



Western Australian Certificate of Education Examination, 2013

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 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 Western Art Stage 3 examination consists of a written component worth 50 per cent of the total examination score and a practical (performance and/or portfolio) component worth 50 per cent of the total examination score.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of total exam
Section One: Aural and analysis	6	6	45	49	17.5
Section Two: Music skills	4	4	45	40	15
Section Three: Cultural and historical analysis					
Part A: Analysis	1	1	60	20	5
Part B: Short response	1	1		20	6
Part C: Extended response	2	1		20	6.5
Total					50

Instructions to candidates

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

See next page

Section One: Aural and analysis

17.5% (49 Marks)

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

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

- 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

(5 marks)



(a) Melodic interval recognition

(3 marks)

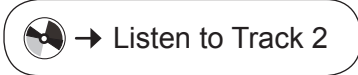
The melody provided below has notes missing. Identify each of the intervals indicated by the brackets (i), (ii) and (iii). Write your answers on the lines below, not on the staff.

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

The musical notation shows a melody in bass clef, 6/8 time, with a key signature of one flat (B-flat). The melody consists of two lines of music. The first line has a missing note between the second and third measures, indicated by bracket (i). The second line has a missing note between the first and second measures, indicated by bracket (iii), and another missing note between the fourth and fifth measures, indicated by bracket (ii).

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

Question 1 (continued)



(b) Harmonic interval recognition

(2 marks)

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

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

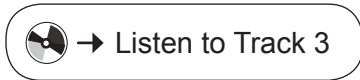
A musical score in 4/4 time, consisting of two staves. The melody is on the upper staff and the accompaniment is on the lower staff. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The accompaniment consists of quarter notes: C4, C4, C4, C4, D4, D4, D4, D4, E4, E4, E4, E4, F4, F4, F4, F4, G4, G4, G4, G4, A4, A4, A4, A4, B4, B4, B4, B4, C5, C5, C5, C5. Two arrows point to the notes in the melody: arrow (i) points to the first note (C4) and arrow (ii) points to the second note (D4).

(i) _____

(ii) _____

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

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



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

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

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

or



Track 4 will play the rhythmic dictation in its entirety.

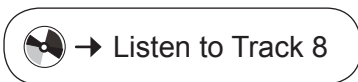
Prior to the commencement of this extract, one bar containing the tonic triad will be played and a second bar with three beats will be heard.

Three staves of musical notation in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The first staff starts with an anacrusis (two eighth notes, F#4 and C#5) followed by a sequence of eighth notes: D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The second staff starts with a dotted quarter note (F#4) followed by eighth notes: G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The third staff starts with a dotted quarter note (F#4) followed by eighth notes: G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5.

Question 4: Melodic dictation

(12 marks)

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



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

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

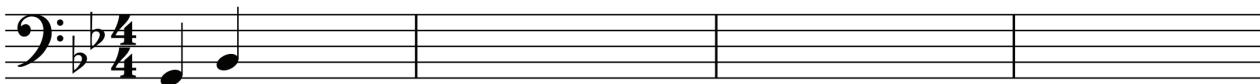
Prior to the commencement of this extract, one bar containing the tonic triad and a second bar containing four beats will be heard.

or

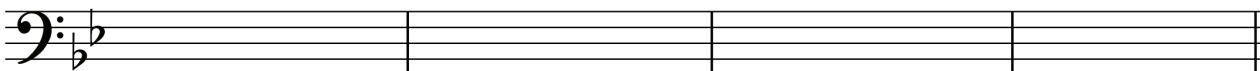


Track 9 will play the dictation in its entirety.

