



Western Australian Certificate of Education Examination, 2014

Question/Answer Booklet

MUSIC CONTEMPORARY Stage 3

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 and a half hours

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

Number of additional answer booklets used (if applicable):

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised 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 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 composition 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 exam
Section One: Aural and analysis	7	7	45	57	17.5
Section Two: Music skills	4	4	45	59	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 2014*. 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 (3)** Parts:
Part A: contains **one (1)** unfamiliar score and recording of that score.
Part B: contains score excerpt/s from the compulsory area of study.
Part C: requires you to respond to **one (1)** question using the non-compulsory area of study. If the response is based on the compulsory area of study, 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** to be handed in with your Question/Answer Booklet.

See next page

Section One: Aural and analysis

17.5% (57 Marks)

This section has **seven (7)** 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.

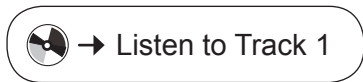
- Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
- Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question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

Suggested working time: 45 minutes.

Question 1: Interval recognition

(6 marks)

- (a) Write the missing notes on the staff in the melody below. Identify the resulting intervals indicated by (i) and (ii). (4 marks)



The musical staff is in 4/4 time. The notes are as follows:

Measure	Notes	Interval
1	C4, B3	
2	A3, G3	
3	F3, E3	
4	D3, C3	
5	B2, A2	
6	G2, F2	
7	E2, D2	
8	C2, B1	
9	A1, G1	
10	F1, E1	
11	D1, C1	
12	B0, A0	

Interval (i) is between the notes in measure 2 (A3 and G3).

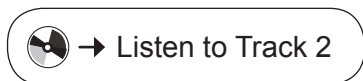
Interval (ii) is between the notes in measure 5 (B2 and A2).

(i): _____

(ii): _____

Question 1 (continued)

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



Prior to the commencement of this excerpt, one bar containing four crotchet beats will be played.

(i)

(✓)	
	Major 2 nd
	minor 3 rd
	Major 3 rd
	Perfect 4 th
	Augmented 4 th
	Perfect 5 th
	Major 6 th
	minor 7 th

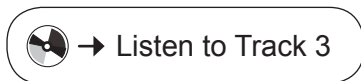
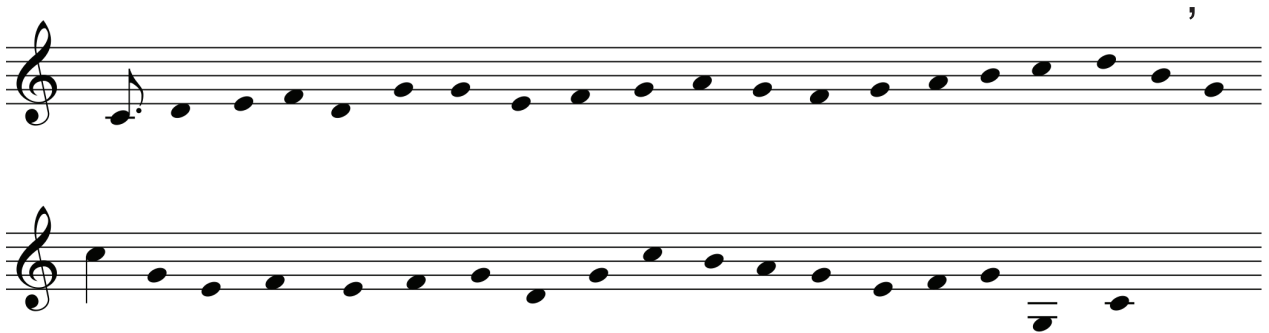
(ii)

(✓)	
	Major 2 nd
	minor 3 rd
	Major 3 rd
	Perfect 4 th
	Augmented 4 th
	Perfect 5 th
	Major 6 th
	minor 7 th

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 3 **or** Track 4 and then complete the following **eight** bar rhythmic dictation. Provide time signature, bar lines and rhythm to the given pitches.



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

The dictation will be played as follows, with a 20 second break between each playing:

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

or



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

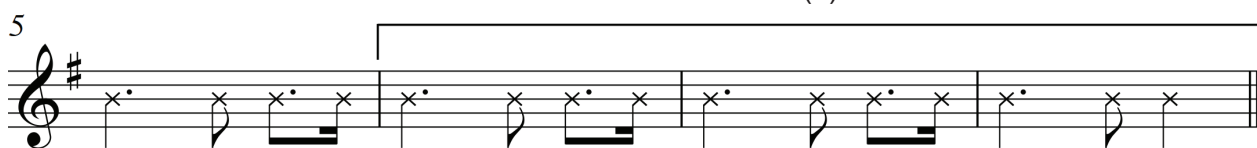
The entire dictation will be played once.

