

STUDENT NUMBER Letter

MUSIC REPERTOIRE PERFORMANCE

Aural and written examination

Monday 13 November 2023

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 4.15 pm (1 hour)

QUESTION AND ANSWER BOOK

Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	2	2	20
B	7	7	40
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 12 pages, including blank manuscript for rough work on pages 9 and 10
- An audio recording of musical excerpts for Sections A and B

Instructions

- Write your **student number** in the space provided above on this page.
- All your work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recording.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A – Listening and interpretation

Instructions for Section A

Answer **all** questions in pen or pencil in the spaces provided.
An audio recording will play continuously throughout Section A.

Question 1 (8 marks)

This question relates to an excerpt from the soundtrack recording from the Netflix film *Roald Dahl's Matilda the Musical*.

Work: 'When I Grow Up'

Composer/Creator: Tim Minchin

Producer: Christopher Nightingale

Performers: Rei Yamauchi Fulker, Winter Jarrett Glasspool, Lashana Lynch, Ashton Robertson, Andrei Shen, Alisha Weir, the Cast of *Roald Dahl's Matilda the Musical*

Album: *Roald Dahl's Matilda the Musical (Soundtrack from the Netflix film)* (Masterworks, Sony Music Entertainment, 2022)

The excerpt will be played five times. The excerpt will be played three times for **part a.** and twice more for **part b.** There will be silent working time after each playing.

Due to copyright restrictions,
this audio file is not supplied.

First playing (1'12") – 30 seconds of silence

Second playing (1'12") – 1 minute of silence

Third playing (1'12") – 2 minutes of silence

- a. Describe how the performers use duration and texture to convey musical character in this excerpt.

4 marks

Fourth playing (1'12") – 2 minutes of silence
Fifth and final playing (1'12") – 3 minutes of silence

b. Discuss how variation is used in this excerpt to express musical ideas.

4 marks

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Question 2 (12 marks)

This question relates to excerpts from two interpretations of the work ‘Nothing Else Matters’, composed by James Hetfield and Lars Ulrich.

Interpretation A

Work: ‘Nothing Else Matters’

Performers: Metallica & the San Francisco Symphony Orchestra

Conductors: Edwin Outwater and Michael Tilson Thomas

Album: *S&M2* (Blackened Recordings, 2020)

Interpretation B

Work: ‘Nothing Else Matters’

Performers: Apocalyptica

Album: *Inquisition Symphony* (Mercury Records, 1998)

The excerpts will be played three times. There will be silent working time after each playing.

Due to copyright restrictions,
this audio file is not supplied.

First playing of Interpretation A (0'53") – 30 seconds of silence

First playing of Interpretation B (1'00") – 30 seconds of silence

Second playing of Interpretation A (0'53") – 1 minute of silence

Second playing of Interpretation B (1'00") – 2 minutes of silence

Third and final playing of Interpretation A (0'53") – 1 minute of silence

Third and final playing of Interpretation B (1'00") – 5 minutes of silence

Compare the ways in which the two interpretations use **three** of the following:

- tone colour
- texture
- dynamics
- articulation

DO NOT WRITE IN THIS AREA

SECTION B – Music language**Instructions for Section B**

Answer **all** questions in pencil in the spaces provided.

An audio recording will play continuously throughout Section B.

Question 3 (2 marks)

Listen to the following two melodies. Each melody will be played twice. There will be silent working time after each playing.

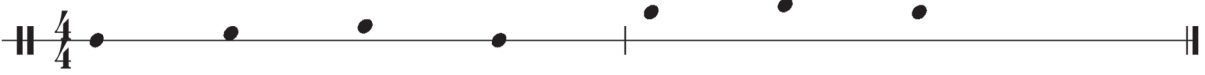
First playing of Melody 1 – 5 seconds of silence

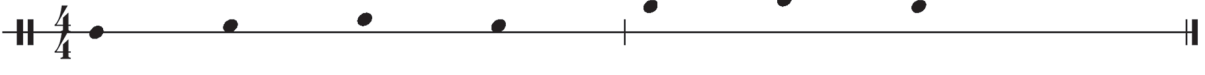
Second and final playing of Melody 1 – 10 seconds of silence

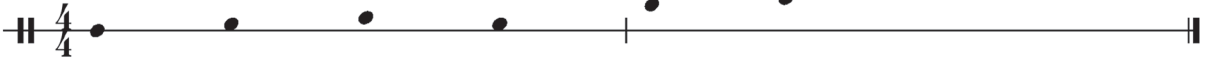
First playing of Melody 2 – 5 seconds of silence

Second and final playing of Melody 2 – 20 seconds of silence

Three possible contours for the two melodies, **A.**, **B.** and **C.**, are provided below.