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



5



Question 5: Harmonic/chord progressions

(5 marks)



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

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

Roman numerals: — — — — —

or

Chord names: — — — — —

Question 6: Skeleton score

(12 marks)

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



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

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

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

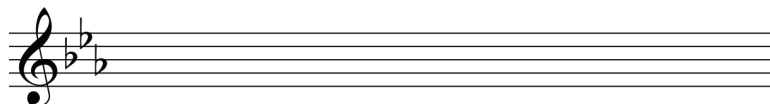
- (c) Name the compositional device performed by the **third** (lowest sounding) instrument in bars 1–4. (1 mark)

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

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

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

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



Please see next page for Skeleton score

See next page

Skeleton score page 1

1. *mf*

2. *mf*

3. *mf*

6

10

14

Skeleton score page 2

19

Musical notation for measures 19-22. The score consists of three staves in a common time signature with a key signature of three flats. Measure 19 features a melodic line in the upper staff with eighth notes and quarter notes, while the lower two staves have rests. Measures 20-22 show the lower staves entering with dotted quarter notes and eighth notes, while the upper staff continues with dotted quarter notes.

23

Musical notation for measures 23-25. The score consists of three staves. Measure 23 has dotted quarter notes in all three staves. Measure 24 features a melodic line in the upper staff with eighth notes and quarter notes, while the lower two staves have dotted quarter notes. Measure 25 shows the upper staff with a quarter rest and a quarter note, while the lower two staves have dotted quarter notes. The section ends with a double bar line.

End of Section One

See next page

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See next page

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

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

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

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

Suggested working time: 45 minutes.

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Adagio

Part 1

Lei - se, lei - se, from - me Wei - se, schwing'dich aufzum Ster - nen

Adagio

Part 2

Part 3

7

krei - se Lied, er - schal le, fei - ernd wal - le

13

mein Ge - bet zur Him mels hal - le!

Question 7: Visual score analysis

(12 marks)

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

(a) (i) What is the opening key? (1 mark)

(ii) Identify the first modulation that occurs in this extract. State the key and bar number(s). (2 marks)

(iii) What is the relationship between these keys? (1 mark)

(b) Define the following terms and symbols found in the extract. (3 marks)

Adagio: _____





(c) Identify the following intervals. (2 marks)

Part 2, bar 4 beat 1: _____

Part 3, bar 2 beat 1: _____

(d) Identify the chords indicated with a box using Roman numerals. (3 marks)

Bar 14: _____

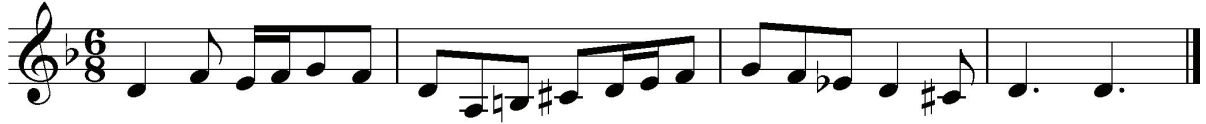
Provide the harmonic term that describes the G# used in this chord.

Bar 15: _____

Question 8: Transposition

(4 marks)

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



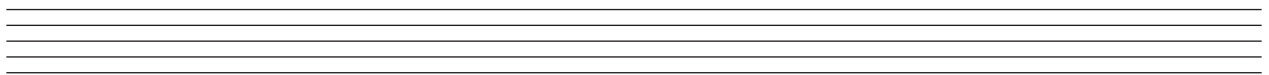
(i)

(ii)

(iii)

(iv)

- (b) Rewrite the following bars to sound at the same pitch using the alto clef. (3 marks)



Question 9: Theory

(8 marks)

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

- (a) Where indicated, complete the score above with two different types of cadences. Add the missing pitches on the staff underneath the brackets. Write the correct Roman numeral for each chord on the lines indicated. (6 marks)
- (b) Write an ascending dorian mode on B in the bass clef, using accidentals only. (2 marks)

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

Arrange the extract for Flute, Clarinet in B \flat , French Horn in F and Bassoon on page 19.

