MUSIC PERFORMANCE
Aural and written examination

Monday 18 November 2019
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>100</td>
<td></td>
<td></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 18 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: ‘Blah Blah’ by Kate Miller-Heidke and Mark Brown
Performer: Kate Miller-Heidke
Album: Telegram (EP, Kate Miller-Heidke, 2004)

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 (1’26") – 30 seconds of silence
Second playing (1’26") – 3 minutes of silence

a. Describe how the performers use phrasing and improvisation/embellishment/ornamentation to achieve expressive outcomes. 6 marks

__________________________________________________________________________

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

Third and final playing (1’26”) – 3 minutes of silence

**b.** Describe how the performers create and sustain mood and character in this excerpt. 4 marks

________________________________________________________________________

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________________________________________________________________________
Question 2 (8 marks)

Work: ‘Dance of the Paper Umbrellas’ by Elena Kats-Chernin
Performers: Tasmanian Symphony Orchestra

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

First playing (1’22”) – 30 seconds of silence
Second playing (1’22”) – 3 minutes of silence
Third and final playing (1’22”) – 3 minutes of silence

Discuss how the performers use tone colour and articulation to achieve expressive outcomes.
**Question 3 (12 marks)**

This question relates to excerpts from the work ‘Crazy’, composed by Brian Burton, Thomas Callaway, Gian Franco Reverberi and Gian Piero Reverberi.

**Interpretation A**

Work: ‘Crazy’
Performers: Gnarls Barkley
Album: *St. Elsewhere* (Downtown Music, LLC and Atlantic Recording Corporation, 2006)

**Interpretation B**

Work: ‘Crazy’
Performers: Scott Bradlee’s Postmodern Jukebox, featuring Hannah Gill and Casey Abrams
Album: *The Essentials II* (mudhutdigital, 2018)

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

- First playing of Interpretation A (1’47”) – 30 seconds of silence
- First playing of Interpretation B (2’14”) – 1 minute of silence
- Second playing of Interpretation A (1’47”) – 30 seconds of silence
- Second playing of Interpretation B (2’14”) – 2 minutes of silence
- Third and final playing of Interpretation A (1’47”) – 1 minute of silence
- Third and final playing of Interpretation B (2’14”) – 4 minutes of silence

Compare the ways in which the two interpretations create different expressive outcomes through **three** of the following:

- articulation
- balance of music lines
- tone colour
- tempo
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, ascending and/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. ______________________________
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.

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

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________
Question 6 (4 marks)
Listen to the following four-bar melody. The melody will be played four times. There will be three playings for part a, and a fourth playing for part b. The rhythm of the melody is provided. A one-bar count-in will precede each playing.

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

1. \[ \text{First playing – 5 seconds of silence} \]
2. \[ \text{Second playing – 10 seconds of silence} \]
3. \[ \text{Third playing – 15 seconds of silence} \]

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

1. __________________________
2. __________________________
3. __________________________

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

4. __________________________

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

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.

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

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 three 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 two-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.

<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>E</td>
<td>C</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td>major</td>
<td>minor</td>
<td>major</td>
<td>minor 7</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.

<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>C</td>
<td>G</td>
<td></td>
<td></td>
<td>G</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td>major</td>
<td>major</td>
<td></td>
<td></td>
<td>dom7</td>
<td>major</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Question 10 (8 marks)
Listen to the following four-bar work for trumpet and bass trombone. 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 trumpet part. The rhythm of the missing parts is given in the top line. A two-bar count-in will precede each playing. Transcribe the missing notation for bars 2 and 3 of the trumpet 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
Blank manuscript for rough work if required
Question 11 (6 marks)
Listen to the following four-bar excerpt. The excerpt will be played three times. A two-bar count-in will precede each playing.
Transcribe the missing rhythmic notation for bars 2 and 4 of the woodblock part.

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

[Diagram of the excerpt with rhythmic notation]
**Question 12** (8 marks)

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

Transcribe the missing rhythmic notation for:
- bar 2 of the low tom part
- bar 3 of the snare drum 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.

\[
\begin{align*}
\text{1. } & \quad \text{2. } & \quad \text{3. }
\end{align*}
\]

Question 14 (3 marks)
Write each interval using semibreves in the indicated clef on the printed stave below.

\[
\begin{align*}
\text{minor 7th above F} & \quad \text{perfect 5th below B} & \quad \text{major 3rd above E}
\end{align*}
\]

Question 15 (6 marks)
a. Write an ascending minor pentatonic scale on the printed stave below. The scale should:
   • be written in minimis
   • begin on the given starting note.
   You may use accidentals or a key signature. 3 marks

\[
\begin{align*}
\text{b. } & \quad \text{Write a descending dorian mode on the printed stave below. The mode should:}
   \quad \text{• be written in semibreves}
   \quad \text{• begin on the given starting note.}
   \quad \text{You may use accidentals or a key signature.} 3 \text{ marks}
\end{align*}
\]
**Question 16** (2 marks)
Write each chord in the given keys on the printed stave below. You may use accidentals or a key signature.

IV major 7 of A major  
i minor of G minor

**Question 17** (4 marks)
Identify the quality and the diatonic function of each of the given chords in the key of G major. The quality and the diatonic function of the first chord and the last chord 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>major</td>
<td></td>
<td></td>
<td>major</td>
</tr>
<tr>
<td>Quality</td>
<td>major</td>
<td></td>
<td></td>
<td>major</td>
</tr>
<tr>
<td>Diatonic function</td>
<td>tonic (I)</td>
<td>dominant (V)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Question 18 (2 marks)

Use the following notation to answer the questions below.

a. Circle one example of a dominant 7th chord. 1 mark

b. What is the correct time signature for this work? 1 mark