A. 

B. 

C. 

From the options provided above, select one contour that most closely represents each melody.

Melody 1 _____

Melody 2 _____

DO NOT WRITE IN THIS AREA

Question 4 (6 marks)

- a. Listen to the following scale or mode. It will be played twice and there will be silent working time after each playing.

First playing – 5 seconds of silence

Second and final playing – 10 seconds of silence

Circle the scale and/or mode that is played.

1 mark

dorian

minor pentatonic

melodic minor

You will now have three minutes of silent working time to complete **part b.** and **part c.**

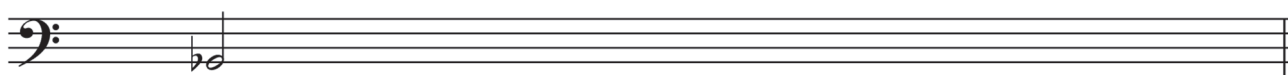
- b. Add the appropriate clef and accidentals to make the following the D major scale.

3 marks



- c. Write a B \flat mixolydian mode of one octave ascending, using minims, from the following starting note. You may use accidentals or a key signature.

2 marks



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Question 5 (10 marks)

Listen to the following four-bar melody. The melody will be played five times. A transcription of the melody is printed below; however, the notation is missing for the notes of bar 2 and bar 3. The melody begins on the tonic note of the key. The rhythm of the missing part is given above the staff. A one-bar count-in will precede each playing. There will be silent working time after each playing.

First playing – 20 seconds of silence

Second playing – 20 seconds of silence

Third playing – 30 seconds of silence

Fourth playing – 30 seconds of silence

Fifth and final playing – 2 minutes of silence

- a. Transcribe the missing notation for bar 2 and bar 3. 7 marks

- b. Identify the intervals marked by brackets in the melody above. 2 marks

Bar 1 _____

Bar 4 _____

- c. Identify the scale or mode of this melody. 1 mark

Blank manuscript for rough work if required

A series of ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are intended for rough work during the exam.

DO NOT WRITE IN THIS AREA

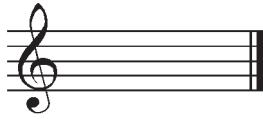
The page contains 12 blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for the student to write their musical performance.

DO NOT WRITE IN THIS AREA

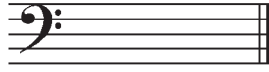
You will now have four minutes of silent working time to complete Questions 6 and 7.

Question 6 (3 marks)

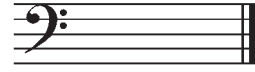
Write the following intervals using semibreves on the printed staves below.



major 6th above A



perfect 5th above B \flat



minor 2nd above D

Question 7 (4 marks)

Write each triad or 7th chord in the key given, as indicated in the table below. You may use accidentals or a key signature.

Key	G major	B \flat major	D major	F major
Triad or 7th chord	triad built on supertonic (2)	7th chord built on subdominant (4)	triad built on leading note (7)	7th chord built on tonic (1)



DO NOT WRITE IN THIS AREA

Question 8 (7 marks)

Listen to the following chord progression. The chord progression begins on the tonic chord and will be played five times, with silent working time after each playing. Each chord is in root position and the progression ends with a common cadence. The first two chords, chords 5 and 6 and the final two chords are given. A two-bar count-in will precede each playing.

Identify the bass note and the quality of chords 3, 4 and 7 in the blank spaces of the harmonic grid below, **and** identify the common cadence in the space provided.

First playing – 5 seconds of silence
 Second playing – 5 seconds of silence
 Third playing – 5 seconds of silence
 Fourth playing – 10 seconds of silence
 Fifth and final playing – 20 seconds of silence

Harmonic grid	1.	2.	3.	4.	5.	6.	7.	8.	9.
Bass note	E♭	B♭			E♭	F		E♭	B♭
Quality	major	dominant 7th			major	minor 7th		major	major

Cadence: _____

Question 9 (8 marks)

Listen to the following four-bar excerpt featuring a snare drum. The excerpt will be played four times. A one-bar count-in will precede each playing. There will be silent working time after each playing.

First playing – 15 seconds of silence
 Second playing – 15 seconds of silence
 Third playing – 20 seconds of silence
 Fourth and final playing – 30 seconds of silence

Transcribe the missing rhythmic notation for bars 2 and 3.

snare drum $\frac{4}{4}$ | | | | |

s. d. $\frac{4}{4}$ | | | | |