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

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

The image shows a musical score for Piano. It consists of three staves. The top staff is a single treble clef staff with a melody. The bottom two staves are grouped by a brace on the left and labeled 'Piano'. The bottom staff is a bass clef staff, and the middle staff is a treble clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the top staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' above it. The accompaniment in the bottom two staves consists of chords and moving lines in both hands.

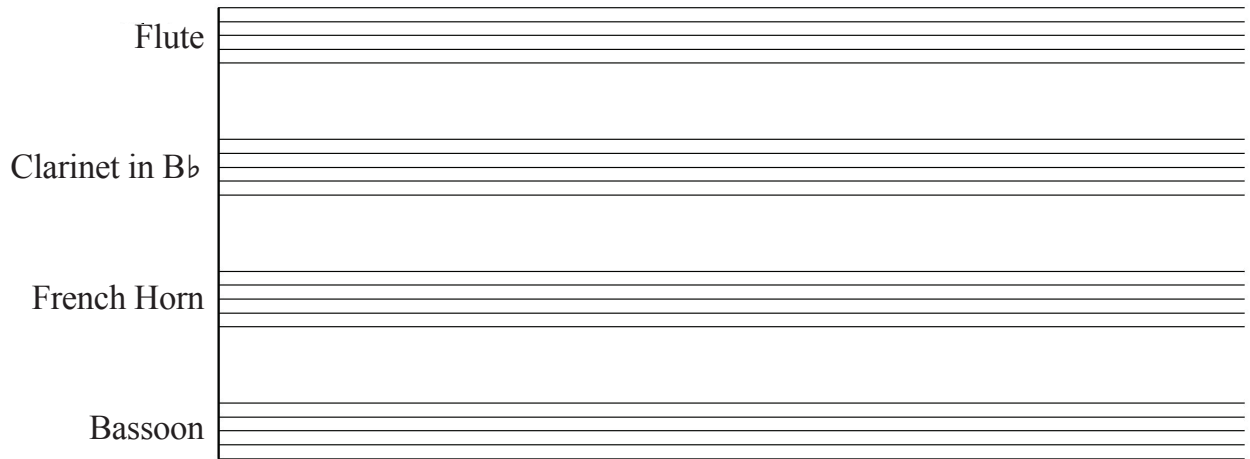
See next page

Flute

Clarinet in B \flat

French Horn

Bassoon

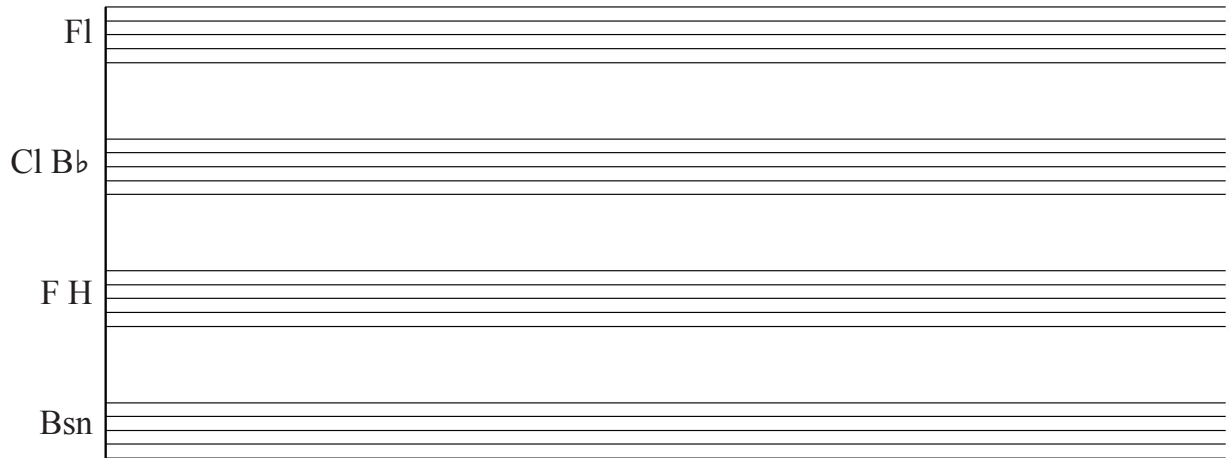
This block contains four sets of empty musical staves. Each instrument name is positioned to the left of its corresponding set of five-line staves. The instruments are Flute, Clarinet in B \flat , French Horn, and Bassoon.