See next page

Question 3: Recognition of tonality

(1 mark)

Determine whether the excerpt below modulates at (a). Place a tick (✓) next to the correct response in the table that follows.



(✓)	
	yes, to the relative major
	yes, to the relative minor
	yes, to the dominant
	no, it does not modulate

Question 4: Discrepancies

(6 marks)

There are **two** pitch and **two** rhythm errors in the following excerpt. Rhythmic errors could occur across a beat. Circle the errors and rewrite them correctly on the staff provided. The first note is correct.

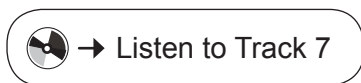


Prior to the commencement of this excerpt one bar containing the tonic triad will be played and a second bar with two crotchet beats will be heard.



Question 5: Melodic dictation**(14 marks)**

Listen to Track 7 **or** Track 8 and then complete the following eight bar melodic dictation by providing the pitch and rhythm.

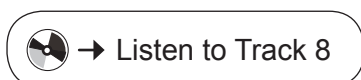


Prior to the commencement of the dictation, one bar containing the tonic triad will be played and a second bar with three crotchet beats will be heard.

The dictation will be played as follows, with a 20 second break between each playing:

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

or



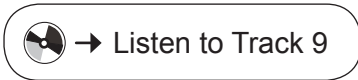
Prior to the commencement of the dictation, one bar containing the tonic triad will be played and a second bar with three crotchet beats will be heard.

The entire dictation will be played once.

Question 6: Harmonic/chord progressions

(5 marks)

Complete the following chord progression by identifying the **five** chords, using Roman numerals or chord names.



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

Roman numerals: _____ _____ _____ _____ _____

or

Chord names: _____ _____ _____ _____ _____

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See next page

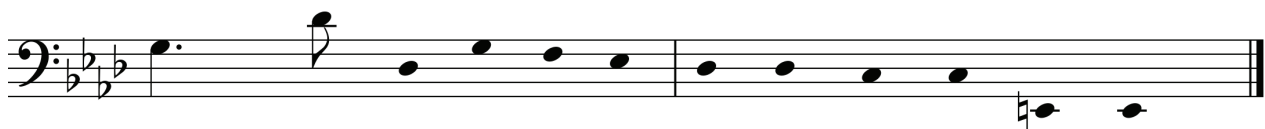
Question 7: Skeleton score

(13 marks)

Refer to the score on pages 11–12 to answer this question.



- (a) This score is in concert pitch. Identify the instruments playing in this excerpt by naming them in correct score order on the lines next to the score. (4 marks)
- (b) Provide an appropriate tempo indication for this excerpt above the score. (1 mark)
- (c) Complete the rhythm of bars 6–7 in the third part provided below. The pitch and first two notes are provided. (4 marks)



- (d) Identify the opening tonality of this excerpt. (1 mark)

- (e) Identify what the tonality changes to at bar 9. (1 mark)

- (f) Identify the time signature changes indicated by (i) and (ii) on the score. (2 marks)
(i): _____
(ii): _____

Musical notation for the first system, measures 1-4. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first two staves are treble clef, and the third is bass clef. The music consists of eighth and quarter notes with some rests.

Musical notation for the second system, measures 5-8. The notation continues from the first system. Measure 5 is marked with a '5' above the first staff. The music continues with eighth and quarter notes.

Musical notation for the third system, measures 9-12. Measure 9 is marked with a '9' above the first staff. The system contains two measures labeled (i) and (ii) with vertical bars indicating rests. The system ends with a 4/4 time signature on each staff.

13

Musical notation for measures 13 and 14. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system consists of two staves: a treble clef staff and an alto clef staff. The second system consists of a single bass clef staff. Measure 13 features a dotted quarter note in the treble, followed by eighth notes in the alto and bass staves. Measure 14 continues with similar rhythmic patterns, including a quarter note with an accent (>) in the bass staff.

