



# Western Australian Certificate of Education Examination, 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

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### 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 Western Art 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	20	5
Part B: Short response	1	1		20	6
Part C: Extended response	2	1		20	6.5
Section Three: Music skills	4	4	45	51	15
<b>Total</b>					<b>50</b>

## 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.

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**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 melody consists of four measures. The first measure has a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The second measure has a half note on C5 and a half note on B4. The third measure has a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The fourth measure has a quarter note on F4, a quarter note on E4, a quarter note on D4, and a quarter note on C4. Two arrows point to the first and second notes of the third measure, labeled (i) and (ii) respectively.

(i)

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

(ii)

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

## 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. A checkmark is located above the end of the first staff, and a double bar line is at the end of the second 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)
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Tempo indication or Italian tempo marking:

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

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% (60 Marks)**

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

Part A: contains **one (1)** 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% (20 Marks)****Question 7****(20 marks)**

Refer to the score on pages 14–17 of the Score Booklet.

For copyright reasons the score booklet is not available online. Source of this score: Handel, G.F., & Chrysander, F. (Ed.). (1868). *Organ concerto in B-flat major, HWV 290*. Leipzig, Germany: Deutsche Händelgesellschaft, pp. 8–11. (Original work composed 1735). Retrieved July, 2015, from [http://imslp.org/wiki/Organ\\_Concerto\\_in\\_B-flat\\_major,\\_HWV\\_290\\_%28Handel,\\_George\\_Frideric%29](http://imslp.org/wiki/Organ_Concerto_in_B-flat_major,_HWV_290_%28Handel,_George_Frideric%29)

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: Handel, G.F. (1996). *Organ concerto in B flat major op. 4 no. 2* [Recorded by P. Nicholson, Brandenburg Consort, R. Goodman]. On *Handel: Organ concertos* [CD: CDD22052]. London: Hyperion. (Original work composed 1735)

- (a) Give **two** reasons to support the suggestion that this excerpt is **not** the first movement of a concerto. (2 marks)

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

**See next page**

## Question 7 (continued)

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

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- (ii) Identify the key in bars 53–56. (1 mark)

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- (iii) Identify the key in bars 57–58. (1 mark)

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- (c) (i) Identify the solo instrument in this excerpt. (1 mark)

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- (ii) Name **two** compositional devices that appear in bars 25–32. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

- (iii) Name the instrument that shares the top stave with the First Violins. (1 mark)

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- (d) (i) Translate the direction the composer gives at the start of the excerpt. (1 mark)

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- (ii) State the directions given to the soloist in bars 53–54 of the score. (1 mark)

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- (iii) Which aspect of Baroque style is evident in the performance of the repeated sections? (1 mark)

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- (e) Give **two** ways in which the performance requirements of this excerpt differ from those of the designated work by Rachmaninoff. (2 marks)

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

- (f) Using **three** of the following music elements, compare and contrast this excerpt with the designated work by Johann Sebastian Bach. (6 marks)

melody

rhythm

harmony

texture

Element one: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Element two: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Element three: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Part B: Short response

6% (20 Marks)

## Question 8

(20 marks)

Refer to the score on pages 18–19 of the Score Booklet.

For copyright reasons the score booklet is not available online. Source of this score: Bach, J.S., & Rust, W. (Ed.). (1871). *Brandenburg concerto no.2 in F major, BWV 1047*. Leipzig, Germany: Breitkopf und Härtel, pp. 38–39. (Original work composed 1718). Retrieved July, 2015, from [http://imslp.org/wiki/Brandenburg\\_Concerto\\_No.2\\_in\\_F\\_major,\\_BWV\\_1047\\_%28Bach,\\_Johann\\_Sebastian%29](http://imslp.org/wiki/Brandenburg_Concerto_No.2_in_F_major,_BWV_1047_%28Bach,_Johann_Sebastian%29)

- (a) (i) Describe the structure of the movement from which this excerpt is taken. (2 marks)

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- (ii) From which part of the movement has the excerpt been taken? (1 mark)

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- (b) (i) Name the **two** main groups of instruments in this work. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

- (ii) What is unusual about the order in which the instruments appear in the score? (1 mark)

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- (iii) Why has the composer ordered the instruments in this way? (1 mark)

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- (c) (i) Identify the key of the music at the start of the excerpt. (1 mark)

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- (ii) Identify the chord created by the lower group of instruments in bar 5 of the excerpt. (1 mark)

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See next page

- (iii) Name **three** different compositional devices in the excerpt. Provide the bar number/s in which they occur and the instruments they relate to. (3 marks)

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

Three: \_\_\_\_\_

\_\_\_\_\_

- (d) (i) Name the composer who particularly influenced Johann Sebastian Bach in his composition of concertos. (1 mark)

