

This page is blank

Instructions for Section A

Answer **all** questions in the spaces provided.

An audio compact disc containing musical examples will run continuously throughout Section A.

SECTION A: Aural comprehension

Part 1: Intervals and melody

Question 1 – Recognition of intervals

A melody will be played **seven** times.

The **rhythm** of the melody is presented on the staff below.

- a. Identify the **interval distance** (quality and number) between the bracketed notes.
 - Intervals may be ascending or descending.
 - You are not required to identify the direction (up or down) of the interval.
 - Write your answers below the brackets beneath the staff.
- b. Identify the **tonality** of the melody from the list below the printed excerpt.

Note: A count-in will precede each playing. [Click to play sound file](#)

The image shows two staves of musical notation. The first staff is in 3/4 time and contains a melody: a dotted quarter note (G4), an eighth note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a dotted quarter note (G4), and a half note (F4). There are two brackets under the first two notes (G4 and A4) and two brackets under the last two notes (A4 and G4). The second staff is identical to the first but has three brackets: one under the first two notes (G4 and A4), one under the last two notes (A4 and G4), and one under the final note (F4).

Circle the correct **tonality** of the excerpt.

MAJOR

DORIAN MODE

HARMONIC MINOR

MELODIC MINOR

5 + 2 = 7 marks

Question 2 – Melodic transcription

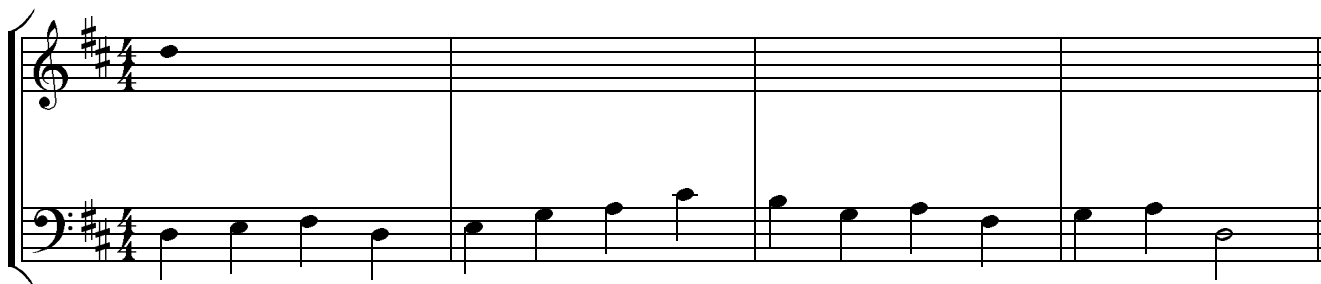
An excerpt of a work for flute and guitar (2 parts) will be played **five** times.

The time signature, key signature, the total number of bars and the pitch of the first note of the melody (upper part) are given below.

Note: 1. A count-in will precede each playing.

2. The pitch, but not the duration, of the first note is given on the staff provided.

On the staff provided, **transcribe** the **flute** (upper part) **only**. [Click to play sound file](#)



The image shows a musical score for transcription. It consists of two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The bass staff contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The treble staff has a single note G4 in the first measure, followed by four empty measures. The entire piece is enclosed in a double bar line.

15 marks

Blank manuscript for rough working if required

The page contains 12 blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for rough working during the exam.

Part 2: Chords and harmony

Question 3 – Recognition of chord types

Six chords will be played.

Each chord will be in **root position**.

Each chord will be played **three** times: harmonically, as an arpeggio, and harmonically again.

The chords played for this question will be selected from the following.

- Major chord
- Minor chord
- Diminished chord
- Augmented chord
- Dominant 7 chord [major triad + minor 7]
- Major 7 chord [major triad + major 7]
- Minor 7 chord [minor triad + minor 7]
- Half-diminished chord (min7 / flat5) [diminished triad + minor 7]
- Full diminished 7 chord (dim 7) [diminished triad + diminished 7]

Identify the chords in the spaces provided, selecting your answers from the list above.

1. _____ 2. _____ 3. _____

4. _____ 5. _____ 6. _____

6 marks

This page is blank

Question 4 – Recognition of chord progressions

A chord progression will be played **five** times.

