



Western Australian Certificate of Education Examination, 2012

Question/Answer Booklet

MUSIC **WESTERN ART** 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 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

Number of additional answer booklets used (if applicable): <input type="text"/>

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener, correction tape/fluid, 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 Music: Western Art 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 exam
Section One: Aural and analysis	8	8	45	54	17.5
Section Two: Music skills	4	4	45	42	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 2012*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer Booklet.
- Section Three comprises of 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 to 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(s) 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

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Section One: Aural and analysis

17.5% (54 Marks)

This section has **eight (8)** questions. Answer **all** questions. Write your answers in the spaces provided.

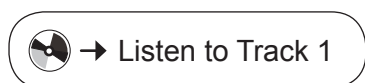
Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.

- 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(s) that you are continuing to answer at the top of the page.

Suggested working time: 45 minutes.

Question 1: Interval recognition

(4 marks)



(a) Melodic interval recognition

(2 marks)

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

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

(i) _____

(ii) _____

(b) Harmonic interval recognition

(2 marks)



Identify the interval between the **two (2)** notes indicated by the arrows. Place a tick (✓) next to the correct answers in the tables provided below. 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 in 4/4 time. The melody consists of quarter notes and eighth notes. Interval (i) is between the 5th and 6th notes of the melody. Interval (ii) is between the 10th and 11th notes of the melody.

(i) Indicate your answer by placing a tick (✓) beside one of the following options.

(✓)	
	Major 3rd
	Minor 3rd
	Major 6th
	Minor 6th
	Minor 7th
	Perfect 4th
	Perfect 5th
	Perfect 8ve

(ii) Indicate your answer by placing a tick (✓) beside one of the following options.

(✓)	
	Major 3rd
	Minor 3rd
	Major 6th
	Minor 6th
	Minor 7th
	Perfect 4th
	Perfect 5th
	Perfect 8ve

Question 2: Rhythmic dictation

(10 marks)

Insert the bar lines, rhythm and ties (where appropriate) to the pitches given. There are **six (6)** bars in total. The rhythm of the anacrusis has already been completed.



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

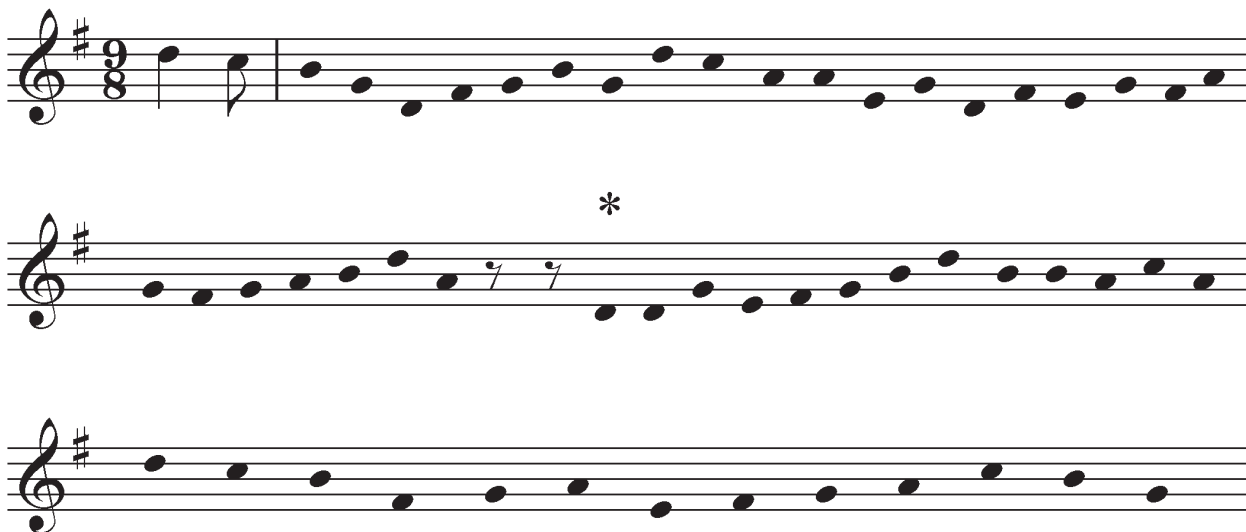
- the entire dictation played once
- the first phrase played twice
- the second phrase played twice
- the entire dictation played twice.