15

Musical notation for measures 15 and 16. The score is in 4/4 time with a key signature of three flats. The first system consists of two staves: a treble clef staff and an alto clef staff. The second system consists of a single bass clef staff. Measure 15 features a dotted quarter note in the treble, followed by eighth notes in the alto and bass staves. Measure 16 concludes the section with a final note in the treble and bass staves, and a quarter note in the alto staff.

End of Section One

See next page

Section Two: Music skills**15% (59 Marks)**

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

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Suggested working time: 45 minutes.

Question 8: Visual score analysis

(18 marks)

Refer to the score on pages 16–17 to answer this question.

- (a) (i) Name the form of this piece. (1 mark)

- (ii) Identify the sections using letter names and indicate them on the score. (3 marks)

- (b) (i) Identify the key of this piece. (1 mark)

- (ii) Identify a modulation in the piece. Provide the bar number and the new key, stating its relationship to the opening key. (3 marks)

Bar: _____

Key: _____

Relationship: _____

- (c) Which scale type is evident in part A bar 6? (1 mark)

- (d) Name the chords as they occur on the following beats. (2 marks)

Bar 3 beat 1: _____

Bar 7 beat 1: _____

- (e) (i) Name the instruments **most** likely to play on the staves indicated below. (2 marks)

B: _____

C: _____

D: _____

E: _____

(ii) Name the **three** instruments used in part E of the score. (2 marks)

(iii) Identify which instrument would **most** likely play part A of the score. (1 mark)

(f) Describe how the following ornaments would be performed. (2 marks)





Medium pace

A *mf*

B *mf*

C *mf*

D *mf*

E *mf*

4

mp

mp

mp

mp

mp

7

10

Question 9: Transposition

(6 marks)

A transposed score for flute, clarinet in B \flat , alto and tenor saxophones, and trombone is below. The flute is in concert pitch. The other parts have been transposed to sound at concert pitch when played.

- (a) Write the alto saxophone part to play in unison with the clarinet to sound at concert pitch. (3 marks)
- (b) Transpose the tenor saxophone part for the trombone to sound at concert pitch. (3 marks)

The musical score is for a piece in 3/4 time. It consists of five staves:

- Flute:** Treble clef, key signature of one flat (B \flat). The melody starts on G4, moves to A4, then B \flat 4, and continues with eighth and quarter notes.
- Clarinet in B \flat :** Treble clef, key signature of two sharps (F# and C#). The melody is transposed up a major third from the flute part.
- Alto saxophone:** Treble clef, key signature of one flat (B \flat). The staff is empty, intended for the student to write the unison part with the clarinet.
- Tenor saxophone:** Treble clef, key signature of two sharps (F# and C#). The melody is transposed up a major third from the flute part.
- Trombone:** Bass clef, key signature of one flat (B \flat). The staff is empty, intended for the student to write the transposed part from the tenor saxophone.

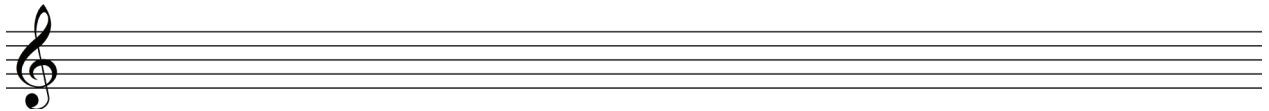
Question 10: Theory

(9 marks)

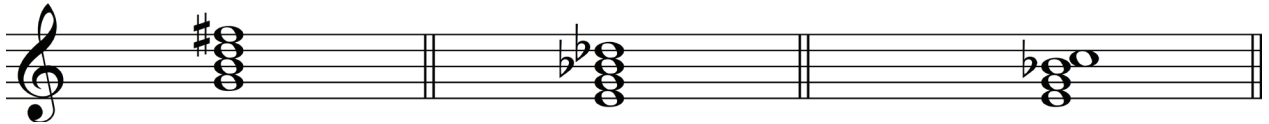
- (a) Identify the mode **or** scale on which the following excerpt is based. (1 mark)



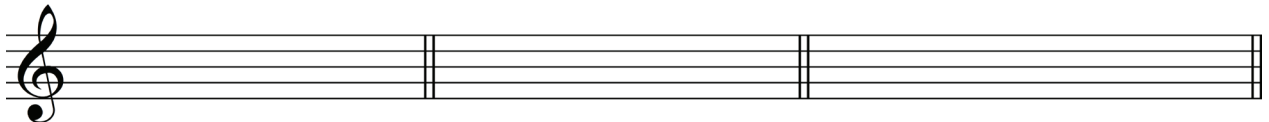
- (b) Write C melodic minor, in minims, **one** octave ascending and descending, using a key signature. (2 marks)



- (c) Identify the following chords. (3 marks)



- (d) Write the following chords using a key signature. (3 marks)



ii in A Major

V⁹ in D minor

ic in B minor

Question 11: Melody writing/arranging

(26 marks)

This question consists of **two** parts.

