



Western Australian Certificate of Education Examination, 2015

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
Score Booklet
Sound recording

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 Contemporary Music 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	6	6	45	62	17.5
Section Two: Cultural and historical analysis					
Part A: Analysis	1	1	60	18	5
Part B: Short response	1	1		24	6
Part C: Extended response	2	1		20	6.5
Section Three: Music skills	4	4	45	53	15
Total					50

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2015*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer Booklet.
- The examination is structured as follows:
Section One is common to **all** contexts and contains questions that require you to listen and respond to a selection of music excerpts.
Section Two is context-specific and comprises **three (3)** parts:
Part A: contains **one (1)** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.
Part B: contains **one (1)** question based on the compulsory area of study and score/s from the correlating designated works.
Part C: requires you to respond to **one (1)** question based on the non-compulsory area of study and the correlating designated works. If your response is based on the compulsory area of study, a 25% penalty will be applied.
Section Three is context-specific and contains composition tasks and theory questions.
- 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.
- 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 Score Booklet is **not** to be handed in with your Question/Answer Booklet.

See next page

Section One: Aural and analysis

17.5% (62 Marks)

This section has **six (6)** questions that require you to listen and respond to a selection of music excerpts. Answer **all** questions. Write your answers in the spaces provided. A **one (1)** minute silence will follow the playing of the music for each question. You may respond to the questions throughout the duration of the playing of the music excerpts, including the one minute silence between questions.

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) A music excerpt will be played **three** times, with a 30 second pause between each playing.

For copyright reasons this sound recording is not available online. Source of music excerpt: Prokofiev, S. (1986). Piano concerto no. 3 [Recorded by J. Vakarelis, Royal Philharmonic Orchestra, W. Rowicki]. On *Liszt: Piano concerto no.2; Prokofiev: Piano concerto no.3* [CD: RPO 8003]. London: Royal Philharmonic Orchestra. (Original work composed 1917–1921)

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

For copyright reasons this score excerpt is not available online. Source of melody: Prokofiev, S. (1917–1921). *Piano concerto no. 3*.

(i) _____

(ii) _____

Question 1 (continued)

- (b) A music excerpt will be played **three** times, with a 30 second pause between each playing. Prior to each playing, a tonic chord followed by four crotchet beats will be heard.

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

The musical notation shows two staves in 4/4 time. The first staff contains a sequence of notes: quarter, quarter, eighth, eighth, quarter, quarter, quarter, quarter. The second staff contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Two pairs of notes are indicated by arrows: (i) points to the first notes of both staves (quarter notes), and (ii) points to the first notes of both staves (quarter notes).

(i)

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

Question 2: Rhythmic dictation

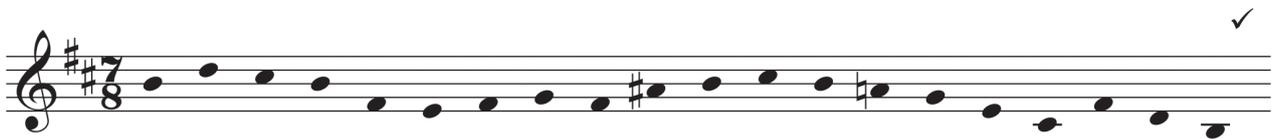
(13 marks)

You will hear a music excerpt played as follows, with a 30 second pause between each playing:

- the complete excerpt played twice
- the first phrase (up to the tick) played twice
- the second phrase (after the tick) played twice
- the complete excerpt played twice.

Prior to the commencement of each playing, two bars of quavers will be heard.

Insert note values that are correctly grouped to each of the given pitches. There are **eight** bars in total.



Question 3: Discrepancies

(6 marks)

You will hear a music excerpt played **five** times, with a 30 second pause between each playing. Prior to the commencement of each playing, one bar containing the tonic triad and a second bar with six quaver pulses will be heard.

There are **two** pitch and **two** rhythm errors in this excerpt. Rhythm errors can occur across a beat. Circle the errors and rewrite them correctly on the staff provided. The duration and pitch of the first note are correct.



Question 4: Harmonic/chord progressions

(7 marks)

You will hear a music excerpt played **five** times, with a 30 second pause between each playing.