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 six quaver pulses will be heard.



The musical notation consists of three staves in G major (one sharp) and 3/8 time. The first staff shows an anacrusis of two eighth notes (G4, A4) followed by a bar line, then a sequence of notes: B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. The second staff starts with a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. An asterisk (*) is placed above the staff between the 7th and 8th notes (F5 and G5). The third staff shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4.

Note: * Indicates the start of the second phrase.

Question 3: Recognition of tonality

(5 marks)



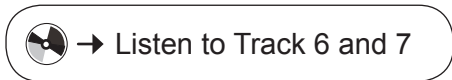
- (a) The following excerpt has a modulation as indicated by the bracket [a]. The melody is provided for the first bar and the rhythm only for the last two bars. (1 mark)

The musical notation is on a treble clef staff in 4/4 time. The key signature has two flats (Bb and Eb). The first bar contains a melody: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter). The second bar contains a melody: C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter). The third and fourth bars contain a rhythm of four eighth notes, each marked with an 'x' (C5, Bb4, Ab4, G4). The fifth and sixth bars contain a rhythm of two eighth notes, each marked with an 'x' (C5, Bb4), followed by a whole rest. A bracket labeled '[a]' spans the fifth and sixth bars.

Indicate your answer by placing a tick (✓) beside **one (1)** of the following options.

(✓)	
	to the relative Major
	to the relative minor
	to the dominant

Recognition of scale or mode



- (b) Identify the prevailing scale or mode for each track, selecting from the list below. (4 marks)

- Major
- Pentatonic
- Harmonic minor
- Chromatic
- Aeolian/Natural Minor
- Dorian
- Mixolydian

Prior to the commencement of Track 6, one bar containing the tonic triad will be played.

Track 6: _____

Track 7: _____

Question 4: Melodic dictation

(12 marks)

Complete the following melodic dictation. You will need to provide the pitches and the rhythms for all **eight (8)** bars. Some bars contain rests. The start of bar one and the first note of the second stave have been provided.



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

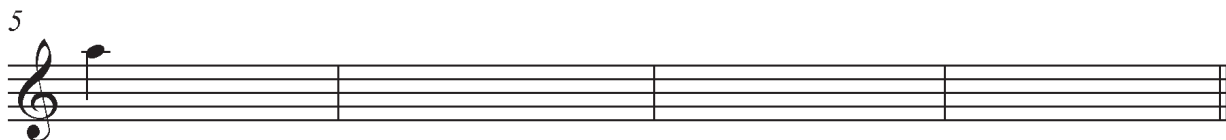
- the entire dictation played once
- the first four bars played twice
- the second four bars played twice
- the entire dictation played twice.

or



Track 9 will play the melodic 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.



Question 5: Harmonic/chord progressions

(6 marks)



Complete the following chord analysis. Identify the **six (6)** chords indicated using Roman numerals or chord names.

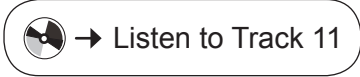
Prior to the commencement of this extract, one bar containing the tonic triad will be played and a second bar containing four beats will be heard.

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Source details are provided in the acknowledgements below.

Joel, B. (1993). *River of dreams* [Bars 1–8]. Played and recorded by examining panel.

Question 6: Skeleton score

(8 marks)



Answer Parts (a) and (b) on the following page.

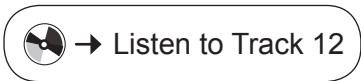
- (a) Complete the melodic dictation for the instrument on the top line in bars 3–5. Write your answers on the score. (3 marks)
- (b) Complete the rhythmic dictation for the instrument on the bottom line in bars 15, 18 and 19. (3 marks)
- (c) Name the compositional device in bar 23. (1 mark)
-
- (d) Identify the articulation used in bar 13 in the top instrument. (1 mark)
-

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Source details are provided in the acknowledgements below.

