



Music Education Services WA



Western Australian Certificate of Education Examination - Semester One, 2015

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

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 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 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	48	35
Section Two: Cultural and historical analysis	1	1	60	20	10
Part A: Analysis	1	1		20	12
Part B: Short response Part C: Extended response	2	1		20	13
Section Three: Music skills	4	4	45	37	30
				Total	100

Instructions to candidates

1. Write your answers in this Question/Answer Booklet.
2. The examination is structured as follows:

Section One is common to **all** contexts and contains questions which 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 work.

Part C: requires you to respond to **one (1)** question based on the non-compulsory area of study and the correlating designated works.

For Semester One, you may answer this question based on the same area of study as Part B.

Section Three is context-specific and contains composition tasks and theory questions.

3. 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.
4. 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.

Sound check

Note to supervisors: Please ensure that all EQ levels are flat (set to 0) and that both left and right channels on your stereo system are functioning before commencing the sound check.

Listen to the music excerpt, which follows. This is a sound check only. If you cannot hear the music please alert your supervisor by raising your hand.

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



Sound check example courtesy of: School Curriculum and Standards Authority

This is the end of the sound check.

Section One: Aural and Analysis**35% (48 Marks)**

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

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- Continuing an answer: if you need to use the space to continue an answer, indicate in the original 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 music excerpt will be played **three (3)** times with a 30 second pause between each playing. Write the missing notes on the staff. Identify the resulting intervals indicated by (i) and (ii).

The musical notation is on a single staff in 4/4 time, starting with a treble clef. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Above the staff, there are two intervals marked with brackets and labels: (i) is above the notes G4 and A4; (ii) is above the notes B4 and C5.

(i) _____

(ii) _____

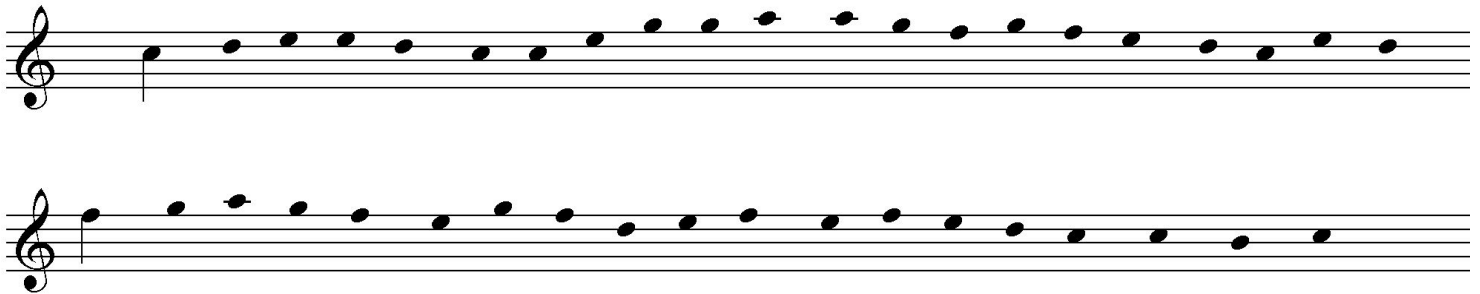
Question 2: Rhythmic dictation**(10 marks)**

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

- the complete excerpt
- the first phrase of the excerpt played twice
- the second phrase of the excerpt played twice
- the complete excerpt played again

Insert the time signature, bar lines and rhythm to the pitches given. There are **eight** bars in total. The first note of the excerpt and the first note of the second phrase have been provided.

Prior to the commencement of this excerpt, one bar containing the tonic triad will be played followed by a second bar containing two (2) beats and a third bar with the quaver pulse.



Question 3: Recognition of tonality**(1 mark)**

A music excerpt will be played **two (2)** times with a 30 second pause between each playing. This excerpt may have a modulation as indicated by the bracket [a]. The melody is provided for the first section and the rhythm only for the last.

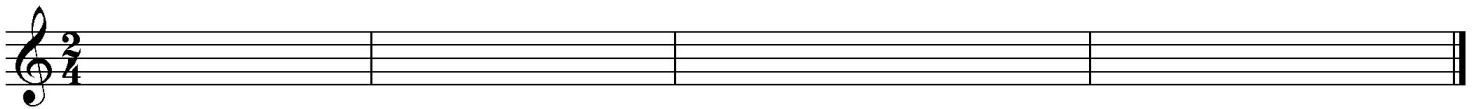
Indicate the modulation that occurs within this extract by placing a tick beside **one** of the options provided.

