MUSIC PERFORMANCE
Aural and written examination

Day Date
Reading time: *.* to *.* (15 minutes)
Writing time: *.* to *.* (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>7</td>
<td>7</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 20 pages, including blank manuscript for rough work on page 15
• 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: ‘When the River Runs Dry’ by Hunters & Collectors
Performers: Hunters & Collectors
Album: Ghost Nation (White Label Records/Mushroom Records, 1989)

The excerpt will be played three times. There will be silent working time after the second and third playings.

  First playing (1’48”) – 10 seconds of silence
  Second playing (1’48”) – 3 minutes of silence

a. Describe how the performers create excitement and energy through their use of tone colour. 4 marks
Third and final playing (1'48") – 4 minutes of silence

b. Describe the ways in which the performers have used articulation to create character in their performance. 4 marks

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Question 2 (10 marks)
Work: ‘The Evidence of Love’ by Phillip Pietruschka
Performers: Phillip Pietruschka and ensemble
Album: *Itinerant Labours* (Cajid Media, 2007)

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

First playing (2'50") – 2 minutes of silence
Second and final playing (2'50") – 6 minutes of silence

Discuss how the performers’ approach to dynamics, articulation and phrasing contributes to creating expressive outcomes in this performance.
**Question 3** (12 marks)
This question relates to excerpts from the work ‘With Every Breath I Take’, composed by Cy Coleman, from the 1989 musical *City of Angels*.

**Interpretation A**
Work: ‘With Every Breath I Take’
Performers: Kay McClelland and orchestra
Album: *City of Angels* (Original Broadway Cast Recording; Sony Music Entertainment Inc., 1990)

**Interpretation B**
Work: ‘With Every Breath I Take’
Performers: Rachelle Ferrell and band
Album: *First Instrument* (Blue Note Records, 1995)

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

<table>
<thead>
<tr>
<th>First playing</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpretation A (1′33″)</td>
<td>30 seconds of silence</td>
</tr>
<tr>
<td>Interpretation B (1′53″)</td>
<td>2 minutes of silence</td>
</tr>
<tr>
<td>Second and final playing of Interpretation A (1′33″)</td>
<td>30 seconds of silence</td>
</tr>
<tr>
<td>Second and final playing of Interpretation B (1′53″)</td>
<td>7 minutes of silence</td>
</tr>
</tbody>
</table>

Discuss the ways in which the approach taken in the two interpretations towards two of the following elements of music has resulted in different expressive outcomes:

- tempo
- dynamics
- phrasing
- embellishment and/or 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 (3 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.

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

1. __________________________
2. __________________________
3. __________________________
Question 6 (4 marks)
a. Listen to the following four-bar melody. The melody will be played twice. The rhythm of the melody is provided. A two-bar count-in will precede each playing.

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

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

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

• __________________________
  • __________________________

ii. Identify the tonality of the melody. 1 mark

______________________________

b. Listen to the following four-bar melody. The melody will be played twice. The rhythm of the melody is not provided. A two-bar count-in will precede each playing.

Identify the tonality of the melody. 1 mark

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

______________________________

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 three 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 are given. A one-bar count-in will precede each playing.
Identify the bass note and the quality of chords 3 and 4 in the blank spaces of the harmonic grid below.

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

<table>
<thead>
<tr>
<th>Harmonic grid</th>
<th>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass note</td>
<td>B♭</td>
<td>G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality</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 between each playing. Each chord is in root position. 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 – 5 seconds of silence
Second playing – 5 seconds of silence
Third playing – 5 seconds of silence
Fourth playing – 5 seconds of silence
Fifth and final playing – 5 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>E</td>
<td>C</td>
<td></td>
<td></td>
<td>B</td>
<td>E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td>minor</td>
<td>major</td>
<td>dom7</td>
<td>minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Question 10 (4 marks)

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

First playing – 20 seconds of silence  
Second playing – 20 seconds of silence  
Third playing – 20 seconds of silence  
Fourth and final playing – 30 seconds of silence
Question 11 (8 marks)
Listen to the following eight-bar melody. The melody will be played five times. A transcription of this melody is printed on page 14; however, the notation is missing for bar 2 of the electric guitar part, bar 3 of the trumpet part and bar 7 of the electric bass part. The rhythm of the missing notation is given in the top line. A two-bar count-in will precede each playing.
Transcribe the missing melody for:
• bar 2 of the electric guitar part
• bar 3 of the trumpet part
• bar 7 of the electric bass 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
Blank manuscript for rough work if required
**Question 12 (4 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 3 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

\[
\begin{align*}
\text{snare drum} & \quad \frac{3}{4} \quad \left(\frac{\text{tr}}{\text{tr}}\right) \quad \left(\frac{\text{tr}}{\text{tr}}\right) \quad \left(\frac{\text{tr}}{\text{tr}}\right) \\
\text{tambourine} & \quad \frac{3}{4} \quad \left(\frac{\text{tr}}{\text{tr}}\right) \quad \left(\frac{\text{tr}}{\text{tr}}\right) \quad \left(\frac{\text{tr}}{\text{tr}}\right) \\
\text{s.d.} & \quad \left(\frac{\text{tr}}{\text{tr}}\right) \quad \left(\frac{\text{tr}}{\text{tr}}\right) \quad \left(\frac{\text{tr}}{\text{tr}}\right) \\
\text{tamb.} & \quad \left(\frac{\text{tr}}{\text{tr}}\right) \quad \left(\frac{\text{tr}}{\text{tr}}\right) \quad \left(\frac{\text{tr}}{\text{tr}}\right)
\end{align*}
\]
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 6 of the taiko drum part
- bar 4 of the cowbell 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 – 20 seconds of silence

\[\begin{align*}
\text{cowbell} & \quad \begin{array}{c}
\text{H} \quad \frac{6}{4} \\
\end{array} \\
\text{taiko drum} & \quad \begin{array}{c}
\text{H} \quad \frac{6}{4} \\
\end{array} \\
\text{cow.} & \quad \begin{array}{c}
\text{H} \\
\end{array} \\
\text{taiko d.} & \quad \begin{array}{c}
\text{H} \\
\end{array} \\
\text{cow.} & \quad \begin{array}{c}
\text{H} \quad \frac{7}{4} \\
\end{array} \\
\text{taiko d.} & \quad \begin{array}{c}
\text{H} \\
\end{array}
\end{align*}\]
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** (3 marks)
Write each interval using semibreves in either the treble clef or the bass clef.

**OR**

**Question 16** (2 marks)

a. Identify the following scale or mode form.

Scale or mode form ____________________________

b. Identify the scale or mode form of the following melody.

Scale or mode form ____________________________
Question 17 (3 marks)
Write a descending mixolydian mode on the printed stave below. The mode should:
• be written in minims
• begin on the printed note.

Question 18 (2 marks)
Identify the quality of each of the following chords.

1. __________________________  2. __________________________

Question 19 (3 marks)
Write any three of chords 1–5 below. Use treble clef. An example has been provided.

Question 20 (5 marks)

Use the following notation to answer the questions below.

a. Identify the scale or mode form. 1 mark

b. Identify the bracketed interval between bars 4 and 5 in the soprano saxophone part. 1 mark

c. What is the correct time signature for bar 3? 1 mark

d. What is the correct time signature for bar 4? 1 mark

e. Identify the final chord in the marimba part. 1 mark