MUSIC PERFORMANCE
Aural and written examination

Friday 15 November 2013
Reading time: 11.45 am to 12.00 noon (15 minutes)
Writing time: 12.00 noon to 1.30 pm (1 hour 30 minutes)

QUESTION AND ANSWER BOOK

Structure of book

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Number of marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>15</td>
<td>15</td>
<td>80</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Total 100</td>
</tr>
</tbody>
</table>

- 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 white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied
- Question and answer book of 17 pages including blank manuscript paper for rough working on page 11.
- An audio compact disc will run continuously throughout Sections A and B of the examination. The audio compact disc will run for approximately 77 minutes 48 seconds.

Instructions
- Write your student number in the space provided above on this page.
- You may write at any time during the running of the audio compact disc, and after it stops.
- 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 – Theory and aural comprehension

Instructions for Section A

Answer all questions in pencil.

An audio compact disc containing music examples will run continuously throughout Section A.

Questions 1, 4, 9, 10, 11, 12, 13, 14 and 15 do contain audio material. Questions 2, 3, 5, 6, 7 and 8 do not contain any audio material.

Due to copyright restriction, no audio files are supplied.

Part 1: Intervals

Question 1 (4 marks) – Identify intervals presented aurally

Identify the quality and size of each of the four intervals played from the following alternatives. Each interval will be played three times – the first time melodically, the second time harmonically and the third time melodically.

There will be 10 seconds silence after each playing.

minor 3rd major 3rd perfect 4th augmented 4th/diminished 5th (tritone) perfect 5th major 6th

1. ____________ 2. ____________ 3. ____________ 4. ____________

Question 2 (4 marks) – Identify written intervals

(2 minutes and 30 seconds silent working time)

Identify the quality and size of each of the four written intervals below from the following alternatives.

perfect 4th augmented 4th minor 6th major 6th minor 7th major 7th

1. ____________ 2. ____________ 3. ____________ 4. ____________

Question 3 (6 marks) – Write intervals

(2 minutes and 30 seconds silent working time)

Write each of the following intervals above or below the given notes as indicated.

minor 3rd below major 2nd below diminished 5th above

minor 6th above perfect 5th above major 7th above
Part 2: Scales and modes

Question 4 (4 marks) – Identify scales/modes presented aurally
Identify each scale or mode played. Each scale or mode will be played ascending and descending twice. There will be 10 seconds silence after each playing.

1. __________________________
2. __________________________
3. __________________________
4. __________________________

Question 5 (4 marks) – Identify written scales/modes
(2 minutes and 30 seconds silent working time)
Identify the following scale or mode forms.

1. __________________________

2. __________________________

3. __________________________

4. __________________________
Question 6 (6 marks) – Write scales/modes
(2 minutes and 30 seconds silent working time)
Write the following scales or modes, beginning on the given note and using the rhythmic value of the given note.

dorian mode one octave ascending

\[
\begin{array}{c}
\text{\textbf{\textit{d}}}
\end{array}
\]

minor pentatonic scale one octave descending

\[
\begin{array}{c}
\text{\textbf{\textit{m}}}
\end{array}
\]
Part 3: Chords and chord progressions

Question 7 (4 marks) – Identify written chords
(2 minutes and 30 seconds silent working time)
Identify the following chords by naming the note on which each is built and the quality.

1. \( \text{note name} \) \( \text{quality} \)

2. \( \text{note name} \) \( \text{quality} \)

3. \( \text{note name} \) \( \text{quality} \)

4. \( \text{note name} \) \( \text{quality} \)
**Question 8 (4 marks) – Write chords**

(2 minutes and 30 seconds silent working time)

Write the following chords as they occur in the tonic keys indicated. You may write your answers in either treble or bass clef – both clefs are provided.

```
\( \text{vii diminished} \) (leading note) \( \text{iv minor 7} \) (subdominant) \( \text{V major} \) (dominant) \( \text{i minor} \) (tonic)
in A major in e minor in E\( \flat \) major in g minor
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**OR**