(✓)	
	to the relative major
	to the relative minor
	to the dominant
	no modulation

Question 4: Discrepancies**(6 marks)**

A music excerpt will be played **four (4)** times with a 30 second pause between each playing. There are **two (2)** rhythm and **two (2)** pitch errors in this 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.



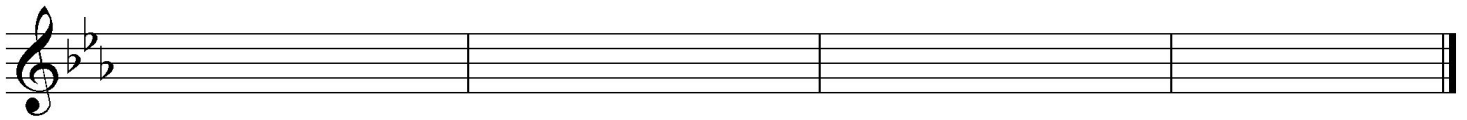
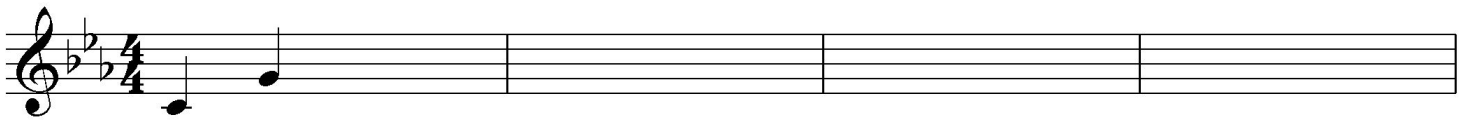
Question 5: Melodic dictation**(12 marks)**

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

- the complete excerpt
- the first phrase of the excerpt played twice
- the second phrase of the excerpt played twice
- the complete excerpt played again

Complete the melodic dictation by providing the pitch and rhythm for all **eight** bars. The first two notes have been provided.

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



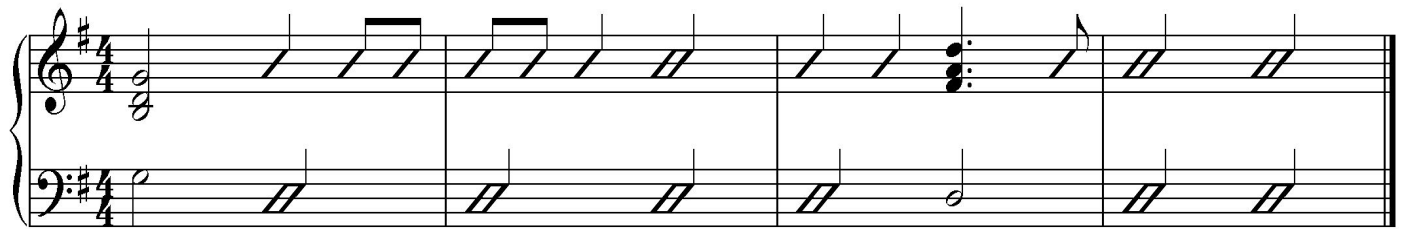
Question 6: Harmonic/chord progressions

(5 marks)

A music excerpt will be played **three (3)** times with a 30 second pause between each playing.

Complete the chord analysis. Identify the **five (5)** chords indicated using Roman numerals **or** chord names as shown below. Write your answers on the lines below the arrows.

Prior to the commencement of this excerpt, the tonic chord and four beats will be heard.



Roman numerals

—

—

—

—

—

or

Chord names

—

—

—

—

—

Question 7: Skeleton score**(10 marks)**

A music excerpt will be played **four (4)** times with a 30 second pause between each playing.

Refer to the score on the following page to answer the questions for this section.

- (a) Provide an appropriate tempo indication for this excerpt. (1 mark)

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

- (c) Name the compositional device evident in the bass line. (1 mark)

- (d) What scale is suggested by the melodic material in bars 3 and 4? (1 mark)

- (e) Complete the melody **and** rhythm for the Violin line in bars 6 and 7. Write your answer on the staff below. The first note of bar 6 is provided. (4 marks)

The image shows three musical staves. The top staff is a violin line starting with a dotted half note in bar 6. The middle staff is a piano accompaniment with a chord in bar 6. The bottom staff is a guitar accompaniment with a melodic line in bar 6. Bars 7 and 8 are empty for completion.