\_\_\_\_\_

- (ii) What evidence is there for this conclusion? (1 mark)

\_\_\_\_\_

\_\_\_\_\_

- (iii) It has been estimated that around half of Bach's compositions have been lost. Explain why this particular composition did not suffer that fate. (2 marks)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (e) List **two** performance conditions for each of the **two** designated works that you have studied. (4 marks)

Designated work	Performance conditions
Bach – <i>Brandenburg Concerto No. 2</i>	One:  Two:
Rachmaninoff – <i>Piano Concerto No. 2</i>	One:  Two:

**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**











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**See next page**

**Section Three: Music skills****15% (51 Marks)**

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

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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: 45 minutes.

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## Question 11: Visual score analysis

(16 marks)

Refer to the score on page 25.

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

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- (ii) Using letter names, indicate each section on the score. (3 marks)

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

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- (ii) Identify a different key in which the music remains for at least **two** bars. (1 mark)

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- (iii) Comment on the relationship between these **two** keys. (2 marks)

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- (c) Identify the boxed chords in the following bars using letter names and indicating inversions. (3 marks)

Bar 2: \_\_\_\_\_

Bar 4: \_\_\_\_\_

Bar 15: \_\_\_\_\_

- (d) Identify **two** compositional devices in the excerpt and the bar number/s in which they occur. (4 marks)

One: \_\_\_\_\_

Bar number/s: \_\_\_\_\_

Two: \_\_\_\_\_

Bar number/s: \_\_\_\_\_

- (e) Define the term *Molto agitato*. (1 mark)

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See next page

For copyright reasons this score is not available online. Source of score: Chopin, F., & Bargiel, W. (Ed.). (1878). *Friedrich Chopin's Werke: Band VI: Praeludien für das Pianoforte* [Prelude in G minor, op. 28 no. 22]. Leipzig, Germany: Breitkopf und Härtel, p. 30. (Original work composed 1835–1839). Retrieved July, 2015, from [http://imslp.org/wiki/Preludes,\\_Op.28\\_%28Chopin,\\_Fr%C3%A9d%C3%A9ric%29](http://imslp.org/wiki/Preludes,_Op.28_%28Chopin,_Fr%C3%A9d%C3%A9ric%29)



Question 13: Theory

(9 marks)

- (a) Complete the harmonisation of the **two** cadences as indicated in the incomplete melody below. Write Roman numerals for each chord on the lines below the music. Your harmonisation must include at least **one** passing note. (7 marks)

- (b) Write a minor pentatonic scale on F sharp, in crotchets, **one** octave descending and using accidentals. (2 marks)

**Question 14: Melody writing/arranging****(18 marks)**

Arrange the excerpt below for flute, oboe, clarinet in B $\flat$  and bassoon.

Your arrangement must demonstrate:

- (a) range and capability of instruments – showing suitability for the instruments, including correct transposition and key signatures (4 marks)
- (b) effective and creative arrangement – including a new counter-melody that shows sensitivity to the style of the original excerpt (6 marks)
- (c) a clear relationship to the given harmony and voice-leading (4 marks)
- (d) appropriate expressive devices – including tempo, dynamics, phrasing and articulations (2 marks)
- (e) accurate and neat score presentation. (2 marks)

The image shows a piano score in 6/8 time, key of B-flat major. The first system has two measures. The second system has three measures, with the third measure ending with a double bar line. The score is in 6/8 time, key of B-flat major, and features a melody in the right hand and a bass line in the left hand. The first system shows a melody in the right hand and a bass line in the left hand. The second system shows a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) at the start of the third measure.

See next page

Flute

Oboe

Clarinet in B $\flat$

Bassoon

This block contains four musical staves for woodwind instruments. From top to bottom, they are labeled: Flute (treble clef), Oboe (treble clef), Clarinet in B $\flat$  (treble clef), and Bassoon (bass clef). Each staff is divided into two measures by a vertical bar line. The staves are currently empty.

Fl.

Ob.

Cl.

Bsn.

