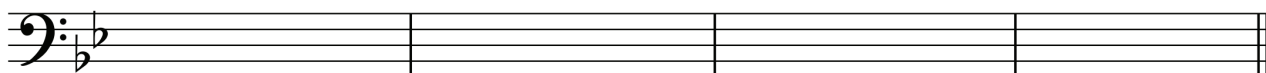


Track 9 will play the dictation in its entirety.

Prior to the commencement of this extract, one bar containing the tonic triad and a second bar containing four beats will be heard.



5



Question 5: Harmonic/chord progressions

(5 marks)



Complete the following chord progression. Identify the **five** chords indicated using Roman numerals **or** chord names.

Prior to the commencement of this extract, one bar containing four beats will be played and a second bar containing a tonic chord will be heard.

Roman numerals: — — — — —

or

Chord names: — — — — —

Question 6: Skeleton score

(12 marks)

Refer to the score on pages 10–11 and answer the questions below.



Prior to the commencement of this extract, one bar containing two dotted crotchet beats will be heard.

- (a) Name the instruments playing in this extract. (2 marks)

- (b) Which musical term best describes the tempo of this extract? (1 mark)

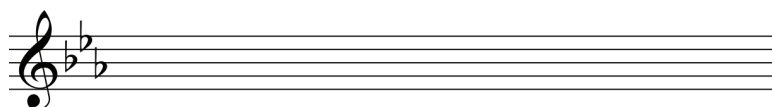
- (c) Name the compositional device performed by the **third** (lowest sounding) instrument in bars 1–4. (1 mark)

- (d) Name the compositional device played between all instruments from bars 13–15. (1 mark)

- (e) What is the overall form of this extract? (1 mark)

- (f) Write the appropriate articulation directly onto the score on page 10 for the instrument playing the top line in bars 1–2. (2 marks)

- (g) There are **two** pitch errors and **two** rhythmic errors over two beats in the top part in bar 24. Note: The top part for bar 24 is provided below. Rewrite this bar with the correct notation on the blank staff below. (4 marks)



Please see next page for Skeleton score

See next page

Skeleton score page 1

1. *mf*

2. *mf*

3. *mf*

Musical notation for measures 1-5. Three staves are shown. The first staff has a treble clef and a 6/8 time signature. The second and third staves have a bass clef and a 6/8 time signature. The key signature has three flats. The first staff contains a melodic line starting with a quarter note, followed by eighth notes. The second staff contains a bass line with dotted half notes. The third staff contains a bass line with dotted half notes. The dynamic marking *mf* is present on each staff.

6

Musical notation for measures 6-9. Three staves are shown. The first staff has a treble clef and a 6/8 time signature. The second and third staves have a bass clef and a 6/8 time signature. The key signature has three flats. The first staff contains a melodic line with eighth notes. The second staff contains a bass line with dotted half notes. The third staff contains a bass line with dotted half notes.

10

Musical notation for measures 10-13. Three staves are shown. The first staff has a treble clef and a 6/8 time signature. The second and third staves have a bass clef and a 6/8 time signature. The key signature has three flats. The first staff contains a melodic line with eighth notes. The second staff contains a bass line with dotted half notes. The third staff contains a bass line with dotted half notes.

14

Musical notation for measures 14-17. Three staves are shown. The first staff has a treble clef and a 6/8 time signature. The second and third staves have a bass clef and a 6/8 time signature. The key signature has three flats. The first staff contains a melodic line with eighth notes. The second staff contains a bass line with dotted half notes. The third staff contains a bass line with dotted half notes.

Skeleton score page 2

19

Musical notation for measures 19-22. The score consists of three staves in a key signature of three flats (B-flat, E-flat, A-flat). Measure 19 features a melodic line in the upper staff with eighth and quarter notes, while the lower two staves are silent. Measures 20-22 show a more active accompaniment in the lower staves, with dotted quarter and eighth note patterns, while the upper staff continues with sustained notes.

