

STUDENT NUMBER           Letter

# MUSIC PERFORMANCE

## Aural and written examination

Friday 27 November 2020

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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	3	3	28
B	9	9	46
C	6	6	26
			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** (8 marks)

Work: ‘A World First’ by David Hirschfelder

Performers: Studio ensemble conducted by Brett Kelly

Album: *Ride Like a Girl: Original Motion Picture Soundtrack* (David Hirschfelder, 2019)

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

Due to copyright restrictions,  
this audio file is not supplied.

First playing (1'55") – 30 seconds of silence  
Second playing (1'55") – 3 minutes of silence  
Third and final playing (1'55") – 3 minutes of silence

Describe how the performers create character in this excerpt. In your response, refer to **one or more** of the following elements of music:

- tone colour
- articulation
- dynamics

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**Question 2** (8 marks)

Work: ‘Change Your Life’ by Richard Stannard, Perrie Edwards, Jesy Nelson, Leigh-Anne Pinnock, Jade Thirlwall, Ash Frances Howes and Tim Powell

Performers: Little Mix

Album: *DNA* (Simco Limited under exclusive license to Sony Music Entertainment UK Limited, 2012)

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.**

Due to copyright restrictions, this audio file is not supplied.

First playing (2'04") – 30 seconds of silence

Second playing (2'04") – 3 minutes of silence

- a. Describe how the accompaniment (instrumental and vocal) contributes to the expressive outcomes in this excerpt.

4 marks

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

Third and final playing (2'04") – 2 minutes 30 seconds of silence

- b.** Describe the vocalists' use of articulation and improvisation/embellishment/ornamentation. 4 marks

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**Question 3** (12 marks)

This question relates to excerpts from the work 'Weather With You', composed by Neil Mullane Finn and Brian Timothy Finn.

**Interpretation A**

Work: 'Weather With You'

Performers: Crowded House

Album: *Woodface* (Capitol Records Inc., 1991)

**Interpretation B**

Work: 'Weather With You'

Performer: Hollie Smith

Album: *They Will Have Their Way: The Songs of Tim & Neil Finn* (EMI Recorded Music Australia Pty Ltd, 2011)

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

Due to copyright restrictions,  
these audio files are not supplied.

First playing of Interpretation A (2'26") – 30 seconds of silence

First playing of Interpretation B (1'40") – 1 minute of silence

Second playing of Interpretation A (2'26") – 30 seconds of silence

Second playing of Interpretation B (1'40") – 2 minutes of silence

Third and final playing of Interpretation A (2'26") – 1 minute of silence

Third and final playing of Interpretation B (1'40") – 3 minutes 30 seconds of silence

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

- tone colour
- articulation
- phrasing
- improvisation/embellishment/ornamentation
- balance of music lines

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**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. \_\_\_\_\_

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**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.

First playing – 5 seconds of silence

Second playing – 10 seconds of silence

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. \_\_\_\_\_

Fourth and final playing – 10 seconds of silence

- b. Identify the type of scale or mode that is used for 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 – 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 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.

First playing – 5 seconds of silence

Second playing – 10 seconds of silence

Third playing – 10 seconds of silence

Fourth and final playing – 20 seconds of silence

Harmonic grid	1.	2.	3.	4.	5.	6.
<b>Bass note</b>	D	B $\flat$	G	D		
<b>Quality</b>	minor	major	minor	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 after each playing. Each chord is in root position and the progression ends with a common cadence. The first three 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 4–7 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

Harmonic grid	1.	2.	3.	4.	5.	6.	7.	8.	9.
<b>Bass note</b>	F	G	A					C	F
<b>Quality</b>	major	minor 7	minor 7					dom 7	major

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**SECTION B – continued**  
**TURN OVER**

**Question 10** (8 marks)

Listen to the following five-bar work for flute and cello. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bars 4 and 5 of the flute 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 4 and 5 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