Arnold, M. (1952). *Divertimento for flute, oboe and clarinet, op. 37*. Transcribed, played and recorded by examining panel.

Question 7: Pitch and rhythm discrepancies

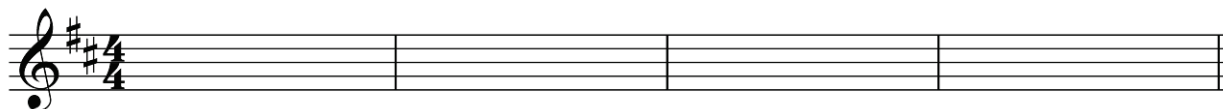
(6 marks)



The following melody is notated incorrectly. There are **three (3)** pitch errors and **three (3)** rhythmic errors. The first bar and the final note are correct.

Rewrite the corrections **only** on the blank staff below.

Prior to the commencement of this extract, four beats will be heard.



Question 8: Aural analysis

(3 marks)



- (i) Name the instruments playing in this extract. (1 mark)

- (ii) Name the playing technique used by the accompanying instruments when they first enter. (1 mark)

- (iii) Write a musical term that best describes the use of tempo in this extract. (1 mark)

End of Section One

See next page

Section Two: Music skills**15% (42 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.

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Suggested working time: 45 minutes.

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Source details are provided in the acknowledgements below.

Necke, H. (n.d). *Csikos post*.

Question 9: Visual score analysis**(14 marks)**

Refer to the extract on page 14 to answer the questions below.

- (a) The extract modulates in the third system. Identify the new key and its relationship to the opening key. (2 marks)

New key: _____

Relationship to the opening key: _____

- (b) Provide a harmonic analysis using Roman numerals for the chords surrounded by boxes. Write your answers on the lines provided below. (2 marks)

Chord (a): _____

Chord (b): _____

- (c) Name the cadences indicated by (x) and (y). (2 marks)

Cadence (x): _____

Cadence (y): _____

- (d) Find **one (1)** example of each of the following compositional devices. Give the stave (treble or bass stave) and bar numbers of the bars in which they appear. (3 marks)

Compositional device	Treble/bass stave	Bar numbers
sequence		
pedal		
diminution		

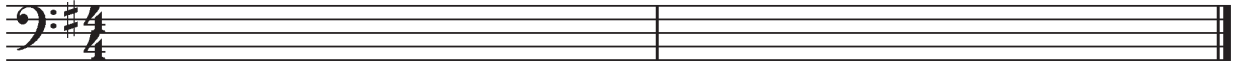
- (e) Define the following terms found in the extract: (2 marks)

Allegro con anima: _____

risoluto: _____

(f) (i) Name the type of bass line used in bars 9–12. (1 mark)

(ii) Rewrite the bass line of bars 11–12, using an Alberti bass pattern. Use the same pitches as in the extract. (2 marks)



Question 10: Transposition

(7 marks)

- (i) Below is a melody for trombone. Select the correct transposed option for clarinet in Bb to sound at the same pitch, by placing a tick (✓) in the appropriate box. (1 mark)



(1)

(2)

(3)

(4)

(ii) Transpose the following excerpts for the given instruments so they sound at concert pitch. Provide a key signature for each example. (6 marks)

Concert pitch

Bb trumpet



Concert pitch

Alto saxophone



Concert pitch

Piano (treble clef)



Question 11: SATB harmonisation and cadences

(9 marks)

Score extract adapted from: *Mendip* (traditional Somerset song).

Refer to the questions below to complete the following SATB setting.

(a) Analyse the extract and name the indicated chords (i), (ii) and (iii), using Roman numerals, on the lines provided beneath the stave. (3 marks)

(b) Identify an example of the following harmonic device by writing the bar number and beat in which it appears. Write your answers in the space provided below (for example, bar 5, beat 1). (2 marks)

Accented appoggiatura: bar _____, beat _____ .

