

STUDENT NUMBER Letter

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

Section	Number of questions	Number of questions to be answered	Number of marks
A	3	3	30
B	10	10	50
C	6	6	20
			Total 100

- 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

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.

First playing – 5 seconds of silence

Second and final playing – 5 seconds of silence

1. _____

2. _____

3. _____

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.

First playing – 10 seconds of silence

Second and final playing – 10 seconds of silence

1. _____

2. _____

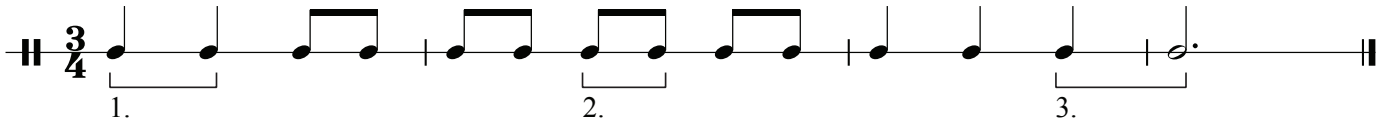
3. _____

4. _____

5. _____

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.



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

Harmonic grid	1.	2.	3.	4.	5.	6.
Bass note	A	C#	A	F#		
Quality	major	minor	major	minor		

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

Harmonic grid	1.	2.	3.	4.	5.	6.	7.	8.
Bass note	E \flat	C					B \flat	E \flat
Quality	major	minor					dom7	major

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

The musical score is for a four-bar piece in 4/4 time with a key signature of one flat (Bb). The score is divided into two systems. The first system contains bars 1 and 2. The second system contains bars 3 and 4. The instruments are clarinet in Bb (cl.) and bassoon (bsn.).

Bar 1: Clarinet part: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bassoon part: quarter note G3, quarter note A3, quarter note Bb3, quarter note C4.

Bar 2: Clarinet part: rhythmic pattern of eighth notes (G4, A4, Bb4, C5). Bassoon part: quarter note G3, quarter note A3, quarter note Bb3, quarter note C4.

Bar 3: Clarinet part: rhythmic pattern of eighth notes (G4, A4, Bb4, C5). Bassoon part: quarter note G3, quarter note A3, quarter note Bb3, quarter note C4.

Bar 4: Clarinet part: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Bassoon part: quarter note G3, quarter note A3, quarter note Bb3, quarter note C4.

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SECTION B – continued
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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.

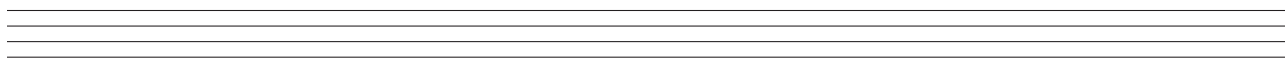
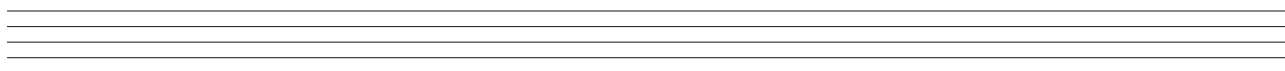
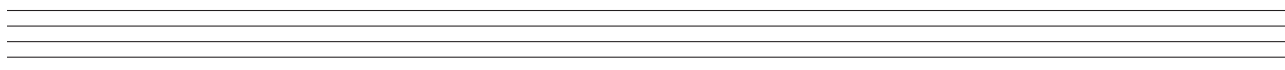
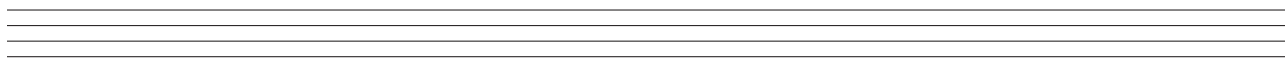
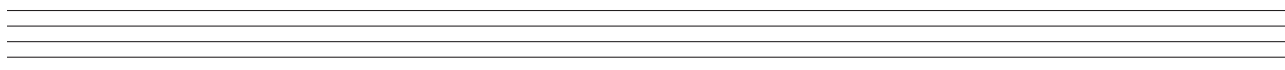
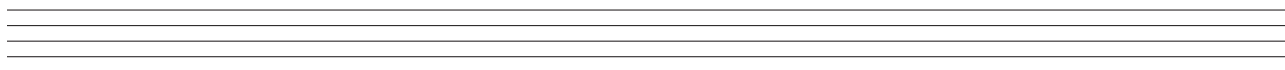
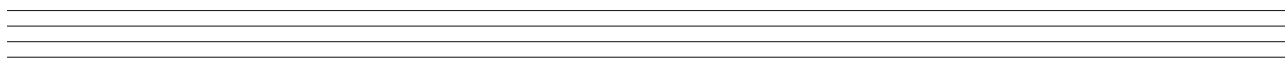
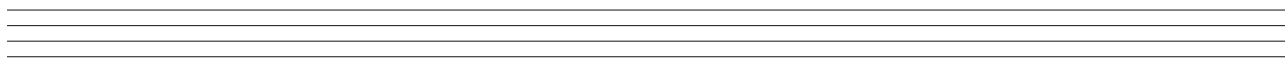
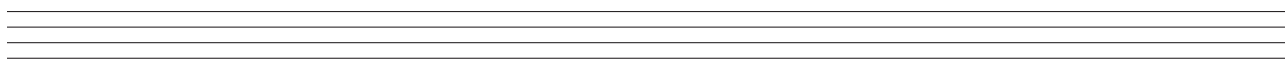
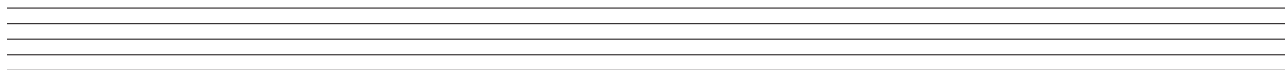
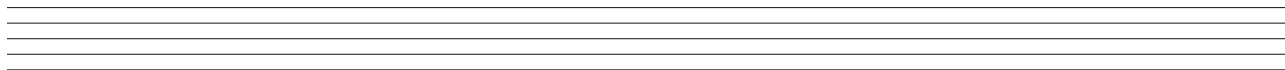
Transcribe the missing melody for:

- 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

The musical score is for three instruments: flute, oboe, and bass clarinet. It is in 6/8 time and has a key signature of two flats (Bb and Eb). The score is divided into four bars. Bar 1 starts with a two-measure rest for all instruments. Bar 2 shows the flute and bass clarinet parts, with the oboe part missing. Bar 3 shows the flute and bass clarinet parts, with the oboe part missing. Bar 4 shows the end of the piece with a two-measure rest for all instruments. The top line of the score shows the rhythm for the missing notation: a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note followed by an eighth note.

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

The musical score is written for two instruments: tambourine and cowbell, in 4/4 time. The score is divided into two systems. The first system contains bars 1 and 2. The second system contains bars 3 and 4. The cowbell part is missing rhythmic notation for bars 3 and 4.

System 1:

- Bar 1:** Tambourine has a triplet of eighth notes (quarter note), quarter note, quarter note, quarter note. Cowbell has a quarter note, quarter note, quarter note, quarter note.
- Bar 2:** Tambourine has quarter note, quarter note, eighth note triplet, eighth note triplet, quarter note, quarter note. Cowbell has quarter note, eighth note triplet, eighth note triplet, quarter note, quarter note, quarter note, quarter note.

System 2:

- Bar 3:** Tambourine has quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Cowbell part is blank.
- Bar 4:** Tambourine has quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Cowbell part is blank.

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

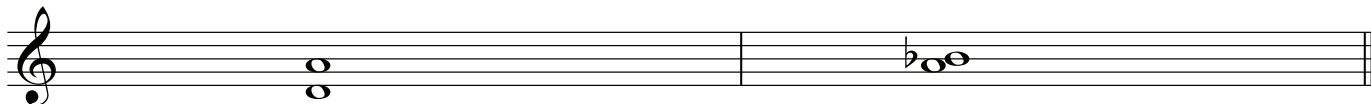
The musical score is written for snare drum (s.d.) and tenor drum (t.d.) in 12/8 time. It consists of eight bars, divided into two four-bar phrases. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and dotted notes. Bars 3 and 7 contain missing notation for the snare drum part, indicated by a bracket and a blank space. The tenor drum part is fully notated throughout. The score is marked with bar numbers 1 through 8 and includes dynamic markings like accents and slurs.

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.

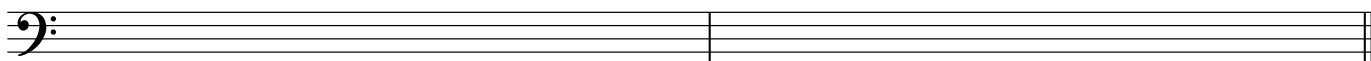


1. _____

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.



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

1. _____

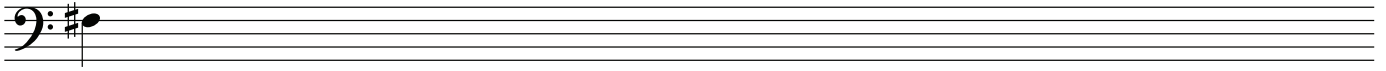
2. _____

b. Identify the scale or mode form. 1 mark

Question 17 (3 marks)

Write a descending melodic minor scale on the printed staff 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.

piano

1. B \flat major7 2. G minor7 3. C minor 4. E \flat major7 5. F7 6. G minor

Question 19 (5 marks)

Use the following notation to answer the questions below.

Musical score for measures 1-3. The piece is in 3/4 time and the key signature has one sharp (F#). The instruments are flute, harp, violin, and violoncello. The dynamic marking is *mf*. Measure 1 is marked with a '1' above the flute staff. Measure 2 is marked with a '2' above the flute staff. Measure 3 is marked with a '3' above the flute staff. The flute part features a melodic line with slurs and accents. The harp part provides a harmonic accompaniment with chords and moving lines. The violin and violoncello parts have a similar melodic contour to the flute, with the violin part including a grace note marked with an asterisk in measure 3.

Musical score for measures 4-5. The piece is in 3/4 time and the key signature has one sharp (F#). The instruments are flute (fl.), harp (hp.), violin (vln.), and violoncello (vc.). Measure 4 is marked with a '4' above the flute staff. Measure 5 is marked with a '5' above the flute staff. The flute part continues the melodic line. The harp part has a more active accompaniment with eighth notes. The violin and violoncello parts continue their melodic lines. The time signature changes to 5/4 at the start of measure 5.

fl. *f* *mp*

hp.

vln. *f* *mp*

vc.

- a. Identify the scale or mode form. 1 mark
- _____
- b. Identify the bracketed interval marked with an asterisk (*) in bar 2 of the violin part. 1 mark
- _____
- c. What is the correct time signature for bar 2? 1 mark
- _____
- d. What is the correct time signature for bar 3? 1 mark
- _____
- e. Identify the final chord of this piece. 1 mark
- _____