- (f) What chord is heard in bar 7? Write your answer as a chord name **or** Roman numeral. (1 mark)

- (g) The Guitar chord in bar 3 contains no '5th'. If the performer wished to play an augmented chord, what note would they need to add? (1 mark)

Violin

Guitar

Double bass

5

Vln.

Gtr.

Bs.

BARS ARE BLANK INTENTIONALLY

End of Section One.

See next page

Section Two: Cultural and historical analysis**35% (60 Marks)**

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

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. 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. For Semester One, you may answer this question based on the same area of study as Part B.

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: 60 minutes.

Part A: Analysis**10% (20 Marks)**

Question 8

Refer to the score on pages 1-3 (Excerpt One) of the Score Booklet to answer this question.

The music excerpt will be played twice with a **two (2) minute** pause between each playing. Follow the excerpt using the score provided. You may write while the music is playing.

(a) Identify which movement this excerpt is most likely from. (1 mark)

(b) Name the solo instrument used in this movement. (1 mark)

(c) Name the compositional device evident in the solo line in bars 29 to 36. (1 mark)

(d) Provide a term to describe what is occurring between Cello 1 and Cello 2 in the opening of the excerpt. (1 mark)

See next page

- (e) Suggest the most likely era for this excerpt and give two (2) reasons for your choice. (3 marks)

Era: _____

Reason One: _____

Reason Two: _____

- (f) What key is suggested in bar 26? (1 mark)

- (g) What is the name of the clef used for the Cellos in bar 8, and why does this change to a different clef for Cello 1 halfway through bar 9? (2 marks)

Name of clef in bar 8: _____

Why the change of clef: _____

- (h) The opening indicates 'senza Cembalo'. (2 marks)

Define this indication and suggest **one (1)** effect this may have on the music.

Definition: _____

Effect on music: _____

- (i) Look at the final two bars of the excerpt.

- (i) Name the last two chords, using Roman numerals. (1 mark)

_____ and _____

- (ii) Name the cadence formed by these chords. (1 mark)

- (iii) Describe why the final chord is major and not minor, and why this is often the case in a minor key. (1 mark)

- (j) The entire work from which this excerpt is taken contains five movements rather than the typical three. What do you think the style of the additional movements may be? (1 mark)
-

- (k) Use the table below to compare the choice of instrumentation in this movement to Bach's choice of instrumentation in the slow movement of the Brandenburg Concerto No 2 in F. Make **two (2)** separate points in your answer. (4 marks)

	This excerpt	Slow movement of Bach's Brandenburg Concerto No 2
Point One		
Point Two		

Part B: Short response

12% (20 Marks)

Question 9: Concerto

Refer to Excerpt Two (Pages 4-8) in the Score booklet: Rachmaninoff's *Piano Concerto No 2 in C minor Movement I*, and answer the parts of the question below.

(a) (i) What section of the movement is this excerpt taken from? (1 mark)

(ii) Which theme is presented in this extract? (1 mark)

(iii) What instruments develop this theme in the opening bars of the excerpt? (1 mark)

(b) Define the following terms used in this excerpt. (2 marks)

Moto precedente _____

div. _____

(c) What effect would the use of a mute (*con sord.*) have on the overall timbre of the strings? (1 mark)

(d) Name the technique employed by the violins at the beginning of the excerpt. (1 mark)

(e) Look at bar 193 (*piu vivo*).

(i) Which instruments have the theme here? (1 mark)

(ii) Identify and define how the theme has been developed in this section. (2 marks)

- (iii) Describe **two (2)** ways in which the piano line at bars 193-196 is indicative of the era in which the piece was written. (2 marks)

One: _____

Two: _____

- (f) Identify the compositional device evident in the low strings in bars 193 – 196. (1 mark)

- (g) What key has been reached at bar 177 and what are **two (2)** ways of knowing this? (3 marks)

Key: _____

One: _____

Two: _____

- (h) Outline and explain the characteristics of this theme in it's original form (i.e. when it is first presented). How does this theme reflect Rachmaninoff's compositional style? (4 marks)

Part C: Extended response**13% (20 Marks)**

There are **two** questions in Part C. Answer **one** 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. **For Semester One, you may answer this question based on the same area of study as Part B.**

Three (3) pages of lined paper have been provided over the page. If you wish to use additional paper you may use the spare pages at the back of this examination. Indicate the original answer space where the answer is continued and fill in the number of the question that you are continuing to answer at the top of the spare pages.