(c) Select appropriate cadences to complete the score where indicated. Add the missing pitches on the stave under the brackets. Write the correct Roman numeral for each chord on the lines indicated. (4 marks)

Question 12: Melody writing**(12 marks)**

Write a chamber work on page 21.

- (a) Write an 8 bar melody for oboe by continuing the opening 2 bar motif for a further 6 bars. Consider the chords provided beneath the staff when writing your melody.
- (b) Write a simple 4 bar accompaniment for the violin, viola and violoncello, using the chords provided.

When writing your chamber work, you must demonstrate the following.

- (i) **Creative melody**
The style of the 2 bar motif is maintained, a range of note values is incorporated and appropriate melodic contour and effective climax are used. (4 marks)
- (ii) **Effective accompaniment**
Accompaniment style is effective and appropriate. (2 marks)
- (iii) **Range and capability of the instruments**
Melody and accompaniment are within the range and technical capability of each instrument with appropriate clefs and key signatures. (2 marks)
- (iv) **Chord Structure**
Melody and accompaniment fit the given chord structure. (2 marks)
- (v) **Expressive devices**
Appropriate expressive devices are indicated. (tempo, dynamics, articulations) (1 mark)
- (vi) **Score accuracy and presentation**
Score is accurately and clearly presented with the correct number of beats per bar and correct note groupings. (1 mark)

I I ii V7

Oboe

Violin

Viola

Violoncello

5 IV vi V I

X X X X

X X X X

X X X X

Working manuscript – will not be marked

A series of 14 blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are evenly spaced and occupy most of the page's vertical space.

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 genre.

Part C: requires you to respond to one question making reference to a different genre to 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.

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(s) that you are continuing to answer at the top of the page.

Suggested working time: 60 minutes.

Part A: Analysis

5% (20 Marks)

Question 13

(20 marks)



For copyright reasons this score cannot be reproduced in the online version of this document. Source details are provided in the Western Art Music acknowledgements.

This work is an extract from a typical third movement of a concerto.

- (a) This movement uses sonata form. Give bar numbers to indicate the first appearance of each subject and state the key of each subject. (2 marks)

	Bar number	Key
Subject 1		
Subject 2		

- (b) Examine the score at bars 5–8 and 13–16. Describe **three (3)** changes in the music between these two sections. (3 marks)

Feature one: _____

Feature two: _____

Feature three: _____

- (c) Provide the correct compositional devices to complete the table. (3 marks)

Compositional devices	Bar numbers
(i)	Bars 40–41
(ii)	Bars 48–51
(iii)	Bars 103–105

- (d) Define the following terms and symbols found in the score. (2 marks)

Sul G: _____

marcato sempre: _____

- (e) State the most appropriate era for this extract then justify your response by identifying **two (2)** musical features, excluding instrumentation. Give the instruments and bar number(s) for each feature. (3 marks)

Era: _____

	Feature	Instrument(s)	Bar number(s)
One			
Two			

- (f) Compare the orchestra used in this work with the orchestra used by Wolfgang Amadeus Mozart in *Piano Concerto No. 17 in G Major, K453*.

Other than the soloist, name **three (3)** additional instruments that appear in the orchestra used in this extract. (3 marks)

One: _____

Two: _____

Three: _____

- (g) Outline the development of the concerto across **two (2)** eras referring to the role of the soloist and form and structure. Provide two responses for each. (4 marks)

Role of the soloist

One: _____

Two: _____

Form/structure

One: _____

Two: _____

Part B: Short response

6% (20 Marks)

Question 14

(20 marks)

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Source details are provided in the Western Art Music acknowledgements.