Identify the **seven** chords indicated by (a) to (g) in this excerpt, using Roman numerals.



Roman numerals: _____
(a) (b) (c) (d)



_____ II7 _____
(e) (f) (g)

Question 5: Melodic dictation**(16 marks)**

You will hear a music excerpt played as follows, with a 30 second pause between each playing:

- the complete excerpt played twice
- the first phrase (up to the tick) played twice
- the second phrase (after the tick) played twice
- the complete excerpt played twice.

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

Complete this **eight** bar melodic dictation by providing the pitch and rhythm.

The image shows two musical staves for an eight-bar melodic dictation exercise. Both staves are in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 3/4. The first staff begins with a quarter note on G4. The second staff begins with a quarter note on G4. Both staves are divided into four measures each. The first measure of each staff contains the starting note. The remaining three measures are empty, with a vertical tick mark at the end of the first measure in the first staff and a double bar line at the end of the fourth measure in the second staff. A checkmark is located above the end of the first staff.

Question 6: Skeleton score**(14 marks)**

You will hear the music excerpt on pages 9 and 10 played **five** times, with a 30 second pause between each playing.

For copyright reasons this sound recording is not available online. Source of music excerpt: Lloyd Webber, A. (1970). *Jesus Christ superstar* (Everything's alright).

Complete the following tasks.

- (a) Provide an approximate tempo indication **or** Italian tempo marking on the score. (1 mark)
 - (b) Complete the rhythm of the electric piano part in bars 3 and 4. (4 marks)
 - (c) Identify the chords in bars 5 to 8. Write them below the bass guitar part using Roman numerals **or** chord names. (4 marks)
 - (d) Complete the pitch dictation for the voice part from beat 4 of bar 14 to the end of the excerpt. (4 marks)
 - (e) Name the compositional device that appears in the bass part in bars 12 to 18. (1 mark)
-

Tempo indication or Italian tempo marking:

For copyright reasons this score is not available online. Source of score: Lloyd Webber, A. (1970).
Jesus Christ superstar (Everything's alright).

See next page

For copyright reasons this score is not available online. Source of score: Lloyd Webber, A. (1970).
Jesus Christ superstar (Everything's alright).

End of Section One

See next page

Section Two: Cultural and historical analysis**17.5% (62 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)** question based on the compulsory area of study. You are required to listen to a music excerpt and respond to the score provided in the Score Booklet. You may respond to the question parts throughout the duration of the playing of the music excerpt, including the pause between each playing.

Part B: contains **one (1)** question based on the compulsory area of study.

Part C: requires you to respond to **one (1)** question based on 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.

- 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: 60 minutes.

Part A: Analysis**5% (18 Marks)****Question 7****(18 marks)**

Refer to the score on pages 3–9 of the Score Booklet.

For copyright reasons the score booklet is not available online. Source of this score: Lynne, J. (2008). Mr. Blue Sky. In *The very best of Electric Light Orchestra all over the world*. Milwaukee, WI: Hal Leonard, pp. 1–7. (Original work composed 1977). Retrieved July, 2015, from www.musicnotes.com/sheetmusic/mtdFPE.asp?ppn=MN0067090

The music excerpt will be played twice, with a **two** minute pause between each playing. Follow the excerpt using the score provided.

For copyright reasons this sound recording is not available online. Source of music excerpt: Lynne, J. (2012). *Mr. Blue Sky: The very best of Electric Light Orchestra (Mr. Blue Sky)* [CD: FR CD 570E]. Naples, Italy: Frontiers.

- (a) Identify how many bars of music there are in the introductory section of the recording, excluding the static at the start. (1 mark)

- (b) Indicate the start and end of the guitar solo section by providing bar numbers. (2 marks)

Bar number for start: _____

Bar number for end: _____

- (c) Name **two** instruments in the recording that are **not** typical of Pop music. (2 marks)

One: _____

Two: _____

See next page

Question 7 (continued)

- (d) Identify and define **two** compositional devices in the vocal part of the chorus. (4 marks)

One: _____

Two: _____

- (e) Explain what is stylistically different from typical Contemporary music in the outro of this song. (1 mark)

- (f) Name **three** vocal features you can hear in the chorus. (3 marks)

One: _____

Two: _____

Three: _____

- (g) Name the chords indicated at the bar numbers provided. (2 marks)

Bar 10 beat 2: _____

Bar 20 beat 1: _____

- (h) Name a designated work that features similar complexity and recording techniques and give **two** reasons for your choice. (3 marks)

Designated work: _____

One: _____

Two: _____

Part B: Short response

6% (24 Marks)

Question 8

(24 marks)

Refer to the score on pages 10–11 of the Score Booklet.