NOTE: THIS EXAMINATION CONTINUES BEYOND THE LINED PAGES PROVIDED.

Question 10**(20 marks)**

'When one listens to a piece of music, it is often evident who the artist/composer is simply by the techniques and musical elements they employ that are specific to their compositional/writing style.'

Discuss this statement in relation to **one (1)** designated work you have studied.

Your response must include:

An overview of the era or style in which the piece was written. (4 marks)

A description of the compositional techniques and musical elements used by the artist/composer in the piece. (4 marks)

A discussion of **how** these compositional techniques and musical elements reflect the artist/composer's style. (6 marks)

Supporting reference to at least **three (3)** elements of music, concise examples from the designated work and use of appropriate music terminology. (6 marks)

or

Question 11**(20 marks)**

Discuss the development of a particular style/genre of music, making reference to **two (2)** designated works in support of your answer.

Your response must include:

An overview of the style/genre. (4 marks)

A description of the musical characteristics and conventions used within the style/genre. (4 marks)

A discussion of the **development** of the style/genre across **two (2) or more** time periods or eras. (6 marks)

Supporting reference to at least **three (3)** elements of music, concise examples from the designated works and use of appropriate music terminology. (6 marks)

See next page

When you have finished this question, continue on to Section Three of the exam.

See next page

Section Three: Music skills**30% (37 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.

This space has been left blank intentionally.

54

Cl.

Pno.

Chord

Chord

62

Cl.

Pno.

Interval

Chord

Interval

69

Cl.

Pno.

77

Cl.

Pno.

Interval

Question 12: Visual score analysis

(12 marks)

Refer to the extract on the previous page to answer this question.

- (a) Provide an appropriate time signature. (1 mark)

- (b) Name the transposing instrument in this excerpt and describe its transposition. (1 mark)

- (c) Name the key that the excerpt moves to in bar 69. (1 mark)

- (d) Name the type of ornamentation evident in bar 62. (1 mark)

- (e) Identify the interval formed between the two notes marked on the score as follows. (3 marks)

LH Piano line Bar 64: _____

Clarinet line Bar 68: _____

RH Piano line Bar 79/80: _____

- (f) Assuming that the key of the opening is F major - identify the chords marked by the boxes in the following bars using **Roman numerals**. (3 marks)

Bar 55: _____

Bar 59: _____

Bar 62: _____

- (g) Identify one (1) of each of the following compositional devices in the score. Provide bar numbers to indicate where it occurs. (2 marks)

Sequence: _____

Vamping accompaniment: _____

Question 13: Transposition

(6 marks)

A transposed Brass Quintet score is below. The trombone and tuba are in concert pitch. All other parts have been written to sound at concert pitch when played.

- (a) Write out **bars 3 - 6** of the **Trumpet 2** line so that it could be played by a Flute and sound at concert pitch. (3 marks)

- (b) Write out **bars 1 - 7** of the **Tuba** line so that it could be played by a Trumpet (treble clef) and sound at concert pitch. (3 marks)

Question 14: Theory

(5 marks)

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

The musical score is in G major (one sharp) and 3/4 time. It consists of two staves. The top staff is for Soprano and Alto, and the bottom staff is for Tenor and Bass. The music is in a SATB setting. The first staff has a bracket over the final two measures, indicating where a cadence should be completed. The second staff has two blank lines underneath the final two measures for writing chord names.

- (a) Where indicated, complete the score above with a cadence, using correct SATB setting rules.
- (i) Add the missing pitches on the staff underneath the bracket. (2 marks)
- (ii) Write the name of each chord (as a Roman numeral) on the lines underneath the staff. (2 marks)
- (b) Name the cadence you completed in this SATB setting. (1 mark)
-

Question 15: Melody writing

(14 marks)

Compose an **eight (8)** bar melody for Cello below by continuing the opening two bar motif for a further six bars. Consider the chords provided beneath the staff when writing your melody.

Your melody must demonstrate:

- * Effective melodic contour and climax (4 marks)
- * A clear relationship to the given chord structure (3 marks)
- * Stylistic and motivic continuity (2 marks)
- * Instrument range and suitability (2 marks)
- * Appropriate expressive devices, including tempo, dynamics and articulations (3 marks)

Violoncello

Piano

i V7 i VI iv

Vc.

Pno.

V i iv V7 V i

End of examination.

See next page

Working manuscript – will not be marked