- (a) (i) From which movement of the work is this extract taken? (1 mark)

- (ii) Name the form used in this movement. (1 mark)

- (iii) Identify the section of the movement from which this excerpt is taken. (1 mark)

- (b) (i) Describe the program between bars 1–12 of this extract. (1 mark)

- (ii) Describe **two (2)** qualities in the music that assist in portraying the program between bars 1–12. (2 marks)

One: _____

Two: _____

- (c) (i) Describe the program between bars 16–22 of this extract. (1 mark)

- (ii) Describe **two (2)** qualities in the music that assist in portraying the program between bars 16–22. (2 marks)

One: _____

Two: _____

See next page

- (d) How is the theme in bars 13–15 different from when it is presented for the first time in this work? (1 mark)

- (e) Define the term ‘tasto solo’. (1 mark)

- (f) Place a tick (✓) next to the correct realisation of the following figured bass chord. (1 mark)



	(✓)

- (g) For whom did Vivaldi compose most of his concertos? (1 mark)

(h) Describe **three (3)** contributions that Vivaldi made to the solo concerto. (3 marks)

One: _____

Two: _____

Three: _____

(i) (i) Describe the role of the harpsichord in *La Primavera*. (1 mark)

(ii) Describe the mechanical differences that caused the 'old' harpsichord and 'new' fortepiano, for which Mozart wrote in 1787, to sound different. (2 marks)

Harpsichord: _____

Fortepiano: _____

(iii) Name the musical effect Mozart was able to exploit on the fortepiano that was not available on the harpsichord. (1 mark)

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** genre to that used in Part B.

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

Question 15**(20 marks)**

The advancement of a new style within a genre or area of study in music may be the result of talent and hard work by a musician or group of musicians who devise an approach that generates greater interest from an audience.

Discuss the contribution made by **two (2)** composers to the development of an area of study. Outline similarities and differences between them, referring to at least **one (1)** designated work by each composer. Further examples of works by other composers can be referred to in support of your answer.

Your response should include

- details about a specific area of study in music and **two (2)** composers from that area.
- a detailed description of at least **one (1)** designated work by each composer.
- details of similarities and differences between each composer and their work.
- a description of the contributions evident in each piece that may be attributed to the composer.
- correct use of music terminology and reference to at least **four (4)** elements of music.

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

or

Question 16**(20 marks)**

The development of different genres or styles of music have been affected by the application of various degrees of mass communication and/or changing technology.

Select one area of study and discuss how different styles and modes of mass communication and/or changing technology have contributed to the development of that genre or style of music.

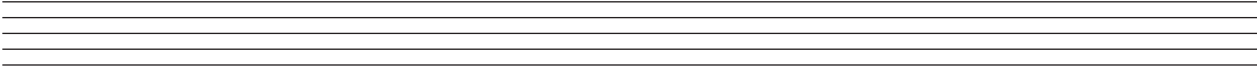
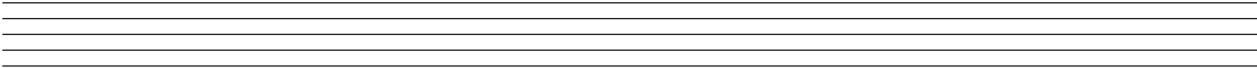
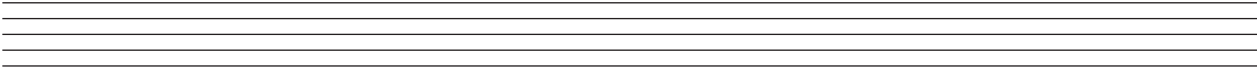
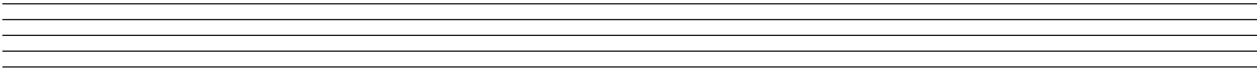
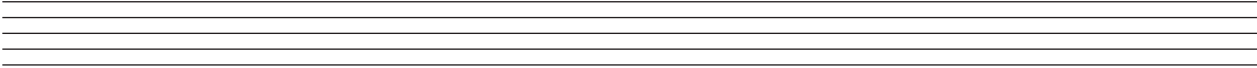
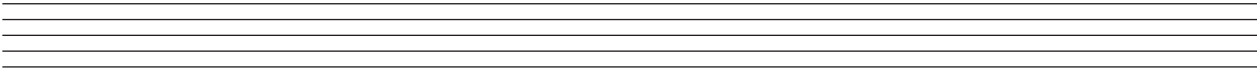
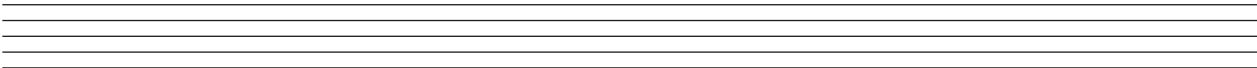
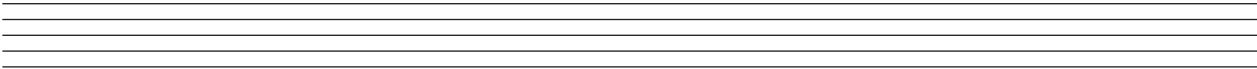
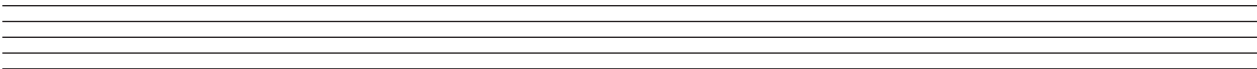
Your response should include