23

Musical notation for measures 23-25. The score consists of three staves. Measure 23 has a melodic line in the upper staff with a slur over the first two notes. Measures 24-25 show a complex accompaniment in the lower staves, including a large slur under a bass note in measure 24 and a fermata in measure 25. The upper staff continues with sustained notes.

End of Section One

See next page

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See next page

Section Two: Music skills**15% (40 Marks)**

This section has **four (4)** questions. Answer **all** questions. Write your answers in the spaces provided.

Spare pages are included 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.
- Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question that you are continuing to answer at the top of the page.

Suggested working time: 45 minutes.

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A. 

B. 

C. 

D. 

5

A. 

B. 

C. 

D. 

Question 7: Visual score analysis

(14 marks)

Refer to the score on page 14 and answer the questions below.

- (a) Write the name of the most likely instrument for each stave. (2 marks)

Stave (A) _____

Stave (B) _____

Stave (C) _____

Stave (D) _____

- (b) Identify an example of a sequence, providing bar number(s) and stave letter(s). (2 marks)

Bar numbers: _____

Stave numbers: _____

- (c) Name each of the following chords. (2 marks)

Bar 2, beat 4: _____

Bar 5, beat 1: _____

- (d) Examine bar 1, beat 2 of stave (D). Name the instruments that play each of the notes starting with the lowest. (2 marks)

Lowest note: _____

Second lowest note: _____

Third lowest note: _____

Highest note: _____

Question 7 (continued)

- (e) Name each of the following articulation marks and briefly state what effect each would have on the given note. (4 marks)



Name: _____

Effect: _____



Name: _____

Effect: _____

- (f) The following note is located in the score, bar 4, beat 2, stave (D). State how this note is to be played. (1 mark)



- (g) What is indicated by the sign in bar 8, stave (D)? (1 mark)

Question 8: Transposition

(4 marks)

- (a) Below is a melody for alto saxophone. Place a tick (✓) in the appropriate box to indicate which option would be correct if played by a trombone to sound at the same pitch as the alto saxophone. (1 mark)



(i)

(ii)

(iii)

(iv)

- (b) Write the following violin extract as it would sound when played by a tenor saxophone. (3 marks)



Tenor saxophone

Question 9: Theory

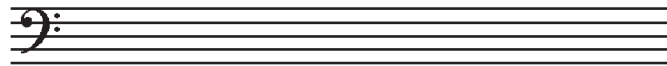
(6 marks)

(a) Construct each of the following chords using a key signature.

(2 marks)



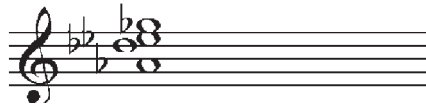
E^b major, ii^b7



G minor, V^{#9}

(b) Identify the following chord and write the chord symbol on the line provided.

(1 mark)

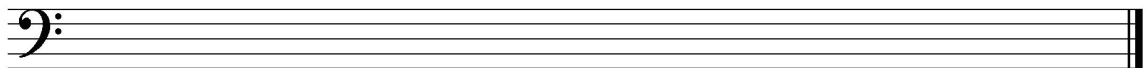


Chord: _____

(c) Write the following scale, one octave ascending, using accidentals.

(2 marks)

A^b Mixolydian Mode



(d) Identify the following mode or scale on which the following extract is based.

(1 mark)



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See next page

Question 10: Melody writing/arranging**(16 marks)**

Arrange the extract on this page for trumpet in B \flat , Electric Guitar, Bass and Drum Kit on page 21.