Fl

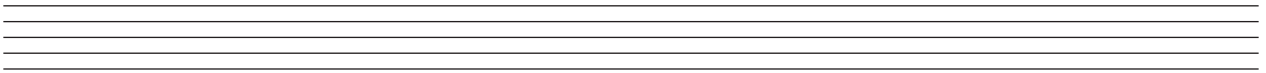
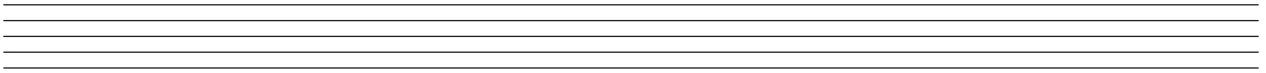
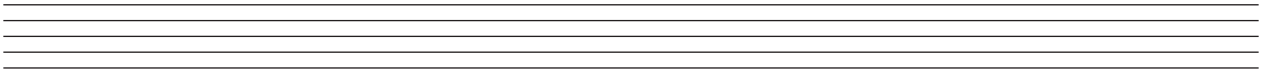
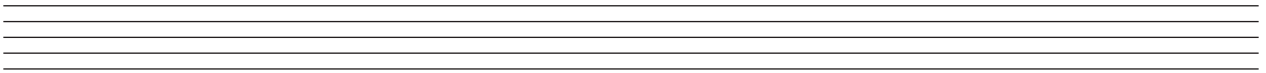
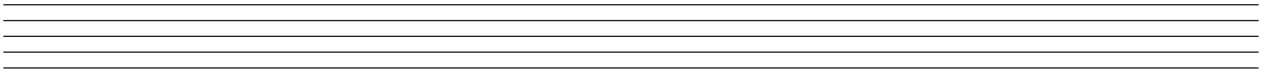
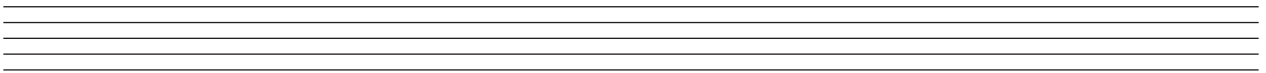
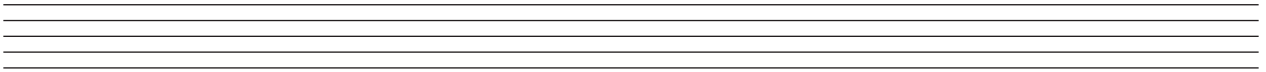
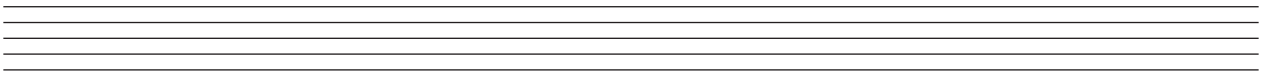
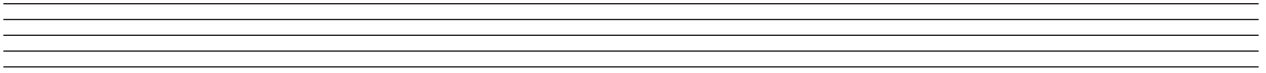
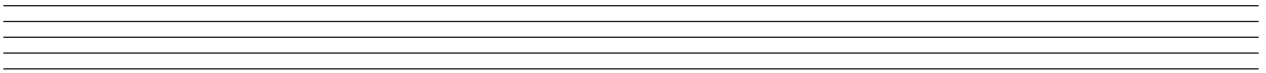
Cl B \flat

F H

Bsn

This block contains four sets of empty musical staves, similar to the first block but with abbreviated instrument names: Fl, Cl B \flat , F H, and Bsn.