- details about a specific area of study, and at least **two (2)** designated works.
- a description of different styles and modes of mass communication and/or changing technologies and their application to the genre or style of music.
- a considered discussion on how the styles and modes of mass communication and/or changing technologies have affected the music of the selected area of study.
- correct use of music terminology and reference to at least **four (4)** elements of music.

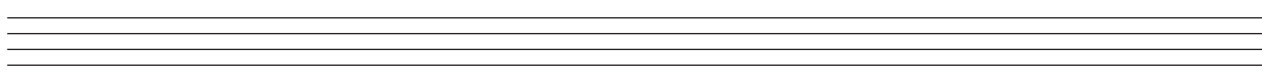
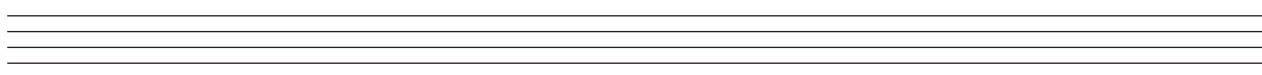
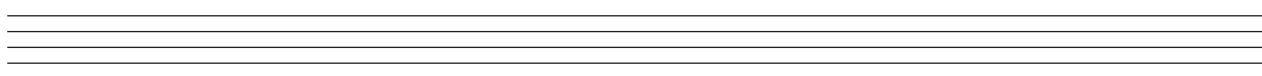
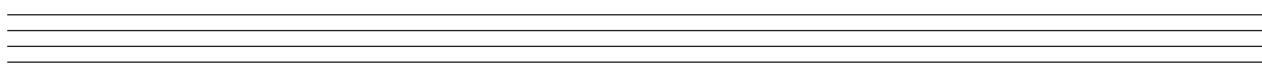
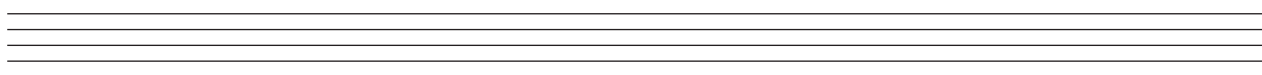
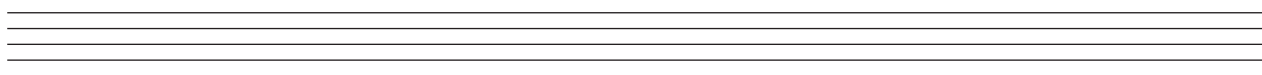
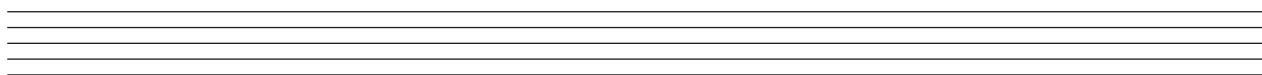
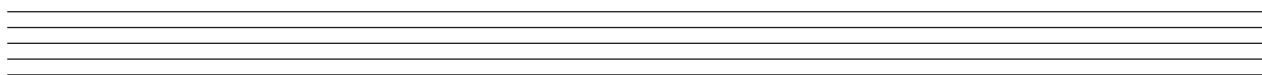
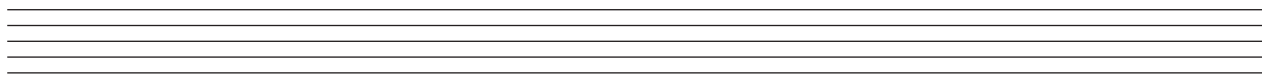
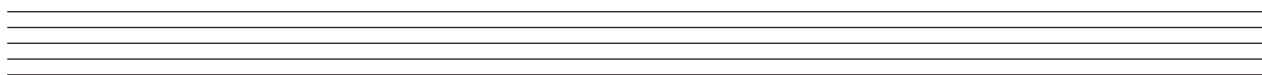
Note: Do **not** refer to the designated area of study Concerto when answering this question.