For copyright reasons the score booklet is not available online. Source of this score: Mercury, F. (2011). *Bohemian rhapsody*. In *The best of Queen*. Milwaukee, WI: Hal Leonard, pp. 14–15. (Original work composed 1975)

- (a) Identify the work from which this excerpt is taken. (1 mark)

- (b) Name **two** styles present in this excerpt and give **two** characteristics of each style. (4 marks)

Style	Characteristics
	One: Two:
	One: Two:

- (c) (i) Identify and describe **two** recording techniques used to create the vocal track of this work. (2 marks)

One: _____

Two: _____

Question 8 (continued)

- (ii) Explain in detail how the group used these recording techniques to produce a choir effect for this section. (3 marks)

- (d) Identify **one** other Pop music sub-genre from the 1970s and a performer **or** group that is associated with it. (2 marks)

Pop music sub-genre: _____

Performer/Group: _____

- (e) (i) Identify the sections between the intro and outro of this work. (2 marks)

- (ii) State **two** ways in which the form of this work is different from those of traditional Pop songs. (2 marks)

One: _____

Two: _____

- (f) Complete the table below by listing **two** characteristics of Pop music for each heading.
(8 marks)

	Characteristic one	Characteristic two
Text		
Instrumentation		
Melody		
Harmony		
Rhythm		
Form		
Sound production		
Audience		

See next page

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 9**(20 marks)**

New developments in music are often considered revolutionary and may initially be labelled as alternative or unorthodox. As the public grows more familiar with the music, it becomes more widely accepted.

Discuss this statement in relation to **two** of your designated works.

Your response must include:

- an overview of the social, historical and musical context of each work (4 marks)
- details of the contribution of the composer/artist of each work to the development of a music genre/style (4 marks)
- a discussion of the public's reaction to each work **or** each genre/style (6 marks)
- supporting references to at least **three** of the elements of music and use of music terminology. (6 marks)

or

Question 10**(20 marks)**

Musicians, whether composers or artists, seek to find their own musical voice and to engage their audience.

Discuss this statement in relation to at least **two** of your designated works.

Your response must include:

- an overview of the social and cultural context in which the composer/artist of each work lived (4 marks)
- details of how each composer/artist created their own musical voice within that social and cultural context (4 marks)
- discussion of how each composer/artist engaged their audience (6 marks)
- supporting references to at least **three** of the elements of music and use of music terminology. (6 marks)

End of Section Two

See next page

Section Three: Music skills

15% (53 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 11: Visual score analysis

(15 marks)

Refer to the score on pages 24–25.

- (a) Name the opening key of the excerpt. (1 mark)

- (b) Name the chords indicated in the table below and identify the missing note. (4 marks)

Chord located at	Chord name	Missing note
Bar 1 beat 1		
Bar 1 beat 3		

- (c) (i) Name the compositional device used in the bass line in bars 1–10. (1 mark)

- (ii) On which scale is this bass line built? (1 mark)

- (d) Locate the tempo indication on the score. Give the meaning of the notation in brackets next to it. (1 mark)

- (e) Explain how the accompaniment in the last **four** bars is different from the opening section. (1 mark)

See next page

- (f) This song was originally written for guitar and voice. Describe the following guitar-playing techniques. (4 marks)

Bend: _____

Palm mute: _____

Harmonics: _____

Glissando: _____

- (g) Name the articulations in bars 12–14 and explain how they are played. (2 marks)

Articulation	Name	How it is played
		
		

For copyright reasons this score is not available online. Source of score: Mayer, J., & Cook, C. (2003). Neon. In John Mayer: *Room for squares*. New York: Cherry Lane Music Company, pp. 36–37. (Original work composed 1999)

For copyright reasons this score is not available online. Source of score: Mayer, J., & Cook, C. (2003). Neon. In John Mayer: *Room for squares*. New York: Cherry Lane Music Company, pp. 36–37. (Original work composed 1999)

Question 12: Transposition

(8 marks)

A transposed score for clarinet in B \flat and baritone saxophone is shown below. Rewrite the score for violin and double bass, to sound at concert pitch. Bowings and other articulations are **not** required.