When arranging your piece of music, you must demonstrate the following:

- (a) Range and capability of the instruments – arrangement of individual parts are within the range and technical capability of each instrument including correct transposition, clef, key signature and drum kit notation. (4 marks)
- (b) Effective and creative arrangement – creatively and effectively arrange the different instrumental parts, displaying sensitivity to the style of the original excerpt. (4 marks)
- (c) Harmonic consideration – the arrangement reflects harmonic considerations such as appropriate voice leading. (4 marks)
- (d) Expressive devices – appropriate expressive devices are indicated (tempo, dynamics, articulations). (2 marks)
- (e) Score accuracy and presentation – score is accurately and clearly presented. (2 marks)

For copyright reasons this extract cannot be reproduced online. Musical work transcribed from:
Berlin, I. (1929). *Puttin' on the Ritz*.

Trumpet in B \flat

Electric Guitar

Bass Guitar

Drum Kit

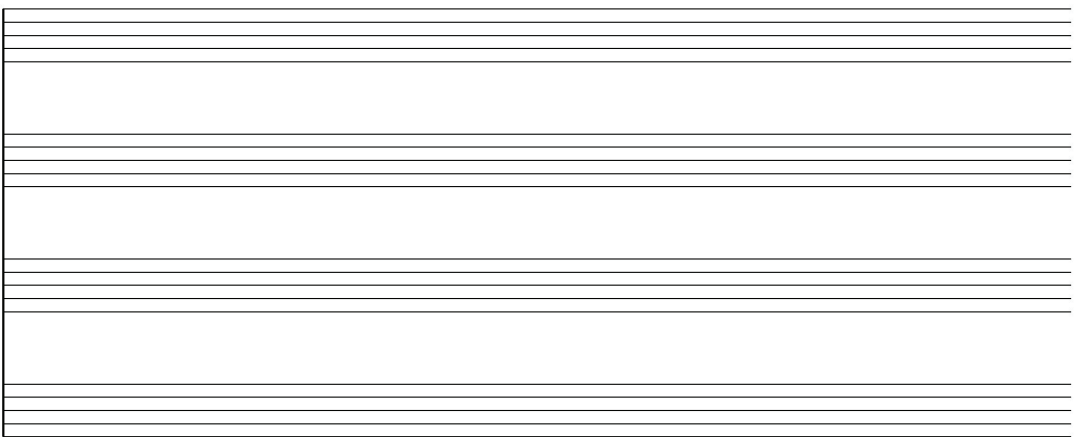
This block contains four sets of musical staves. Each set consists of a label on the left and a set of five horizontal lines on the right. The labels are 'Trumpet in B \flat ', 'Electric Guitar', 'Bass Guitar', and 'Drum Kit' from top to bottom. The staves are empty and ready for notation.

