

Jenny Gillan's  
SUPERVISOR TO ATTACH PROCESSING LABEL HERE  
answers - timed setting.

STUDENT NUMBER           Letter

## 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

Section	Number of questions	Number of questions to be answered	Number of marks
A	3	3	30
B	9	9	50
C	6	6	20
			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 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

Expressive outcome: playful & energetic. Changes to a little more relaxed with more legato phrases in the voice.  
 Created through phrasing which is of contrasting lengths in the vocalists. Phrases are broken initially into a few notes eg. "talk" created through much lower pitch than the other notes of the phrase. Speechlike quality to vocalist phrases, through syllabic treatment of words, repeated intervals - eg "people always seem to want to" Maj 2nd up & down. Small range in elements within the phrase, though playful treatment of notes through change in pitch you one <sup>higher</sup> mysterious lower pitch. Underneath the ostinato - continuous, syncopated, - phrases in the <sup>electric</sup> guitar - contrasts the broken phrases of the voice. Contrast = playful. Phrases run on in conversational way. "Yes that's me" comes after a long phrase but unexpectedly extend this.

Embellishment: Use of upward gliss in bass guitar on entry = playful.

Use of trill/vibrato eg "mystery" & gliss on words like "time" = playful

Slurred attack "in his mind" = playful.

More relaxed through downward bend - do ~ now.

Word painting "Breath" aspirate decay = playful.

SECTION A – Question 1 – continued

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

Playful mood sustained through unexpected changes in singers pitch, sudden, unexpected change in articulation from legato bent pitches to staccato "ba". Energetic character created through syncopated underlying <sup>semiquaver</sup> accompanying chords on the el. guitar energy increases as more instruments added, kit bass first then kit with driving quaver/semiquaves on ride cymbal. Ostinato helps maintain mood.

At chorus the brighter <sup>nasal</sup> tone colours of the trumpet mirror the Vocalist's bright, clear TC at ↑ pitch. This is also at an increased dynamic due to increased instrumentation and change in tone colour, strumming technique of electric guitar which is more metallic/nasal now. Kit makes more use of the bell of the ride cymbal.

→ Playful change from staccato "ba" at ends of phrases while opening of phrase is more legato & playfully glisses up & down.

**Question 2** (8 marks)

Work: 'Dance of the Paper Umbrellas' by Elena Kats-Chernin

Performers: Tasmanian Symphony Orchestra

Album: *Hush Collection Volume 13: The Magic Island* (Hush Music Foundation, 2013)

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.

Expressive Outcome tranquil with some energy

Tone Colour lower pitch, gentle pressure.

Harp: muted, reverberant, marimba wooden, muted

flute: airy breathy lower pitch. piano bright, ringing - high pitch, single notes loud dynamic

Muted tone colours help create the tranquil mood while an increasing complexity of TCs through addition of instruments & widening TC palette create an increased sense of energy.

The addition of reedy, muted clarinet, biting clean strings & the metallic ringing of the triangle increase the energy as does the use of reverberating, dull pizz. in lower strings using vibrato to sustain the note.

Articulation sudden attack & slight ring to decay in harp is mirrored by marimba. Overlaying sudden attacks enhance energetic character, ringing decays enable tranquility.

Notes decay interrupted by reiteration of that note. Pizz. notes in strings = sudden attack & quick decay.

Articulation is a little more legato with arpeggiation of piano. This includes longer held, legato chords in strings.

However, this doesn't stop staccato approach as string rhythmic figure  $\text{♩} \text{♩} \text{♩} \text{♩}$  is still played with staccato articulation maintaining the energy of the piece.

Use of accented notes on the piano make them ring out more than flute staccato at lower pitch & clarinet.

**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: Gnarlz 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

EO. = Energetic

Laid back relaxed

- later more energetic

Articulation A

B

Sudden attack in bass guitar with slight echoing decay.

Bass guitar less prominent so attack seems more gradual/muted.

= energy

Backing singers legato sung chords with sustained notes

Vibraphone - sudden attack but at low dynamic - one of few layers so doesn't

= contrasting layer = energy

increase energy as in A.

Sudden attack & decay on snare & hi hat = energy

Voice use of sudden attack through glottal attack in "I think"

More legato approach in voice. Lots of elongated notes & glissandi from one note to an

Use of falling off the note/crazy elongates note to increase energy.

Use of longer bends over many beats = laid back

## Balance

Voice clearly in foreground due to louder dynamic & nasal/penetrating T.C.

also clearly in foreground but much more due to muted dynamics of accompaniment.

Competing for prominence in chorus increases energy. Strings at ↑ pitch & backing singers with bright, clear T.C.s.

Accompaniment in middle section is more call & response so no competing for prominence. Muted clarinet responds.

One male voice enters - use of homo-rhythm in accomp. Clearly supports singer in foreground.

Backing singers of (B) enter with more energetic character through more nasal, bright T.C. ↑ energy. More husky, nasal singer in final section male (B) increases the energy.

## Tone Colour A

bright, nasal TC in voice = energetic.

mellow, reverberant quality to female

This increases in nasal quality as goes ↑ in pitch.

Vocalist - brightens as ↑ pitch but less nasal = laid back/relaxed

Backing Singers - more mellow, resonant through comfortable mid register. Well blended = energy through additional layer to TC palate

Clarinet - not sustained chords with reedy, aspirato TC = relaxed character.

Bright, warm chords in piano at soft dynamic = relaxed.

TC of Drumkit more pounding through use of hand sticks & hand pressure.