Clarinet in B \flat

Baritone Saxophone

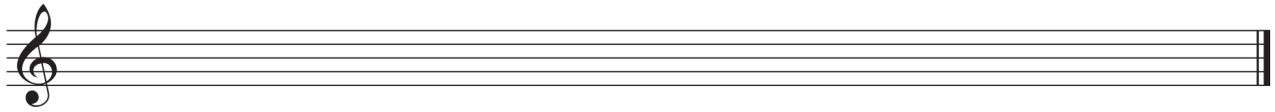
Violin

Double Bass

Question 13: Theory

(12 marks)

- (a) Write a Dorian scale on F sharp in crotchets, **one** octave ascending and using accidentals. (2 marks)



- (b) Write an A flat Blues scale in minims, **one** octave ascending and descending, using accidentals. (2 marks)



- (c) Write the following chords using semibreves. (4 marks)

Fm⁷ ii^{min}9

- (d) Name the following chords. (2 marks)

- (e) Add rests to complete the following bar. (2 marks)

Piano

Alto Saxophone

Piano

Bass Guitar

Drums

Detailed description: This block contains the first two measures of a musical score. It features four staves: Alto Saxophone (treble clef), Piano (grand staff with treble and bass clefs), Bass Guitar (bass clef), and Drums (percussion clef). The first measure contains a few notes on the saxophone and piano, and a drum hit. The second measure is mostly blank.

Alto Sax.

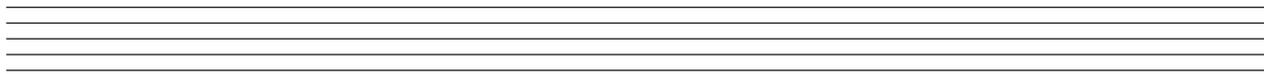
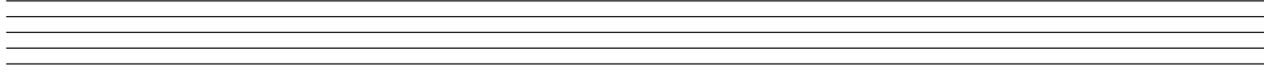
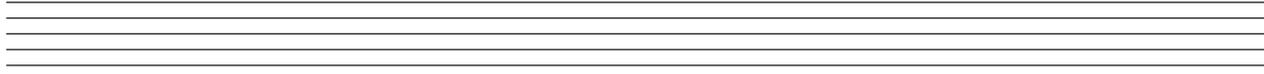
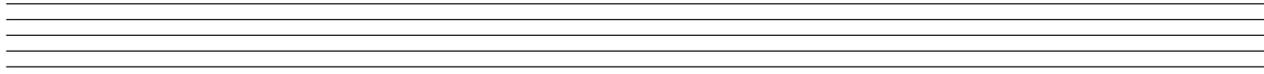
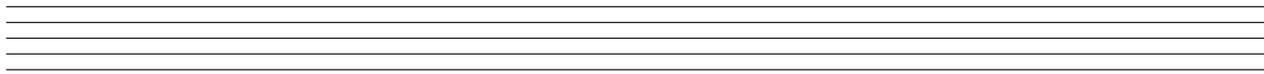
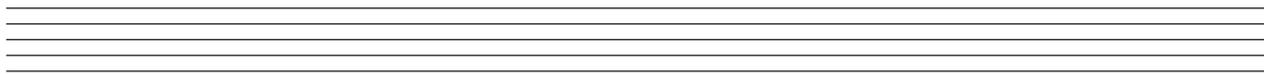
Pno.