Spare Manuscript for working – will not be marked.



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

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

Part A: contains one unfamiliar score.

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

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

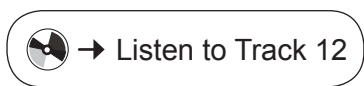
Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.

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

Suggested working time: 60 minutes.

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

Source of Track 12: Haydn, J. (1796). Trumpet concerto in E flat major, H. 7e/1 (Movement II) (Recorded by G. Schwarz). On *Musically speaking: The great works collection: Haydn* [CD; 213]. Carpinteria, CA: Eroica. (2007)



For copyright reasons the Score Booklet cannot be reproduced online. This score: Haydn, J., & Redlich, H. (Ed.). (1951). *Concerto: E♭ major for trumpet and orchestra* (Edition Eulenberg; no. 798). London: Ernst Eulenberg, pp. 17–20. (Original work composed 1796) [instrumentation removed]

Refer to Question 11 (pages 3–6 of the Score Booklet) to answer the parts of the question.

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

(a) (i) What is the opening key of this piece? (1 mark)

(ii) What is the key at bar 23? (1 mark)

See next page

Question 11 (continued)

- (b) Name the instruments that play the top four staves, identifying the transposing instruments (e.g. French Horn in F). (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (c) What is the definition of the following terms: (3 marks)

Cantabile: _____

Tenuto: _____

fz: _____

- (d) (i) What is the form of this piece? (1 mark)

- (ii) Give bar numbers and letter names (e.g. A, B, C etc.) to identify each section. (1 mark)

- (e) Compare the orchestra used in this work with that used by Rachmaninoff. Other than the soloist, identify **three** differences in instrumentation between the **two** works. (3 marks)

One: _____

Two: _____

Three: _____

(f) (i) Which musical era is this piece representative of? (1 mark)

(ii) Select **three** of the following music elements (melody, rhythm, harmony, texture and/or dynamics) describing their use in this piece to support your response to part (i). (3 marks)

(g) Provide **two** ways in which the cadenza changed between the Classical and Romantic period. (2 marks)

One: _____

Two: _____

Part B: Short response

6% (20 Marks)

Question 12

(20 marks)

For copyright reasons the Score Booklet cannot be reproduced online. This score: Bach, J.S. (1976). Brandenburg Concerto no. 1 F major. In J.S. Bach, *Six Brandenburg Concertos*. London: Ernst Eulenburg, pp. 21–23. (Original work composed c1721)

Refer to Question 12 (pages 7–9 of the Score Booklet), *Brandenburg Concerto No. 2 in F Major*, and answer the parts of the question.

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

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

- (b) State the bar number(s) of the first entrance of the thematic motif and name the instrument which plays it. (2 marks)

Bar number(s): _____ Instrument: _____

- (c) State **two** ways in which Bach manipulates this thematic material throughout this movement. (2 marks)

One: _____

Two: _____

- (d) Describe **two** ways the instrumentation in this movement differs from the other movement of this work you have studied. Give **one** reason to explain why they differ. (3 marks)

One: _____

Two: _____

Reason: _____

- (e) Identify **three** musical features of this extract (other than instrumentation) that are characteristic of the era in which it was written. (3 marks)

One: _____

Two: _____

Three: _____

- (f) What type of concerto does this work represent? Outline **two** ways this form evolved into the type of concerto found in later eras. (3 marks)

Concerto type: _____

One: _____

Two: _____

- (g) Name the **two** instrumental groups used in this concerto and describe their function. (2 marks)

Group	Function

- (h) Name the harmonic device used in the final bar of this movement. (1 mark)

Question 12 (continued)

- (i) Referring to the designated work as a whole, describe **two** ways in which it is typical of the composer. (2 marks)

One: _____

Two: _____

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

There are **two (2)** questions in Part C. Answer **one (1)** question.