- (a) Compose an **eight** bar melody for flute by continuing the opening two bar motif for a further **six** bars. Consider the chords provided above the staff when writing your melody. (14 marks)

Your melody must demonstrate:

- effective melodic contour and climax
- a clear relationship to the given chord structure
- stylistic and motivic continuity
- instrument range and suitability
- appropriate expressive devices, including tempo, dynamics and articulations.

Flute

Fl.

Fl.

Fl.

(b) Write accompanying parts for guitar, bass guitar and drum set to support the first **four** bars of the melody in part (a) effectively. You must include a walking bass line. (12 marks)

Your accompaniment must demonstrate:

- a clear relationship to the given chord structure
- stylistically appropriate writing for each instrument
- range and suitability for each instrument
- appropriate expressive devices, including dynamics and articulations
- accurate and clear score presentation.

Flute

Electric Guitar

Bass Guitar

Drum Set

D G Bm⁷

3 Em⁹ A⁷

Fl.

E. Gtr.

Bass

Dr.

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 (1)** unfamiliar score.

Part B: contains **one (1)** familiar score for the compulsory area of study.

Part C: requires you to respond to **one (1)** question using the non-compulsory area of study.

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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Suggested working time: 60 minutes.

Part A: Analysis

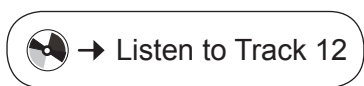
5% (20 Marks)

Question 12

(20 marks)

Refer to pages 16–20 of the Score Booklet to answer this question.

For copyright reasons the score booklet is not available online. Source of this score: McCartney, P., & McCartney, L. (1973). *Band on the run* [Score]. New York: MPL Communications, pp. 1–6.



For copyright reasons this sound recording is not available online. Source of Track 12: McCartney, P., & McCartney, L. (1973). *Band on the run*. On *Band on the run* [CD]. New York: MPL Communications. Retrieved August, 2014, from <https://itunes.apple.com/us/album/band-on-the-run/id399503962>

- (a) (i) Identify the instruments used in this song that are typical of Pop style. (2 marks)

- (ii) Name **two** other instruments used in the song. (2 marks)

- (b) Name the compositional device evident in the following bars. (1 mark)

Bars 9–12 vocal line: _____

See next page

- (c) (i) Identify **three** ways in which the music changes at bar 34. (3 marks)

- (ii) State the purpose of these changes. (1 mark)

- (d) Provide **one** reason why the music in the Score Booklet is **not** played exactly as it is in the recording. (1 mark)

- (e) Complete the following table by listing characteristics of this song that are typical of Pop style. (3 marks)

Category	Characteristics
Melody	
Rhythm	
Instrumentation	

Question 12 (continued)

- (f) (i) This song has a long introduction. Give **two** ways in which this establishes the musical material in the verse. (2 marks)

- (ii) Outline the form/structure of this song by providing bar numbers for each section. (3 marks)

- (iii) Compare the form/structure of this song to the traditional structure of **most** Pop songs. (2 marks)

Part B: Short response**6% (20 Marks)**

Question 13**(20 marks)**

Refer to pages 22–25 of the Score Booklet to answer this question.

For copyright reasons the score booklet is not available online. Source of this score: Jackson, M. (1982). *Billie Jean* [Score]. USA: Mijac Music, pp. 1–4.

- (a) While this is primarily a Pop song, identify **two** other Contemporary music styles that are evident. Give an example of each style from the score. (4 marks)

- (b) Outline how **two** musical characteristics of this song each contributed to the development of Pop music. (2 marks)

Question 13 (continued)

(c) (i) Identify **one** vocal recording technique used in this song. (1 mark)

(ii) State **two** effects of this technique on the overall sound of the song. (2 marks)

(iii) Name **one** designated work that features a similar recording technique. (1 mark)

(d) (i) Name the compositional device used in the bass guitar part. (1 mark)

(ii) State the function of this device in the piece. (1 mark)

(e) (i) Identify **two** influences on Michael Jackson as an artist. (2 marks)

(ii) Explain how these **two** influences affected his musical style. (2 marks)

- (f) Outline **four** significant contributions that Michael Jackson made to the development of Contemporary music. (4 marks)

Part C: Extended response**6.5% (20 Marks)**

There are **two (2)** questions in Part C. You must respond to **one (1)** question using the non-compulsory area of study.