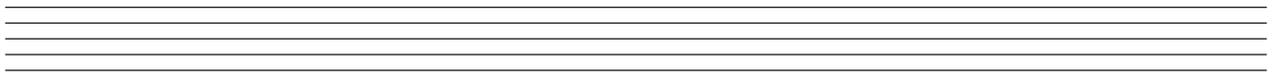
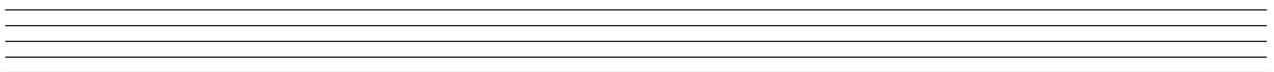
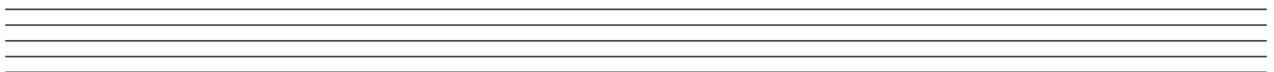
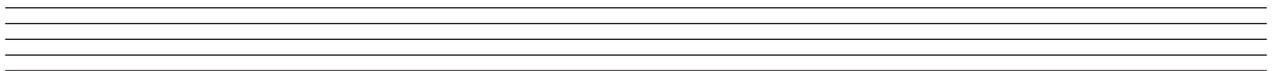
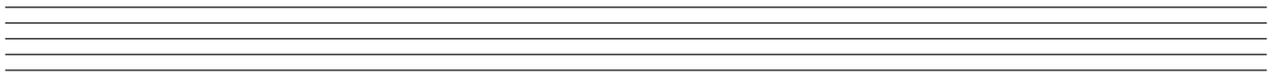
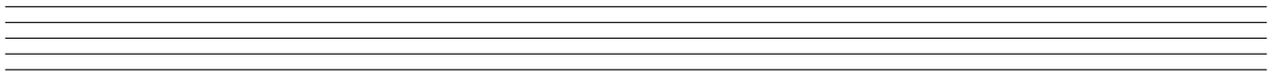
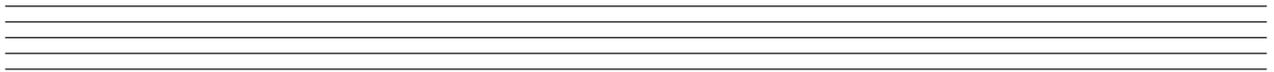
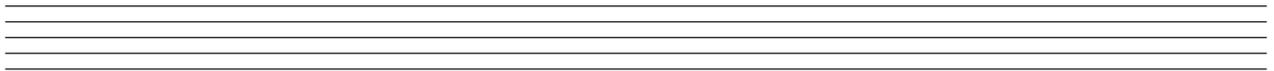
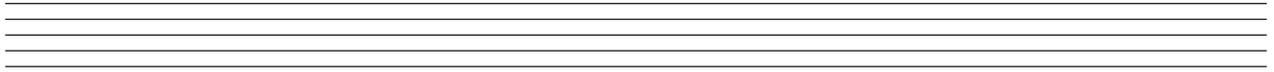
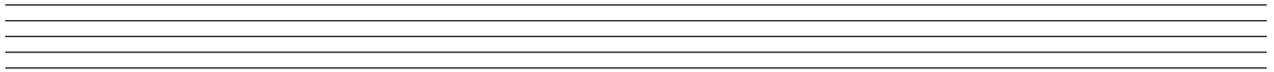
This block contains four musical staves for woodwind instruments, abbreviated. From top to bottom, they are labeled: Fl. (treble clef), Ob. (treble clef), Cl. (treble clef), and Bsn. (bass clef). Each staff is divided into two measures by a vertical bar line. The staves are currently empty.



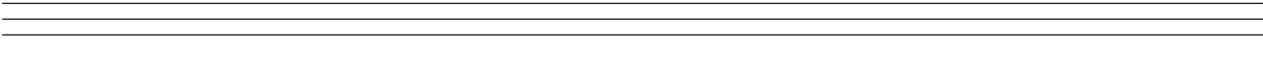
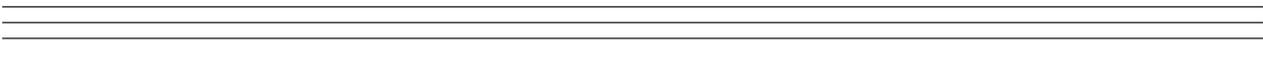
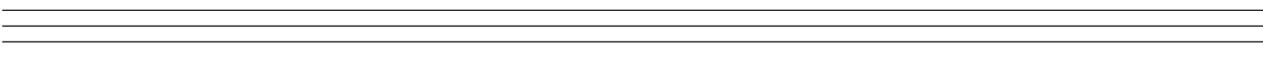
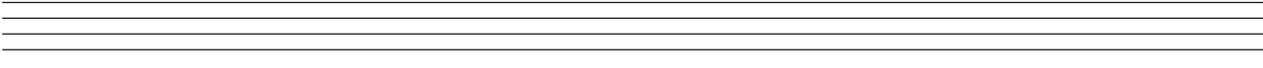
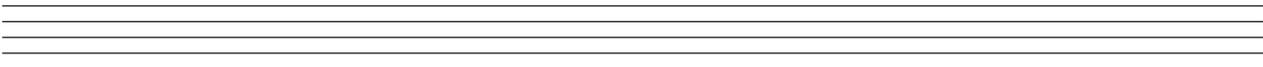
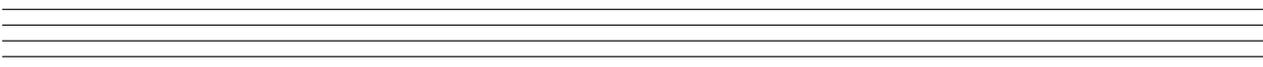
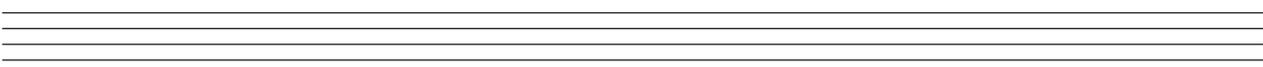
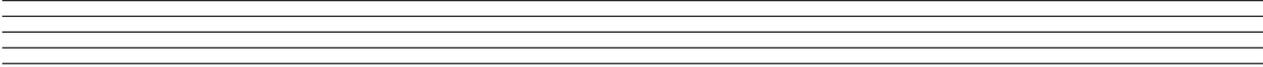
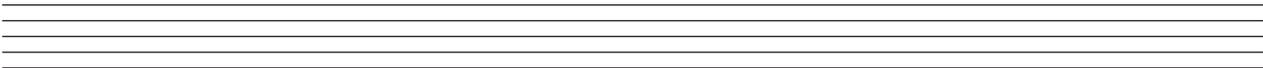