The musical score consists of two systems. The first system shows the first three bars of a five-bar work. The flute part (top staff) begins with a two-bar count-in (indicated by a double bar line and the number 4 above the staff). The first bar of the work contains a quarter note G4, a quarter note A4, and a quarter note B4. The second bar contains a quarter note C5, a quarter note B4, and a quarter note A4. The third bar contains a quarter note G4, a quarter note F4, and a quarter note E4. The cello part (bottom staff) begins with a two-bar count-in (indicated by a double bar line and the number 4 above the staff). The first bar of the work contains a half note G2. The second bar contains a half note A2. The third bar contains a half note B2. The second system shows the fourth and fifth bars of the work. The flute part (top staff) begins with a two-bar count-in (indicated by a double bar line and the number 4 above the staff). The fourth bar contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth bar contains a quarter note C5, a quarter note B4, and a quarter note A4. The cello part (bottom staff) continues with a half note G2 in the fourth bar and a half note A2 in the fifth bar.

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Blank manuscript for rough work if required

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A series of ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are evenly spaced and occupy the majority of the page's vertical space.

**Question 11** (4 marks)

Listen to the following eight-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 4 and 5 of the conga part.

First playing – 15 seconds of silence

Second playing – 15 seconds of silence

Third and final playing – 20 seconds of silence

The musical score is written in 6/8 time. It consists of two systems of staves. The first system contains the conga and claves parts for bars 1 through 4. The conga part (top staff) has a treble clef and a 6/8 time signature. It starts with a half note in the first bar, followed by a dotted quarter note in the second bar. Bars 3 and 4 contain missing rhythmic notation. The claves part (bottom staff) has a treble clef and a 6/8 time signature. It starts with a quarter note in the first bar, followed by a dotted quarter note in the second bar, and then a series of eighth notes in the third and fourth bars. The second system contains the conga (c.) and claves (cl.) parts for bars 5 through 8. The conga part (top staff) has a treble clef and a 6/8 time signature. It starts with a half note in the fifth bar, followed by a dotted quarter note in the sixth bar, and then a series of eighth notes in the seventh and eighth bars. The claves part (bottom staff) has a treble clef and a 6/8 time signature. It starts with a quarter note in the fifth bar, followed by a dotted quarter note in the sixth bar, and then a series of eighth notes in the seventh and eighth bars.

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**Question 12** (6 marks)

Listen to the following five-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 2 and 3 of the cajon part.

First playing – 15 seconds of silence

Second playing – 15 seconds of silence

Third playing – 20 seconds of silence

Fourth and final playing – 20 seconds of silence

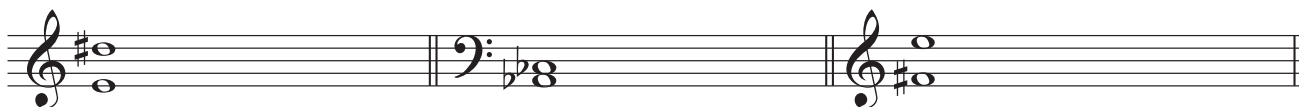
The musical score is for a cajon and claves ensemble in 3/4 time. It consists of five bars. The first bar shows the beginning of the piece. The second bar has a missing cajon part. The third bar has a missing cajon part. The fourth bar has a missing cajon part. The fifth bar has a missing cajon part. The claves part is fully notated throughout. The score is divided into five bars, with bar numbers 2, 3, 4, and 5 indicated above the staves.

**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.



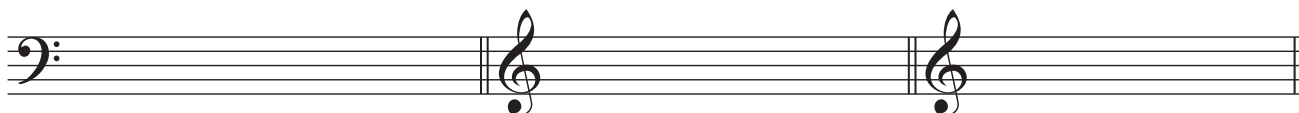
1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

**Question 14** (3 marks)

Write each interval using semibreves in the indicated clef on the printed staff below.



