MUSIC PERFORMANCE
Aural and written examination

Thursday 16 November 2017
Reading time: 9.00 am to 9.15 am (15 minutes)
Writing time: 9.15 am to 10.45 am (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>3</td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td>B</td>
<td>10</td>
<td>10</td>
<td>50</td>
</tr>
<tr>
<td>C</td>
<td>6</td>
<td>6</td>
<td>20</td>
</tr>
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<td></td>
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<td>Total 100</td>
<td></td>
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</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 correction fluid/tape.
• No calculator is allowed in this examination.

Materials supplied
• Question and answer book of 19 pages, including blank manuscript for rough work on page 13
• An audio compact disc containing musical excerpts for Sections A and B

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 – Listening and interpretation

Instructions for Section A
Answer all questions in pen or pencil in the spaces provided.
An audio compact disc will run continuously throughout Section A.

Question 1 (10 marks)
Work: ‘Albatross’ by Sarah Blasko
Performer: Sarah Blasko
Album: What the Sea Wants, the Sea Will Have (Dew Process/Universal Music Australia, 2006)

The excerpt will be played twice. There will be silent working time after each playing.
First playing (1’02”) – 1 minute and 30 seconds of silence
Second and final playing (1’02”) – 2 minutes of silence

a. How do the performers use tone colour to achieve expressive outcomes? 5 marks

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__________________________________________________________________________
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__________________________________________________________________________
b. How do the performers use articulation to achieve expressive outcomes? 5 marks

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________________________________________________________________________
Question 2 (8 marks)
Work: ‘Out of Time Part III’ by Iain Grandage
Performers: WA Youth Orchestra with Alumni
Recording: Live performance at the Perth Concert Hall, 24 July 2004 (conducted by Paul de Cinque)

The excerpt will be played twice. There will be silent working time after each playing.

First playing (1'32") – 2 minutes of silence
Second playing (1'32") – 2 minutes of silence

Describe how the performers create and sustain mood and character in this work.
Question 3 (12 marks)
This question relates to excerpts from the work ‘A Case of You’, composed by Joni Mitchell.

Interpretation A
Work: ‘A Case of You’
Performer: Prince
Album: A Tribute to Joni Mitchell (Nonesuch, 2007)

Interpretation B
Work: ‘A Case of You’
Performer: k.d. lang
Album: Hymns of the 49th Parallel (Nonesuch, 2004)

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

First playing of Interpretation A (2’28”) – 30 seconds of silence
First playing of Interpretation B (2’21”) – 1 minute of silence
Second and final playing of Interpretation A (2’28”) – 1 minute and 30 seconds of silence
Second and final playing of Interpretation B (2’21”) – 2 minutes of silence

Compare the ways in which the performers manipulate the following to achieve expressive outcomes:
• tone colour
• balance of music lines
• improvisation/embellishment/ornamentation
SECTION B – Music language (aural)

Instructions for Section B
Answer all questions in pencil in the spaces provided.
An audio compact disc will run continuously throughout Section B.

Question 4 (3 marks)
Listen to the following intervals. Each interval will be played twice.
Each interval may be played harmonically and/or melodically, either ascending or descending.
Identify the size and the quality of each interval.

1. __________________________
2. __________________________
3. __________________________

First playing – 5 seconds of silence
Second and final playing – 5 seconds of silence

Question 5 (5 marks)
Listen to the following scales and/or modes. Each scale or mode will be played twice, ascending and/or descending.
Identify each scale or mode form.

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

First playing – 10 seconds of silence
Second and final playing – 10 seconds of silence
Question 6 (4 marks)
Listen to the following four-bar melody. The melody will be played four times. The rhythm of the melody is provided. A two-bar count-in will precede each playing.

\[ \frac{3}{4} \]

First playing – 15 seconds of silence
Second playing – 15 seconds of silence
Third playing – 15 seconds of silence

a. Identify the size and the quality of the intervals marked with a bracket. 3 marks

1. ________________________________
2. ________________________________
3. ________________________________

Fourth and final playing – 15 seconds of silence

b. Identify the tonality of the melody. 1 mark

______________________________

Question 7 (4 marks)
Listen to the following triads/chords. Each triad/chord is in root position. Each triad/chord will be played twice, in block harmony and/or as an arpeggio. Identify the quality of each triad/chord.

First playing – 10 seconds of silence
Second and final playing – 10 seconds of silence

1. ________________________________
2. ________________________________
3. ________________________________
4. ________________________________
Question 8 (2 marks)
Listen to the following chord progression. The chord progression begins on the tonic chord and will be played four times, with silent working time between each playing. Each chord is in root position and the progression ends with a common cadence. The first four chords are given. A one-bar count-in will precede each playing.
Identify the bass note and the quality of chords 5 and 6 in the blank spaces of the harmonic grid below.