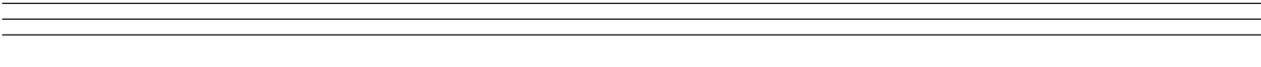
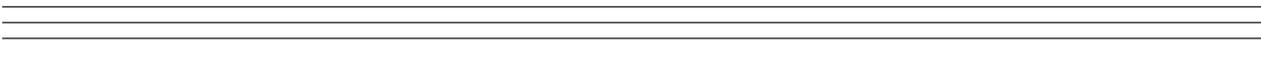
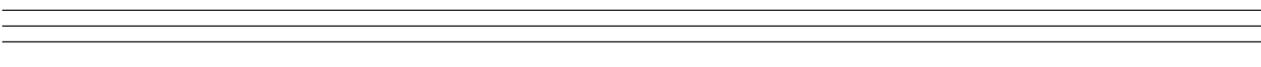
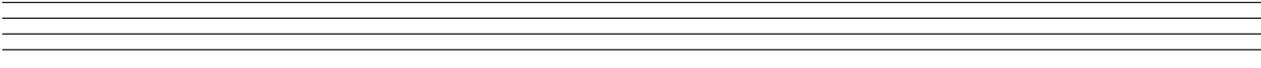
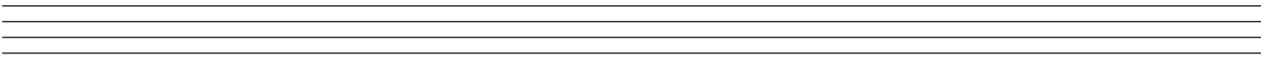
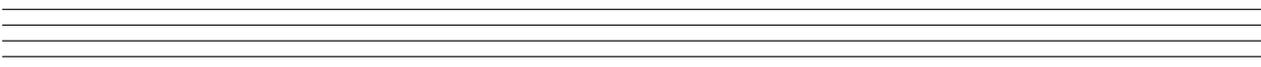
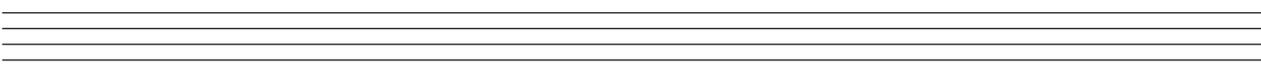
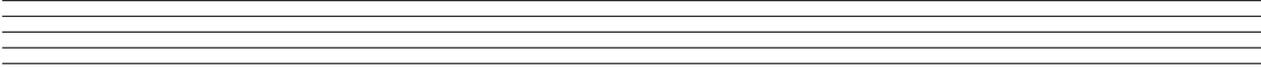
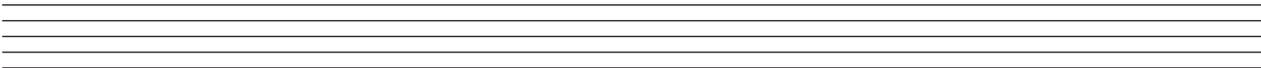
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