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.

Question 14**(20 marks)**

‘Music can be a source of cultural identity.’

Discuss this statement in relation to **two** composers/artists from an area of study.

Your response must include:

- an overview of the cultural context in which each composer/artist worked (4 marks)
- details of how this cultural context influenced the style of each composer/artist (4 marks)
- discussion of how **one** designated work by each composer/artist explores cultural identity (6 marks)
- supporting references to at least **three** of the elements of music and use of appropriate music terminology. (6 marks)

or

Question 15**(20 marks)**

‘The development of a musical genre/style is often influenced by social and historical factors.’

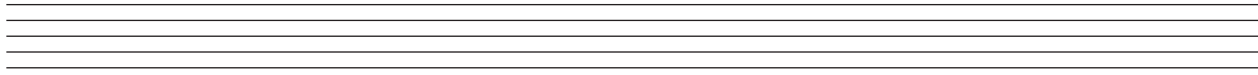
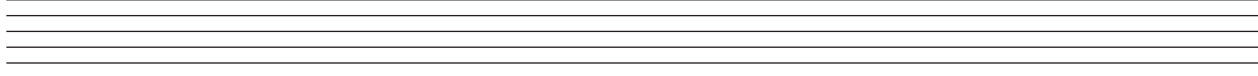
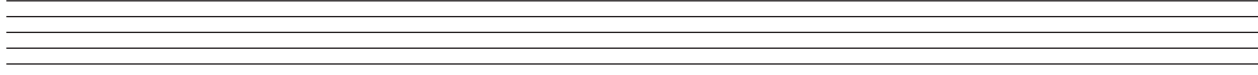
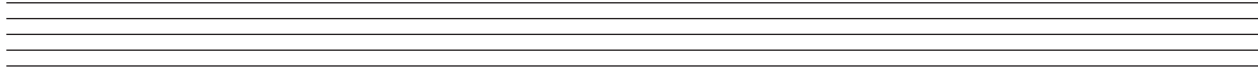
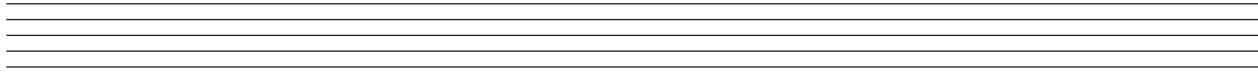
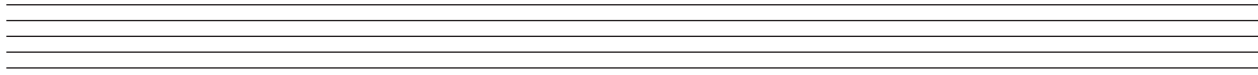
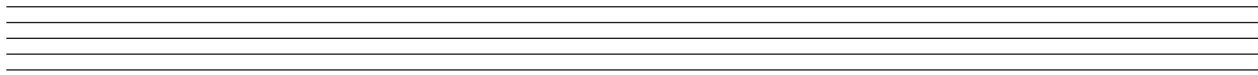
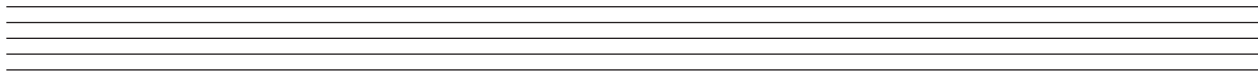
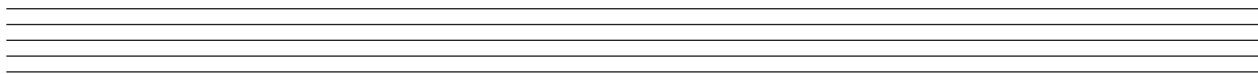
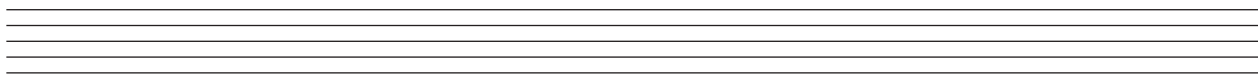
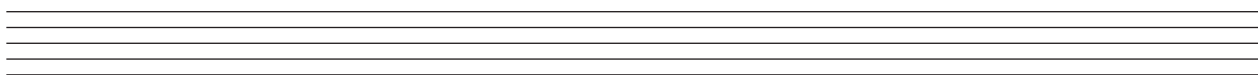
Discuss this statement in relation to **two** works from different eras/periods in an area of study.