End of questions

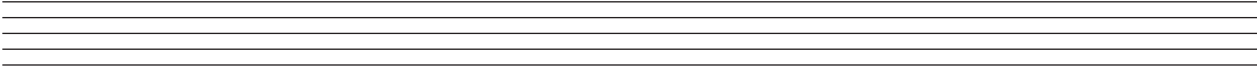
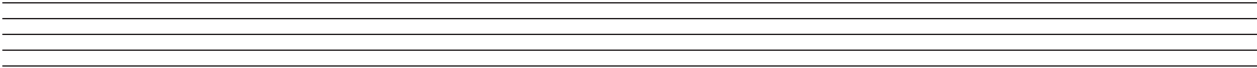
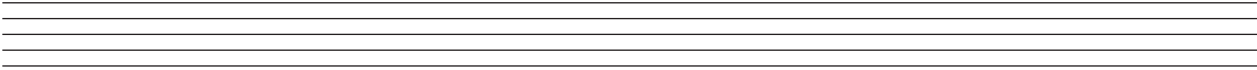
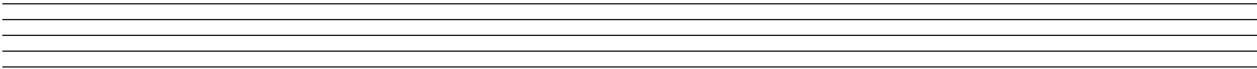
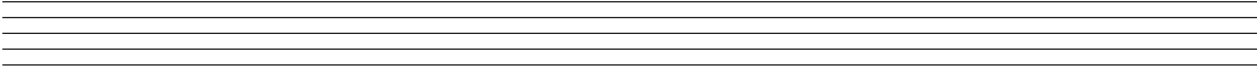
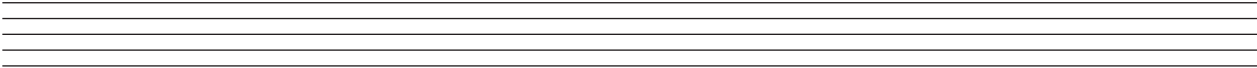
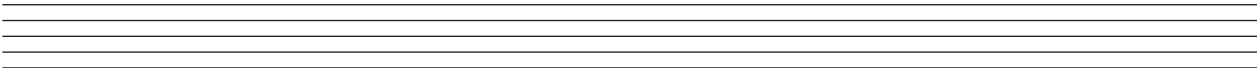
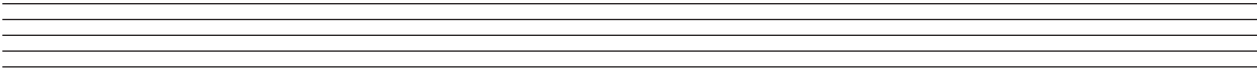
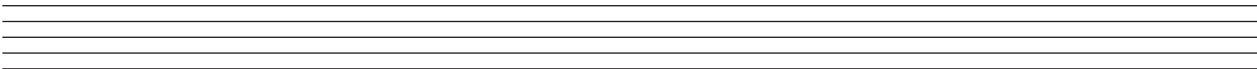
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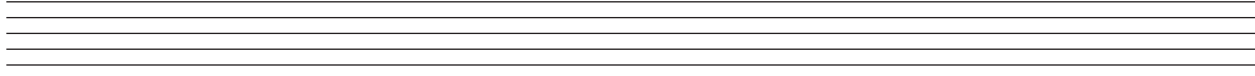
