MUSIC PERFORMANCE
Aural and written examination

Thursday 15 November 2018
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>9</td>
<td>9</td>
<td>50</td>
</tr>
<tr>
<td>C</td>
<td>6</td>
<td>6</td>
<td>20</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>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 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 (8 marks)
Work: ‘Them Wolves’ by Nigel Westlake
Performers: Melbourne Symphony Orchestra
Album: Babe: Orchestral Soundtrack (ABC Classics, 2015)

The excerpt will be played three times. There will be silent working time after each playing.
First playing (1’38”) – 30 seconds of silence
Second playing (1’38”) – 3 minutes of silence
Third and final playing (1’38”) – 3 minutes of silence

Discuss how the performers use dynamics and blend of instrumental voices to achieve expressive outcomes.
Question 2 (10 marks)
Work: ‘Dawn Mantras’ by Ross Edwards
Performers: Sydney Children’s Choir, Cantillation, Lyn Williams (conductor), Jane Sheldon (soprano), Matthew Doyle (didjeridu), Jim Franklin (shakuhachi\(^1\)), Rixon Thomas (cor anglais\(^2\)), Ian Cleworth and Brian Dixon (percussion)
\(^1\)shakuhachi – a Japanese bamboo flute
\(^2\)cor anglais – an alto woodwind instrument of the oboe family, sounding a fifth lower than the oboe

The excerpt will be played three times. There will be a first and second playing for part a., and a third playing for part b. There will be silent working time after each playing.
Listen to the first and second playings for part a.

First playing (1’46”) – 30 seconds of silence
Second playing (1’46”) – 3 minutes of silence

a. Describe the ways in which tone colour is used to achieve expressive outcomes. 4 marks

____________________________________________________________________________________
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____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

Listen to the third and final playing for **part b.**

Third and final playing (1’46” – 3 minutes of silence)

**b.** Describe how the performers use **at least two** of the following elements of music to achieve expressive outcomes:

- articulation
- balance of music lines
- ornamentation/embellishment/improvisation
- dynamics 6 marks
**Question 3** (12 marks)
This question relates to excerpts from the work ‘Billie Jean’, composed by Michael Jackson.

**Interpretation A**
Work: ‘Billie Jean’
Performer: Michael Jackson

**Interpretation B**
Work: ‘Billie Jean’
Performer: Chris Cornell
Album: *Carry On* (Interscope Records, 2007)

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

First playing of Interpretation A (1'52") – 30 seconds of silence
First playing of Interpretation B (1'46") – 1 minute of silence
Second playing of Interpretation A (1'52") – 30 seconds of silence
Second playing of Interpretation B (1'46") – 2 minutes of silence
Third and final playing of Interpretation A (1'52") – 1 minute of silence
Third and final playing of Interpretation B (1'46") – 4 minutes of silence

Compare the ways in which the two interpretations create different expressive outcomes through **three** of the following:
- tempo
- balance of music lines
- tone colour
- articulation
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 (4 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. 
4. 

Question 5 (4 marks)
Listen to the following scales and/or modes. Each scale or mode will be played twice, ascending and/or descending.
Identify each scale and/or mode form.

1. 
2. 
3. 
4. 

First playing – 5 seconds of silence
Second and final playing – 5 seconds of silence
Question 6 (5 marks)
You will hear two different melodies. The first melody will be played in part a. and the second melody will be played in part b.

Melody 1
a. Listen to the following four-bar melody. The melody will be played twice. A one-bar count-in will precede each playing.

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

Identify the tonality of the melody. 1 mark

Melody 2
b. Listen to the following four-bar melody. The melody will be played four times. The rhythm of the melody is provided. A one-bar count-in will precede each playing.

First playing – 5 seconds of silence
Second playing – 10 seconds of silence
Third playing – 15 seconds of silence
Fourth and final playing – 10 seconds of silence

i. Identify the size and the quality of the intervals indicated by a bracket. 3 marks

1. ____________________________

2. ____________________________

3. ____________________________

ii. 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 as an arpeggio.

Identify the quality of each triad/chord.

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

1. 
2. 
3. 
4. 

**Question 8 (4 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 after 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 – 5 seconds of silence
Second playing – 5 seconds of silence
Third playing – 15 seconds of silence
Fourth and final playing – 20 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>G</td>
<td>C</td>
<td>D</td>
<td>G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td>minor</td>
<td>minor</td>
<td>major</td>
<td>minor</td>
<td></td>
<td></td>
</tr>
</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 after 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 two-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 – 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 – 15 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>B♭</td>
<td>E♭</td>
<td></td>
<td></td>
<td>F</td>
<td></td>
<td>F♭</td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td>major</td>
<td>major</td>
<td></td>
<td></td>
<td>dom7</td>
<td></td>
<td>major</td>
<td></td>
</tr>
</tbody>
</table>
Question 10 (8 marks)

Listen to the following four-bar work for flute and violoncello. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bar 2 of the violoncello part and bar 4 of the flute part. The rhythm of the missing parts is given in the top line. A one-bar count-in will precede each playing.

Transcribe the missing notation for bar 2 of the violoncello part and bar 4 of the flute part.

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

[Music notation image]

flute

violoncello

SECTION B – continued
Blank manuscript for rough work if required
**Question 11** (4 marks)

Listen to the following four-bar excerpt. The excerpt will be played three times. A one-bar count-in will precede each playing.

Transcribe the missing rhythmic notation for bars 2 and 4 of the snare drum part.

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

\[ \frac{1}{j} = 48 \]

snare drum

\[
\begin{array}{c}
\text{bar 2} \\
\text{bar 4}
\end{array}
\]

agogos

s.d.

ag.
**Question 12** (9 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:
- bar 3 of the conga drum part
- bar 5 of the xylophone part
- bar 7 of the xylophone part.

First playing – 15 seconds of silence
Second playing – 15 seconds of silence
Third playing – 20 seconds of silence
Fourth playing – 20 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 13 (3 marks)
Identify the size and the quality of each interval.

1. 2. 3.

Question 14 (4 marks)
Write each interval using semibreves in the indicated clef on the printed stave below.

minor 3rd above D	augmented 2nd below C#	minor 7th above E♭
diminished 5th below A

Question 15 (2 marks)
Circle two minor 6ths that occur harmonically between Part 1 and Part 2 on the printed stave below.
Question 16 (3 marks)
Write an ascending Lydian mode on the printed stave below. The mode should:
- be written in minims
- begin on the given starting note.

You may use accidentals or a key signature.

Question 17 (3 marks)
Identify the quality of the given chords and their diatonic function in the key of G minor. The quality of the first chord and its diatonic function are given.

<table>
<thead>
<tr>
<th>Diatonic function</th>
<th>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quality</td>
<td>tonic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>minor</td>
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</tbody>
</table>
Question 18 (5 marks)
Use the following notation to answer the questions on page 19.

Concert pitch score
a. Identify the scale or mode form of the first four bars.  

b. What is the correct time signature for bar 4?  

c. Circle a descending major 2nd in any individual part as it occurs anywhere on the score.  

d. Identify the interval between the notes played by the clarinet and the oboe indicated by the box at the beginning of bar 6.  

e. What is the interval between the lowest note and the highest note of the clarinet part in bars 9 and 10 indicated by a bracket?  

END OF QUESTION AND ANSWER BOOK