Tpt

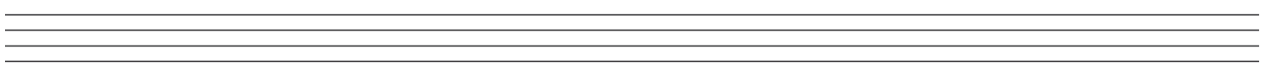
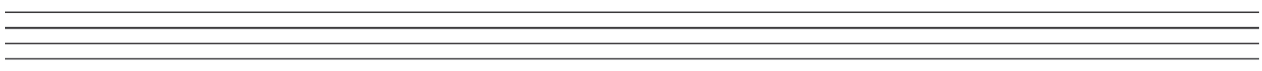
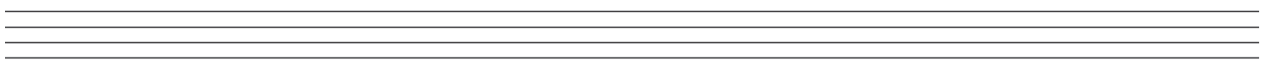
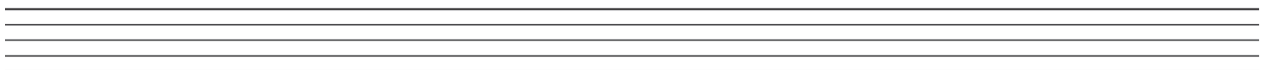
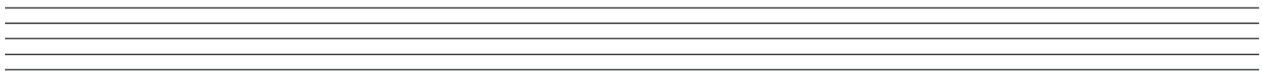
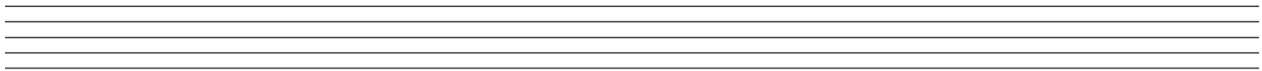
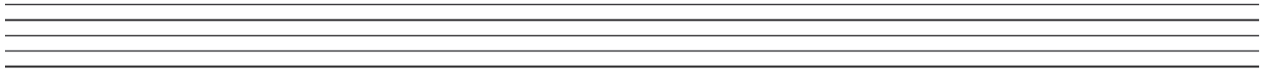
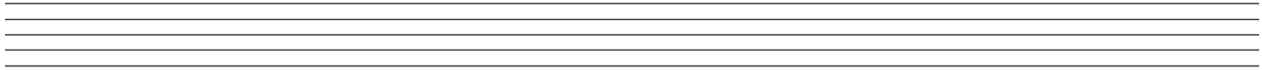
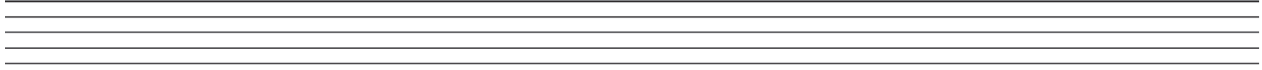
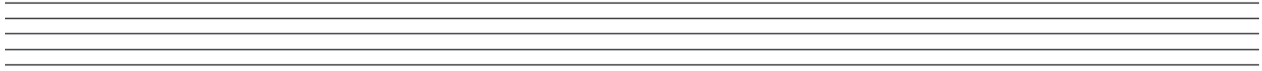
E Gtr

Bass

Dr

This block contains four sets of musical staves. Each set consists of a label on the left and a set of five horizontal lines on the right. The labels are 'Tpt', 'E Gtr', 'Bass', and 'Dr' from top to bottom. The staves are empty and ready for notation.

Spare manuscript for working – will not be marked.



End of Section Two

See next page

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

This section has **three (3)** parts. You must answer **all** parts and write your answers in the spaces provided.

Part A: contains one unfamiliar score.

Part B: contains one familiar score for the compulsory area of study.

Part C: requires you to respond to one question making reference to a different area of study to that used in Part B. You cannot refer to the compulsory area of study. If the response uses the same area of study as Part B, a 25% penalty will be applied.

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Suggested working time: 60 minutes.

Part A: Analysis**5% (20 Marks)****Question 11****(20 marks)**

Source of Track 14: Will.i.am, Pineda, A., Gomez, J., Ferguson, S., Alvarez, J., Shadowen, S., Jerkins, R., & Frost, J. (2010). Just can't get enough (Recorded by The Black Eyed Peas). On *The beginning & the best of the E.N.D.* [CD]. Santa Monica, CA: Interscope.



Refer to Question 11 (pages 14–21 of the Score Booklet) to answer the parts of the question.

For copyright reasons the Score Booklet cannot be reproduced online. This score: Will.i.am, Pineda, A., Gomez, J., Ferguson, S., Alvarez, J., Shadowen, S., Jerkins, R., & Frost, J. (2010). *Just can't get enough*. Los Angeles: Will.i.am Music.