perfect 4th below Ab

major 2nd above G#

major 3rd below Bb

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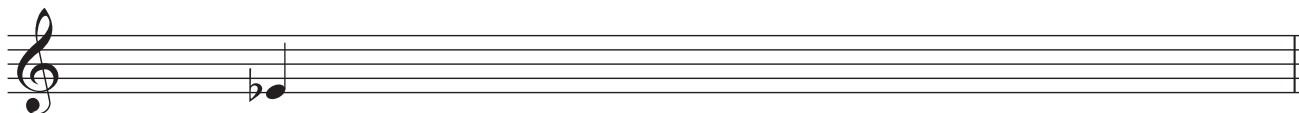
**Question 15** (9 marks)

a. Write an ascending Lydian mode on the printed staff below. The mode should:

- be written in crotchets
- begin on the given starting note.

You may use accidentals or a key signature.

3 marks

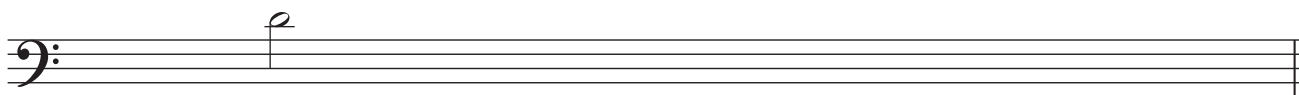


b. Write a descending blues scale on the printed staff below. The scale should:

- be written in minims
- begin on the given starting note.

You may use accidentals or a key signature.

3 marks

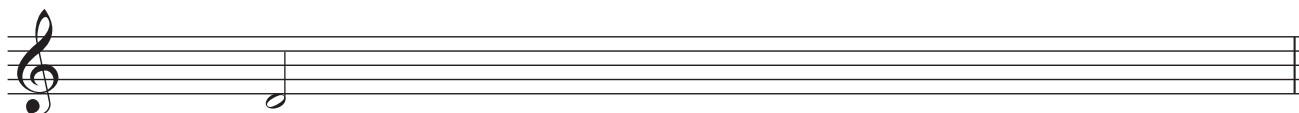


c. Write an ascending natural minor scale on the printed staff below. The scale should:

- be written in minims
- begin on the given starting note.

You may use accidentals or a key signature.

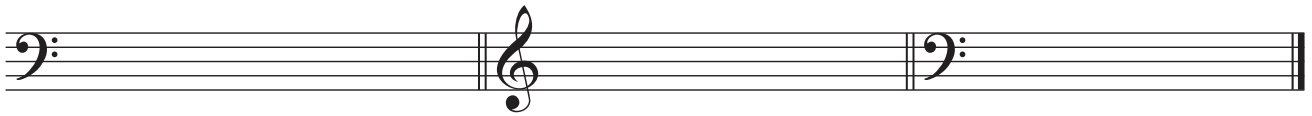
3 marks



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**Question 16** (3 marks)

Write each chord in the given keys on the printed staff below. You may use accidentals or a key signature.



vii° diminished of E minor

ii minor 7 of F major

IV major of B♭ major

**Question 17** (4 marks)

Identify the quality of the given chords and their diatonic function in G minor. The diatonic function and the quality of the first chord and the last chord are given.



1.

2.

3.

4.

<b>Diatonic function</b>	i (tonic) (1)			V (dominant) (5)
<b>Quality</b>	minor			dom 7

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**Question 18** (4 marks)

Use the following notation to answer the questions below.

**Concert pitch score**

*Con spirito*

trumpet *mf*

horn *mf*

trombone *mp*

tuba *mp*

snare drum *mp*

- a. What is the correct time signature for this excerpt? 1 mark

\_\_\_\_\_

- b. Circle the scale or mode used in this excerpt from the options below. 1 mark

B harmonic minor

D major

B melodic minor

G major

- c. Identify the chord in bar 4 indicated by a box. 1 mark

\_\_\_\_\_

- d. Identify the interval in the trumpet part in bar 2 indicated by a bracket. 1 mark

\_\_\_\_\_