The first chord of the progression is the tonic (**I** or **i**) chord and is printed at the start of the progression.

All chords of the progression are **diatonic** to the key of the first chord and may be in **root position, first inversion** or **second inversion**.

- Using appropriate terminology, **identify** the other (following) chords.
- **Identify** the **cadence** that ends the progression.

EITHER

- Identify each chord, including its position/inversion, in the appropriately **numbered spaces** (2 – 5).

OR

- Fill in the blank spaces of the **harmonic grid** with the **bass note** and **character/quality/type** of each chord, and **identify** the chord and its **position/inversion**.

Note: Write only one chord name (or diatonic identification – Roman/Arabic number) in each numbered space provided **or** only one response in each blank space of the **harmonic grid**.

You may identify chords by writing the complete chord name or use diatonic identification (Roman/Arabic numbers) of each chord (see box below).

Use the chord terminology with which you are most familiar. [Click to play sound file](#)

Appropriate ways to identify chord progressions with inversions are

A minor – F major 7 / A – B diminished – E7 / B – and so on

or

i – VI – ii° – V – and so on

or

i – VI^{Δ7}_b – ii° – V 7_c – and so on

or

I min – VI maj7~1st inv – II dim – V 7~2nd inv – and so on

EITHER

1. *E minor* 2. _____ 3. _____ 4. _____ 5. _____

Cadence: _____

OR

<i>Harmonic Grid</i>	1.	2.	3.	4.	5.
Bass Note	<i>E</i>				
Character / Quality / Type	<i>minor</i>				
Complete name of chord indicating position/inversion	<i>E minor (Root)</i>				

Cadence: _____

Blank manuscript for rough working if required

The page contains ten blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for rough working or sketching musical notation.

Part 3: Rhythm

Question 5 – Transcription of rhythms

A short musical excerpt will be played **five** times. A four-part score of the excerpt, with notes missing from four of the bars, is printed below.

The bars with missing notes are indicated as beginning with an asterisk (*).

Write only the **rhythm** of the music into the blank bars where indicated (*) in the four-part score.

You now have 1 minute of silent working time to study the printed score. [Click to play sound file](#)

Pan Flute
Harmonica
Horn
Bass

The image displays a musical score for four instruments: Pan Flute, Harmonica, Horn, and Bass. The score is organized into three systems, each with four staves. The key signature is one flat (B-flat) and the time signature is 4/4. The Pan Flute part features a melodic line with slurs and accents. The Harmonica and Horn parts provide harmonic support with sustained notes and rests. The Bass part has a rhythmic pattern of eighth and quarter notes. A floral ornament is placed above the first staff of the second system.

8 marks

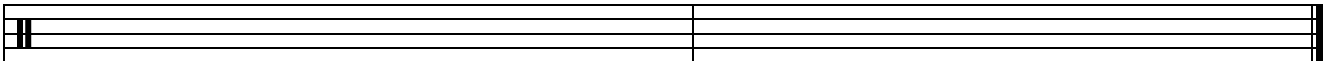
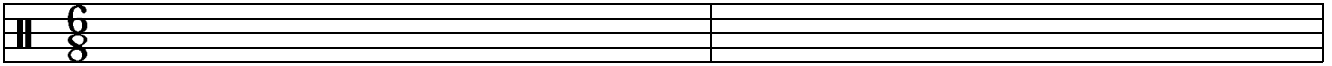
Question 6 – Transcription of a rhythm

A rhythm will be played **seven** times on a drum.

The time signature and total number of bars are given on the blank stave below.