Your response must include:

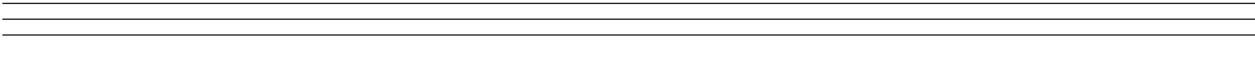
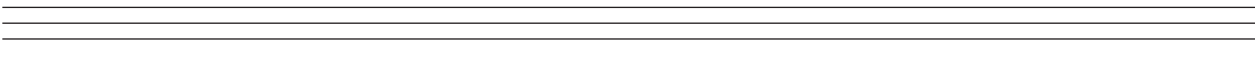
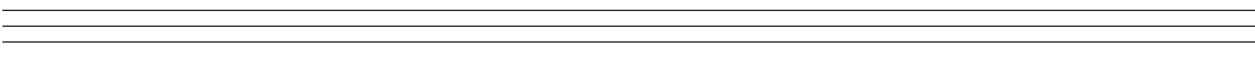
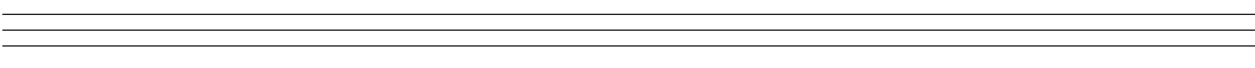
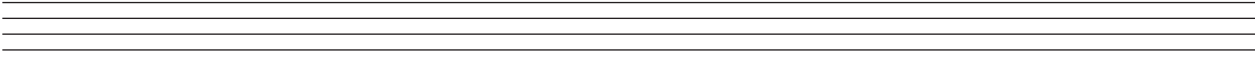
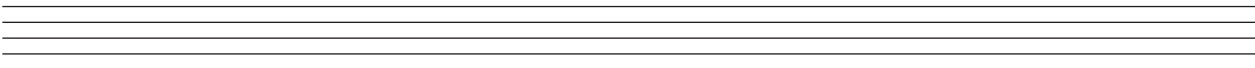
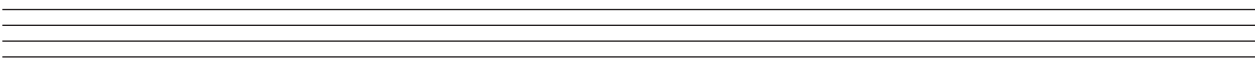
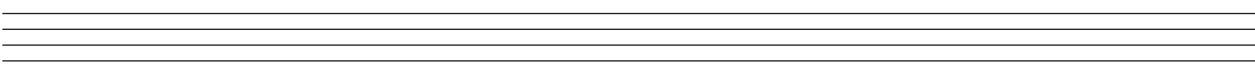
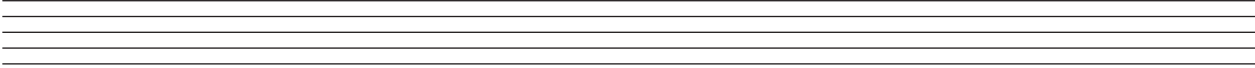
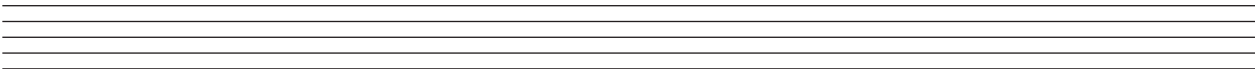
- an overview of the social and historical context of each work (4 marks)
- details of how each work was specifically influenced by these social or historical factors (4 marks)
- discussion of the contribution of the composer/artist of each work to the development of a music genre/style (6 marks)
- supporting references to at least **three** of the elements of music and use of appropriate music terminology. (6 marks)

End of questions

Working manuscript – will not be marked



Working manuscript – will not be marked



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