- (a) Examine bars 41–52 of this score.
- (i) Identify the style evident in the vocal part. (1 mark)
- _____
- (ii) Describe a feature of this style as it appears in these bars. (1 mark)
- _____
- _____

See next page

Question 11 (continued)

- (iii) Explain the significance of this change to the vocal part at this point in the song. (1 mark)

- (iv) Name **two** other Contemporary influences found in this section and provide bar numbers as evidence from the score. (4 marks)

Influence: _____

Bar number: _____

Influence: _____

Bar number: _____

- (b) Provide bar numbers to identify an example of a four-bar ostinato pattern. (1 mark)

- (c) The time signature and tempo change at bar 66. What is the significance of this new change and what effect does this have on the music? (2 marks)

- (d) How is the second chorus different to the first chorus and what effect does this have on the music? (2 marks)

Difference: _____

Effect: _____

- (e) State the title and band/artist of the work you have studied which is **most** similar to this piece? Give **two** reasons for your answer. (3 marks)

Title and band/artist: _____

One: _____

Two: _____

- (f) Identify similarities and differences between Michael Jackson’s song *Billie Jean* and this piece. Use the following headings to complete the chart below. (3 marks)

	<i>Billie Jean</i>	<i>Just Can’t Get Enough</i>
Instrumentation		
Vocals		
Texture		

- (g) The terms pop music and popular music are common terms but each with a separate meaning.

- (i) Describe the difference between the two terms. (1 mark)

- (ii) How has the term ‘pop music’ come to be accepted in its modern meaning? (1 mark)

Part B: Short response

6% (20 Marks)

Question 12

(20 marks)

For copyright reasons the Score Booklet cannot be reproduced online. This score: Mercury, F. (1975). *Bohemian rhapsody*. London: B. Feldman/Trident Music.

Refer to Question 12 (pages 22–31 of the Score Booklet), *Bohemian Rhapsody*, and answer the parts of the question.

- (a) (i) Outline the form of the whole piece, naming each of the main sections in the order they appear. (2 marks)

- (ii) Which major section of the usual pop form is missing in this piece? (1 mark)

- (b) What is the term used to describe the vocal technique in the first section? (1 mark)

- (c) Give **two** reasons for the inclusion of the section from bars 63–83 in this piece. (2 marks)

- (d) How does the title of this piece reflect on the lifestyle of Freddie Mercury? Use the following headings to complete your answer. (2 marks)

Bohemian: _____

Rhapsody: _____

See next page

(e) What was considered unusual about the release of this piece in 1975? (1 mark)

(f) (i) Name the recording technique used throughout this piece. (1 mark)

(ii) Discuss the significance of this technique, giving **two** examples from the score. (2 marks)

One: _____

Two: _____

(iii) How does the use of this recording technique impact on live performances of this piece? (1 mark)

(g) This piece is labelled as pop music. Name another musical style evident in this piece. Outline **two** characteristics of this style, providing evidence from the score to support your choice. (5 marks)

Style: _____

Characteristic	Evidence
One:	
Two:	

Question 12 (continued)

- (h) *Bohemian Rhapsody* has received many forms of acclaim. Use the following headings to explain your understanding of ways this piece has impacted on listeners. (2 marks)

Music: _____

Lyrics: _____

Part C: Extended response**6.5% (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 the question by referring to a **different** area of study to that used in Part B.

If the response uses the same area of study as Part B, a 25% penalty will be applied.

Question 13**(20 marks)**

Many composers in the past have been associated with the development of a particular musical style. Identify and discuss the impact of **two** composers in the evolution of new musical styles. Describe their original style and how their style evolved. Refer to at least **one** designated work by each composer, and further examples of works by them and others in support of your answer.

Your response should include

- details about the evolution of a musical style in an area of study. (4 marks)
- a detailed description of the contribution made by **two** composers discussing similarities and/or differences between the composers. (6 marks)
- a detailed description of how the designated work(s) supports the evolution of a new musical style. (3 marks)
- correct use of music terminology and reference to at least **four** of the elements of music. (3 marks)
- a detailed, coherent and well-structured response supporting the main aims of the question. (4 marks)

Note: Do **not** refer to the designated area of study Pop when answering this question.

or

Question 14**(20 marks)**

The technical development of musical instruments has influenced and changed the way composers think and write. Select one area of study and discuss how advances in instrumental technology have influenced composers/performers.