First playing – 10 seconds of silence
Second playing – 15 seconds of silence
Third playing – 30 seconds of silence
Fourth and final playing – 30 seconds of silence

<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>A</td>
<td>C#</td>
<td>A</td>
<td>F#</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td>major</td>
<td>minor</td>
<td>major</td>
<td>minor</td>
<td></td>
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</tbody>
</table>

Question 9 (8 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 between each playing. Each chord is in root position and the progression ends with a common cadence. The first two chords and the last two chords are given. A one-bar count-in will precede each playing.
Identify the bass note and the quality of chords 3–6 in the blank spaces of the harmonic grid below.

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

<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>
<th>7.</th>
<th>8.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass note</td>
<td>Eb</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td>B♭</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td>major</td>
<td>minor</td>
<td></td>
<td></td>
<td></td>
<td>dom7</td>
<td>major</td>
<td></td>
</tr>
</tbody>
</table>
Question 10 (6 marks)

Listen to the following four-bar work for clarinet and bassoon. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bars 2 and 3 of the clarinet part. The rhythm of the missing clarinet part is given in the top line. A two-bar count-in will precede each playing. The key signature and the time signature are provided.

Transcribe the missing melody for bars 2 and 3 of the clarinet part.

First playing – 20 seconds of silence
Second playing – 20 seconds of silence
Third playing – 20 seconds of silence
Fourth playing – 30 seconds of silence
Fifth playing – 30 seconds of silence
Sixth and final playing – 1 minute of silence
Question 11 (6 marks)

Listen to the following four-bar melody. The melody will be played six times. A transcription of this melody is printed below; however, the notation is missing for bar 2 of the oboe part and bar 3 of the flute part. The transcription is in concert pitch. The rhythm of the missing notation is given in the top line. A two-bar count-in will precede each playing. The key signature and the time signature are provided.

Transcribe the missing melody for:
- bar 2 of the oboe part
- bar 3 of the flute part.

First playing – 10 seconds of silence
Second playing – 15 seconds of silence
Third playing – 15 seconds of silence
Fourth playing – 15 seconds of silence
Fifth playing – 30 seconds of silence
Sixth and final playing – 1 minute of silence
Blank manuscript for rough work if required
Question 12 (4 marks)

Listen to the following four-bar excerpt. The excerpt will be played four times. A two-bar count-in will precede each playing.
Transcribe the missing rhythmic notation for bars 3 and 4 of the cowbell part.

First playing – 20 seconds of silence
Second playing – 30 seconds of silence
Third playing – 30 seconds of silence
Fourth and final playing – 30 seconds of silence
Question 13 (8 marks)

Listen to the following eight-bar excerpt. The excerpt will be played five times. A two-bar count-in will precede each playing.

Transcribe the missing rhythmic notation for bars 3 and 7 of the snare drum part.

First playing – 20 seconds of silence
Second playing – 20 seconds of silence
Third playing – 20 seconds of silence
Fourth playing – 30 seconds of silence
Fifth and final playing – 30 seconds of silence
SECTION C – Music language (written)

Instructions for Section C

Answer all questions in pencil in the spaces provided.

**Question 14** (2 marks)
Identify the size and the quality of each interval.

![Musical Staff with intervals marked](image)

1. _____________________________  
2. _____________________________

**Question 15** (2 marks)
Write each interval using semibreves in the bass clef.

| Major 6th above C | Augmented 4th below B |

**Question 16** (3 marks)
Use the following four-bar melody to answer the questions below.

![Musical Staff with melody](image)

a. Identify the size and the quality of the intervals marked with a bracket.  
   2 marks

   1. _____________________________
   2. _____________________________

b. Identify the scale or mode form.  
   1 mark

   ____________________________________________
Question 17 (3 marks)
Write a descending melodic minor scale on the printed stave below. The scale should:
• be written in crotchets
• begin on the printed note.

Question 18 (5 marks)
Complete the chord progression notation for chords 2–6 below. Use the treble clef. Chord 1 has been given as an example. A key signature is provided.

Question 19 (5 marks)

Use the following notation to answer the questions below.
a. Identify the scale or mode form.  

b. Identify the bracketed interval marked with an asterisk (*) in bar 2 of the violin part.  

c. What is the correct time signature for bar 2?  

d. What is the correct time signature for bar 3?  

e. Identify the final chord of this piece.