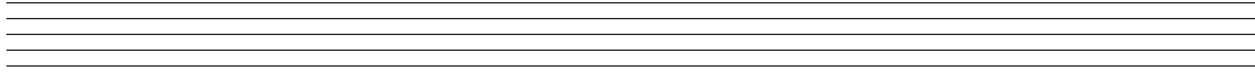
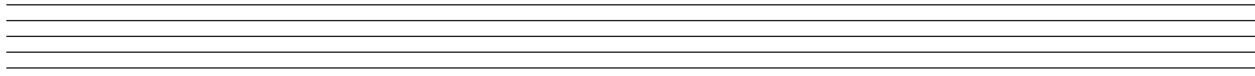
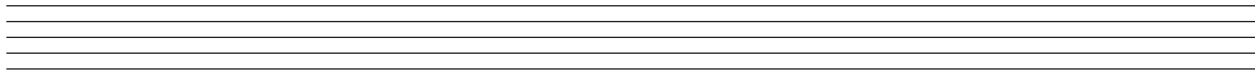
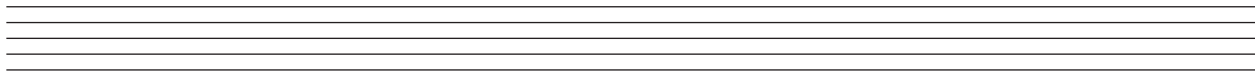
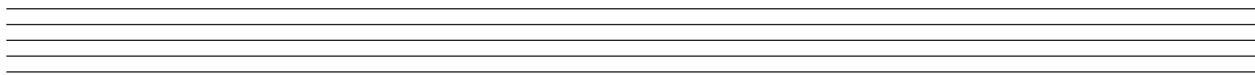
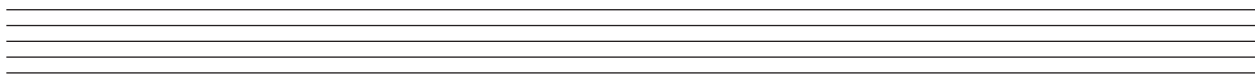
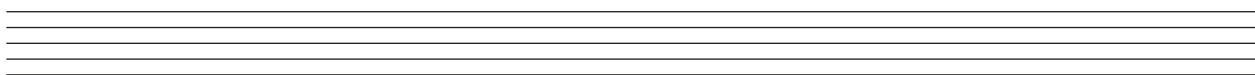
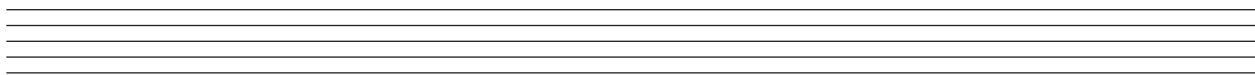
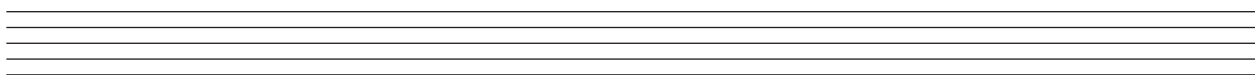
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