Your answer should be at least one page in length and can take the form of a conventional essay and/or include lists, tables and diagrams appropriate to the question. You must answer the question by referring to a **different** area of study to that used in Part B.

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

Question 13**(20 marks)**

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

Your response should include

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

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

or

Question 14**(20 marks)**

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

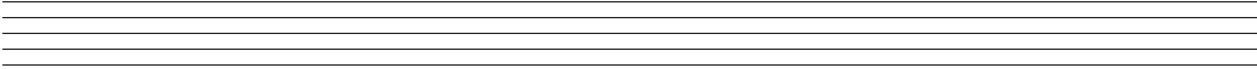
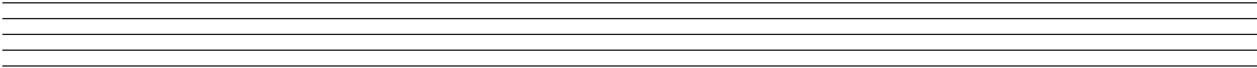
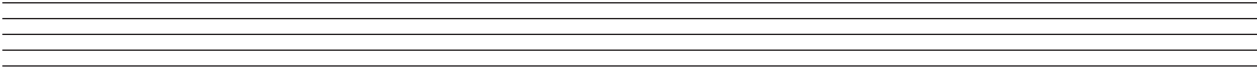
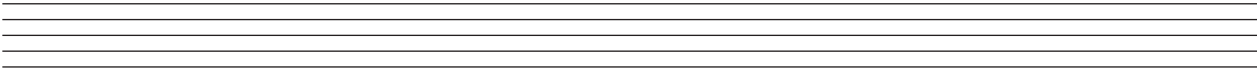
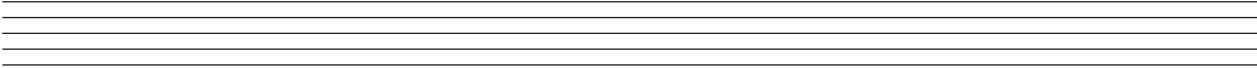
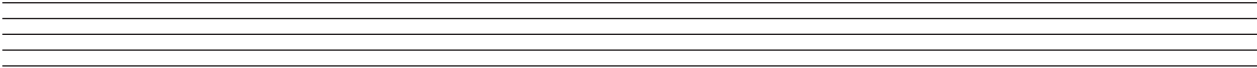
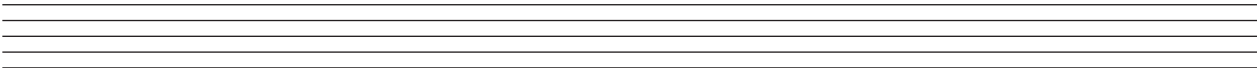
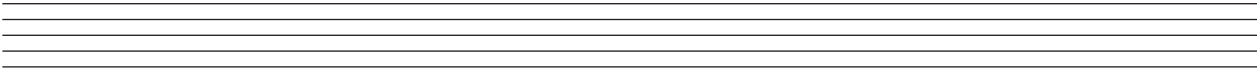
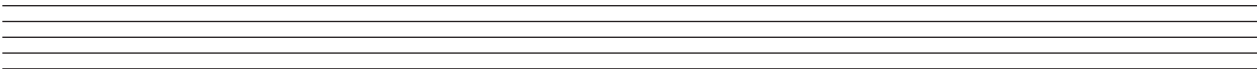
Your response should include