```
\( \text{vii diminished} \) (leading note) \( \text{iv minor 7} \) (subdominant) \( \text{V major} \) (dominant) \( \text{i minor} \) (tonic)
in A major in e minor in E\( \flat \) major in g minor
```

**Question 9 (4 marks) – Identify chords presented aurally**

Listen to the following chords and identify the quality of each chord from the list of alternatives. Each chord will be played in root position three times – the first time in block harmony, the second time as an arpeggio and the third time in block harmony. There will be 5 seconds silence after each chord.

suspended 4   diminished   augmented   minor

1. ___________________________

minor 7   half diminished   diminished 7   diminished

2. ___________________________

dominant 7   diminished 7   major 7   half diminished

3. ___________________________

suspended 4   diminished   augmented   major

4. ___________________________
**Question 10 (2 marks) – Harmonic recognition**

Listen to the following progression and circle the alternative (A.–D.) that represents the missing four chords from the harmonic grid below.

The chord progression will be played four times.

<table>
<thead>
<tr>
<th>Chord 1</th>
<th>Chord 2</th>
<th>Chord 3</th>
<th>Chord 4</th>
<th>Chord 5</th>
<th>Chord 6</th>
<th>Chord 7</th>
<th>Chord 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>A minor</td>
<td>D minor</td>
<td>E dominant 7</td>
<td>minor</td>
<td>A minor</td>
<td>i</td>
<td>iv</td>
<td>V 7</td>
</tr>
</tbody>
</table>

A. Chord 5 | Chord 6 | Chord 7 | Chord 8
---|---|---|---|
B diminished | G# diminished 7 | dominant 7 | major |
i 7° | vii 7° | V 7 | VI |

B. Chord 5 | Chord 6 | Chord 7 | Chord 8
---|---|---|---|
B diminished | E dominant 7 | diminished 7 | major |
i 7° | V 7 | vii 7° | V |

C. Chord 5 | Chord 6 | Chord 7 | Chord 8
---|---|---|---|
D minor | E dominant 7 | diminished 7 | major |
iv | V 7 | vii 7° | V |

D. Chord 5 | Chord 6 | Chord 7 | Chord 8
---|---|---|---|
D minor | B half diminished | dominant 7 | major |
iv | ii 7° | V 7 | VI |
Question 11 (10 marks) – Harmonic transcription
A chord progression will be played six times. All chords will be in root position.
The first chord is given.
Listen to the chord progression and identify the other five chords.
Use the chord terminology with which you are most familiar.
Use only one of the answer formats below.

First playing of the harmonic progression (20 seconds silence)
Second playing of the harmonic progression (20 seconds silence)
Third playing of the harmonic progression (20 seconds silence)
Fourth playing of the harmonic progression (20 seconds silence)
Fifth playing of the harmonic progression (20 seconds silence)
Sixth and final playing of the harmonic progression (40 seconds silence)

Identify each chord in the numbered spaces (2.–6.).

1. C major 7 2. __________ 3. __________ 4. __________ 5. __________ 6. __________

OR

Identify each chord in the numbered spaces (2.–6.).

1. I major 7 2. __________ 3. __________ 4. __________ 5. __________ 6. __________

OR

Complete the blank spaces of the harmonic grid with the bass note and quality of each chord.

<table>
<thead>
<tr>
<th>Harmonic grid</th>
<th>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
<th>5.</th>
<th>6.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bass note</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>quality</td>
<td>major 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SECTION A – continued
Part 4: Melody

Question 12 (2 marks) – Melodic recognition

Listen to the following violin melody with bassoon accompaniment. Circle the correct version of the missing violin melody in bars 3 to 6 from the alternatives (A.–D.) below. The excerpt will be played three times. There will be 10 seconds silence between each playing.

A.

B.

C.

D.
Question 13 (12 marks) – Melodic transcription

An excerpt of a work for oboe accompanied by piano and snare drum will be played six times. The time signature, rhythm of the melody and the pitch of the first note of the melody are given. A one-bar snare drum count-in will precede each playing.

Transcribe the missing melody for the oboe in the space provided, using the rhythm given above the stave.

First playing of the melodic transcription (25 seconds silence)
Second playing of the melodic transcription (25 seconds silence)
Third playing of the melodic transcription (30 seconds silence)
Fourth playing of the melodic transcription (30 seconds silence)
Fifth playing of the melodic transcription (30 seconds silence)
Sixth and final playing of the melodic transcription (1 minute silence)
Blank manuscript for rough working if required
Part 5: Rhythm

Question 14 (2 marks) – Rhythmic recognition

Listen to the following eight-bar rhythm.
Circle the correct version of the missing *snare drum* rhythm in bars 5 to 8 from the alternatives (A.–D.) below.
The rhythm will be played three times.
There will be a two-bar count-in.
There will be *10 seconds silence* between each playing.

A. 5. 6. 7. 8.

B. 5. 6. 7. 8.

C. 5. 6. 7. 8.

D. 5. 6. 7. 8.
Question 15 (12 marks) – Rhythmic transcription
The following excerpt for flute, clarinet and trombone will be played five times. Notes are missing from three bars marked with an asterisk (*).
Write only the rhythm of the music into the blank bars where indicated (*) in the three-part score.
There will be a two-bar snare drum count-in.

First playing of the rhythmic transcription (20 seconds silence)
Second playing of the rhythmic transcription (20 seconds silence)
Third playing of the rhythmic transcription (25 seconds silence)
Fourth playing of the rhythmic transcription (25 seconds silence)
Fifth and final playing of the rhythmic transcription (45 seconds silence)
SECTION B – Analysis of pre-recorded works

Instructions for Section B

Answer all questions in **pen or pencil**.
The audio compact disc containing the music works will continue to run throughout Section B.
Questions 16 and 17 both feature audio material. Each question will focus on one music work. There will be silent working time after each playing (as indicated).

**Question 16** (8 marks)
Work: ‘Big Trapeze’ (excerpt)
Artist: The Tiger and Me
Track from the album: *From a Liar to a Thief* (ABC Music)

First playing (1’44”) – 2 minutes silence
Second playing (1’44”) – 3 minutes silence
Third playing (1’44”) – 3 minutes silence

Describe interpretive decisions the two vocalists have made to achieve an expressive outcome in the performance of this excerpt.
Question 17 (12 marks)

Work: Trilogy, movement 3 (excerpt)
Composer: Don Banks
Track from the album: Toward the Shining Light: orchestral works by Conyngham, Broadstock and Banks (ABC Classics)

First playing (2'08") – 3 minutes silence
Second playing (2'08") – 3 minutes silence
Third playing (2'08") – 4 minutes silence

Analyse ways in which expressive elements of music are used in this excerpt.
In your answer, you must refer to at least two of the following.
• tone colour
• blend of instruments
• articulation
• dynamics