Bass

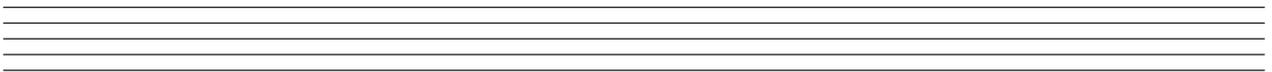
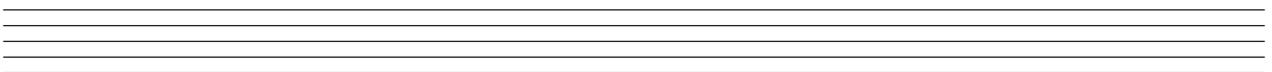
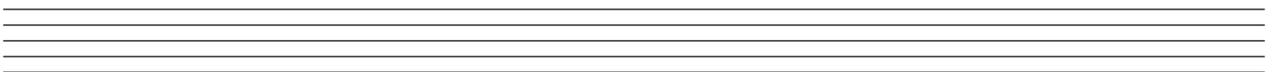
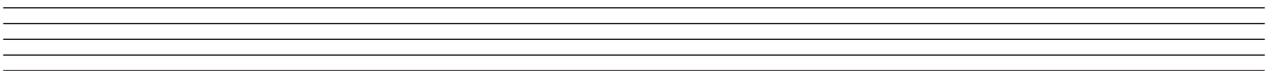
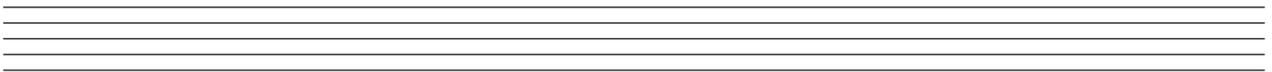
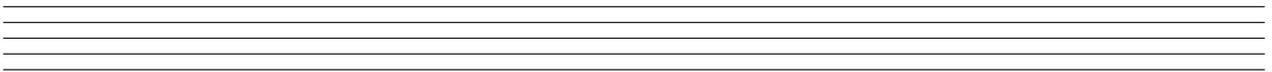
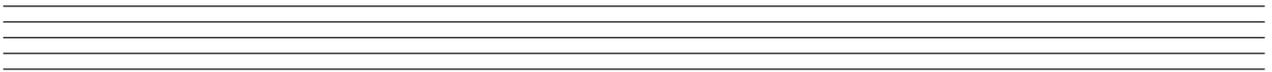
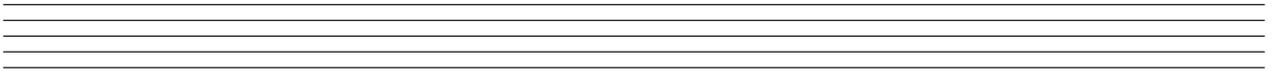
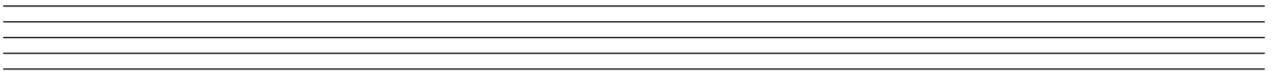
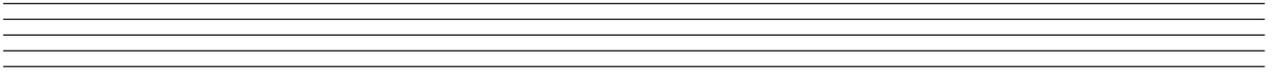
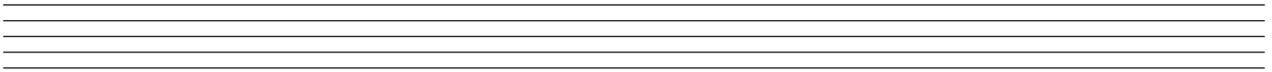
Dr.

Detailed description: This block contains the next two measures of the musical score. It features four staves: Alto Sax. (treble clef), Pno. (grand staff with treble and bass clefs), Bass (bass clef), and Dr. (percussion clef). The first measure contains a few notes on the saxophone and piano, and a drum hit. The second measure is mostly blank.

Working manuscript – will not be marked



Working manuscript – will not be marked



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