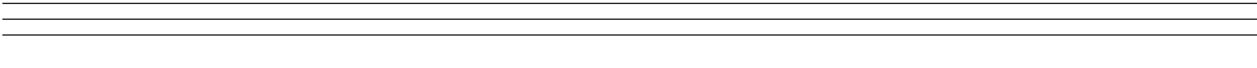
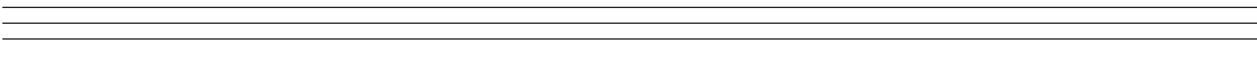
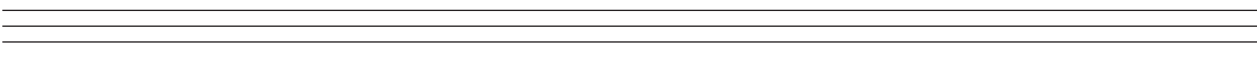
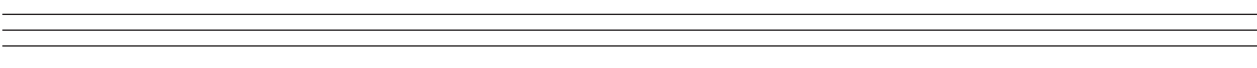
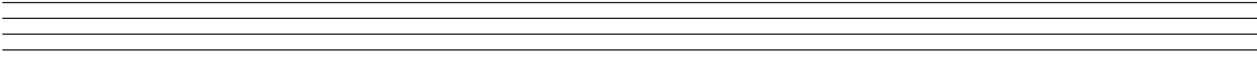
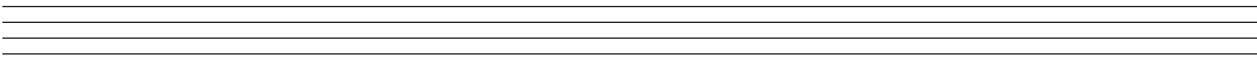
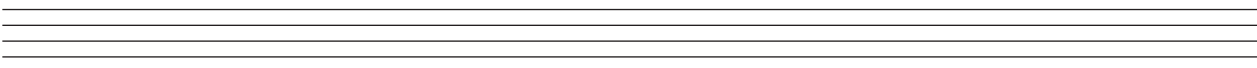
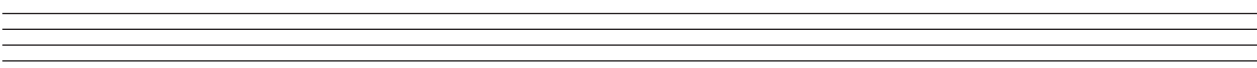
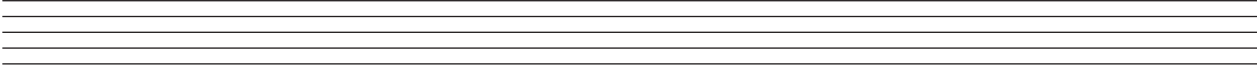
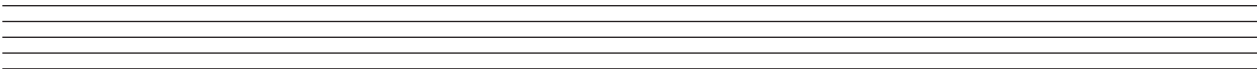
Your response should include

- a detailed discussion relating to technical development(s) of musical instruments and advances in instrumental technology within an area of study. (4 marks)
- a detailed description of how one or more composers/performers contributed to the development of musical instruments/technology. (6 marks)
- a detailed description of how developments made to musical instruments/technology contributed to designated works. (3 marks)
- correct use of music terminology and reference to at least **four** of the elements of music. (3 marks)
- a detailed, coherent and well-structured response supporting the main aims of the question. (4 marks)