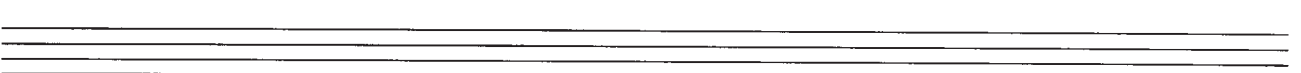
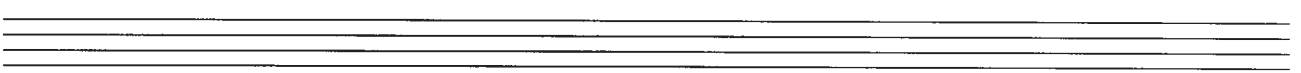
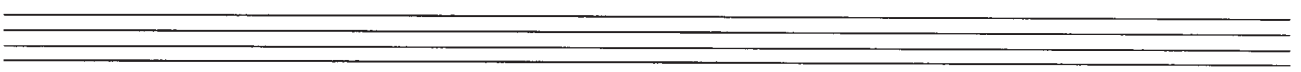
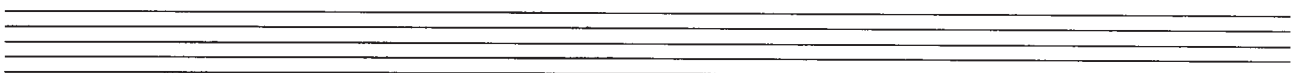
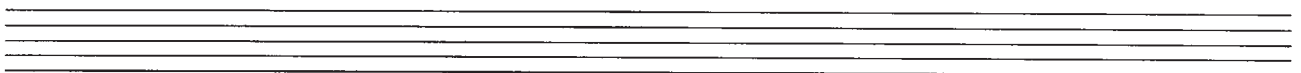
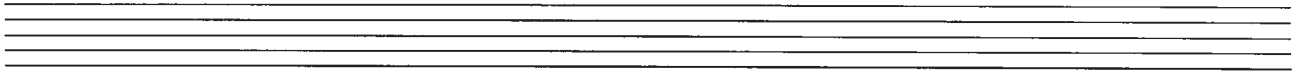
Transcribe the **rhythm** in the space provided.

Note: A count-in will precede each playing. [Click to play sound file](#)



11 marks

Blank manuscript for rough working if required



**END OF SECTION A
TURN OVER**

SECTION B: Prescribed ensemble works**Instructions for Section B**

Answer **all** questions in the spaces provided.

Refer to the data book when answering this Section.

Your responses for Question 7 must be based on the score excerpt of music in the data book from the work that you have studied. In answering Questions 8 and 9 you may refer to the score excerpt of music in the data book but your response should not be based upon it.

Identify the work that you have studied by placing a tick (✓) in the appropriate box. All of your responses must relate to this work, although you may refer to other works.

- Clarinet Quintet in A major* K.581 (1st, 2nd and 4th movements) by W A Mozart
- First Suite in E-flat for Military Band* (1909) Op.28 no.1 by Gustav Holst
- Cantata no 140 'Sleepers, Wake'* by J S Bach
- Antarctica: Suite for guitar and orchestra* (1992) by Nigel Westlake
- Sgt Pepper's Lonely Hearts Club Band* (omitting Tracks 8 and 10) by J Lennon/P McCartney

Score excerpts of music (produced in data book)

MOZART: 2nd Movement – 'Larghetto', bars 1–9 (opening theme of the movement)

HOLST: 2nd Movement – 'Intermezzo', bars 83–95 (from letter D)

BACH: 1st Movement – 'Chorale', bars 43–53 (chorus)

WESTLAKE: 3rd Movement – 'Penguin Ballet', bars 239–248 (change of time signature
to 6/8 following a section of 9/8)

LENNON/McCARTNEY: *A Day in the Life*, bars 5–14 (from letter A – first entry of the vocals)

Question 7

Study the score excerpt from your chosen work and answer the questions below.

- a. **Identify** the instrument(s) or voice(s) that perform the main melody at the commencement of the excerpt you have studied.

- b. **Describe** characteristics of the melody introduced by the instrument(s) or voice(s) that you have identified above.

- c. Select another instrument or voice that plays a supporting role and **discuss** how its part relates to the main melody.

Question 8

Discuss performance style considerations in preparing for a performance of the **work** you have studied. Refer to at least **three** of the following to support your answer.

- instrumentation
- harmony
- rhythm
- texture
- phrasing and articulation

Your answer may refer to but should not focus upon the score excerpt printed in the data book.

6 + 9 = 15 marks

END OF QUESTION AND ANSWER BOOK