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

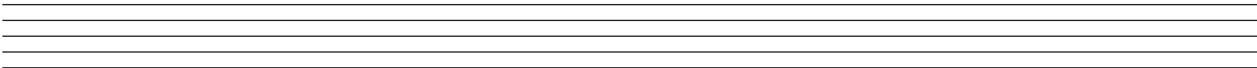
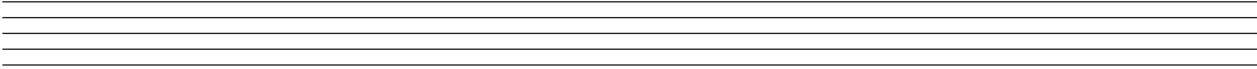
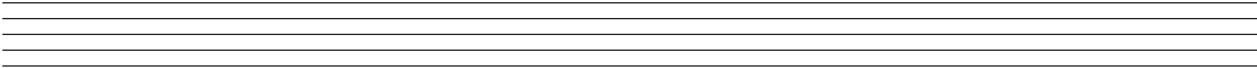
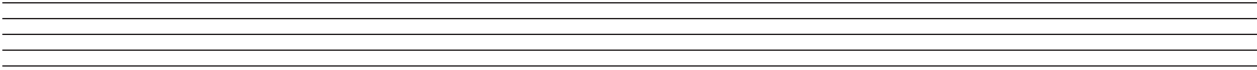
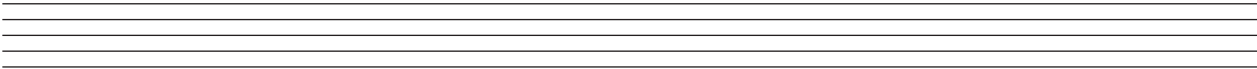
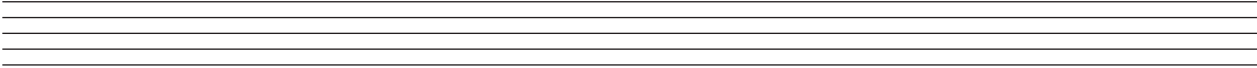
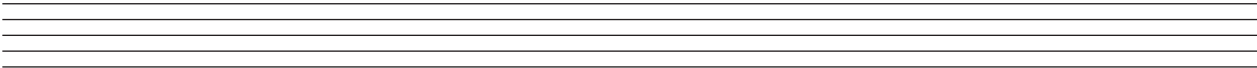
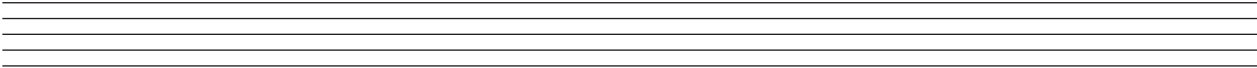
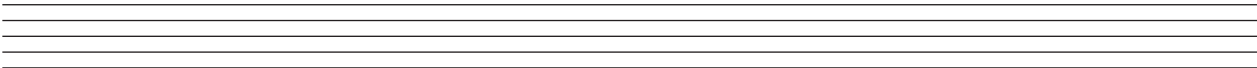
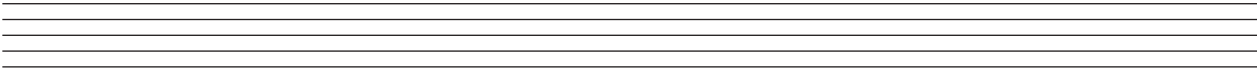
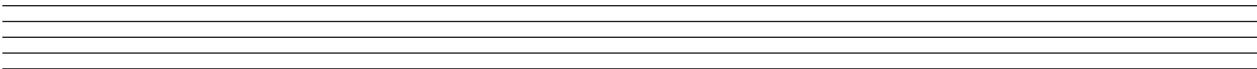
Note: Do **not** refer to the designated area of study Concerto when answering this question.

End of questions

Working manuscript – will not be marked



Working manuscript – will not be marked



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