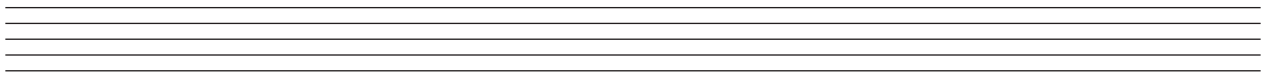
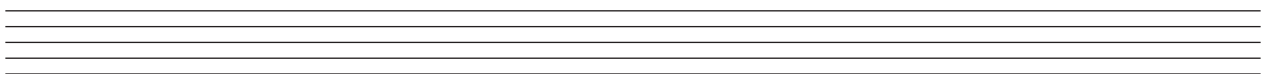
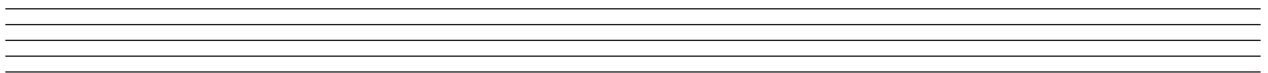
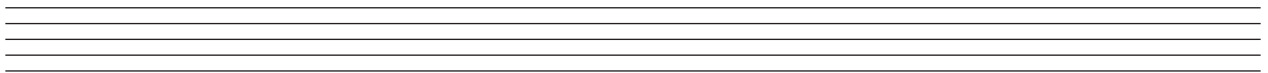
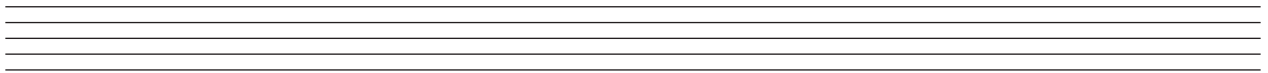
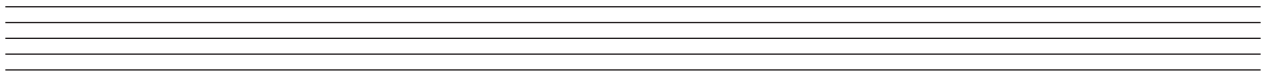
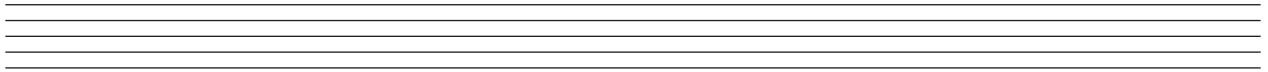
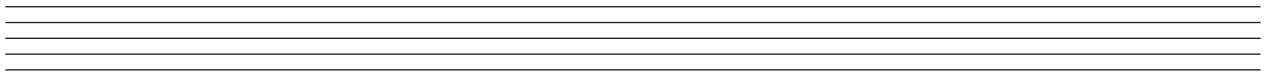
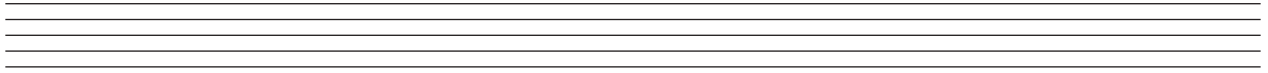
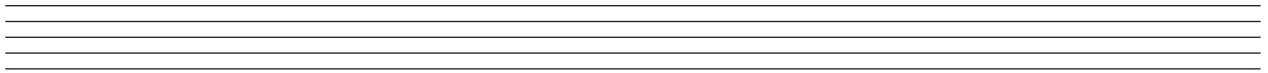
Note: Do **not** refer to the designated area of study Pop when answering this question.

End of questions

Working manuscript – will not be marked



Working manuscript – will not be marked



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