Vibraphone - ringing, metallic over long duration, mid register

Drum uses brushes so kit less obtrusive. Brushes on snare = sandy dull TC.

(B) has more variety in character. 3 sections.

**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. Maj 6
2. Maj 2
3. Maj 7
4. tritone

**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. Melodic min
2. Blues Scale
3. Mixolydian
4. Lydian



**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. Maj 2
2. P4
3. min 2nd

Fourth and final playing – 10 seconds of silence

- b. Identify the tonality of the melody.

1 mark

Major

**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. minor triad
2. Sus 4
3. half dim 7
4. Aug

**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.

First playing – 5 seconds of silence

Second playing – 10 seconds of silence

Third and final playing – 20 seconds of silence

<b>Harmonic grid</b>	1. <i>d</i>	2. <i>l</i>	3. <i>f</i>	4. <i>v</i>	5. <i>s</i>	6. <i>d</i>
<b>Bass note</b>	G	E	C	A	<i>D</i>	<i>G</i>
<b>Quality</b>	major	minor	major	minor 7	<i>dom 7</i>	<i>maj</i>

**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

<b>Harmonic grid</b>	1. <i>d</i>	2. <i>s</i>	3. <i>l<sup>7</sup></i>	4. <i>f</i>	5. <i>d</i>	6. <i>v</i>	7. <i>s</i>	8. <i>d</i>
<b>Bass note</b>	C	G	<i>A</i>	<i>F</i>	<i>C</i>	<i>D</i>	G	C
<b>Quality</b>	major	major	<i>min 7</i>	<i>Maj</i>	<i>Maj</i>	<i>min 7</i>	dom7	major

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**SECTION B – continued  
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**Question 10** (8 marks)

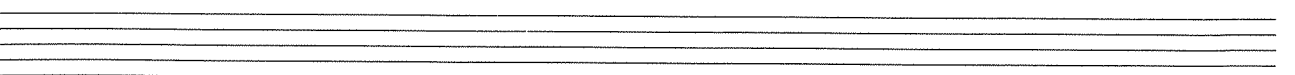
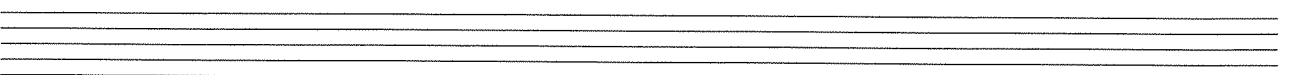
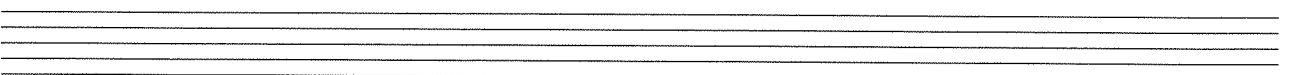
Listen to the following four-bar work for trumpet and bass trombone. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bars 2 and 3 of the trumpet part. The rhythm of the missing parts is given in the top line. A two-bar count-in will 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

The musical score is for a four-bar piece in 4/4 time, featuring a trumpet in B $\flat$  and a bass trombone. The key signature consists of three flats. The bass trombone part is fully notated throughout. The trumpet part has missing notation for bars 2 and 3. Above the trumpet staff, rhythmic markings are provided for the missing parts: 'm', 'l', 'f', 'd' for bar 2 and 'r', 'l', 'f', 'r' for bar 3. The score is presented in two systems: the first system covers bars 1 and 2, and the second system covers bars 3 and 4. A two-bar count-in precedes each of the six performances of this piece.

Blank manuscript for rough work if required

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

**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

The musical score consists of two systems. The first system is for 'finger cymbals' and 'woodblock'. The second system is for 'f. cym.' and 'wb.'. Each system has two staves. The first system starts with a 9/8 time signature and a 7-measure count-in. Bar 1 shows the woodblock part with a dotted quarter note, a quarter note, and a half note. Bar 2 has a missing woodblock part. Bar 3 shows the woodblock part with a dotted quarter note, a quarter note, and a half note. Bar 4 has a missing woodblock part. The second system starts with a 7-measure count-in. Bar 3 shows the f. cym. part with a dotted quarter note, a quarter note, and a half note. Bar 4 shows the f. cym. part with a dotted quarter note, a quarter note, and a half note. The woodblock part in the second system has missing notation for bars 2 and 4.

**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

The musical score is written in 4/4 time and consists of four bars. It is divided into two systems, each with two bars. The first system is labeled '1' and '2', and the second system is labeled '3' and '4'. The parts are: triangle, snare drum, and low tom.

**System 1 (Bars 1 and 2):**

- Triangle:** Bar 1: Rest. Bar 2: Rest.
- Snare Drum:** Bar 1: Quarter note, quarter note, quarter note, quarter note. Bar 2: Quarter note, quarter note, quarter note, quarter note.
- Low Tom:** Bar 1: Quarter note, quarter note, quarter note, quarter note. Bar 2: Quarter note, quarter note, quarter note, quarter note.

**System 2 (Bars 3 and 4):**

- Triangle:** Bar 3: Quarter note, quarter note, quarter note, quarter note. Bar 4: Quarter note, quarter note, quarter note, quarter note.
- Snare Drum:** Bar 3: Quarter note, quarter note, quarter note, quarter note. Bar 4: Quarter note, quarter note, quarter note, quarter note.
- Low Tom:** Bar 3: Quarter note, quarter note, quarter note, quarter note. Bar 4: Quarter note, quarter note, quarter note, quarter note.

**END OF SECTION B  
 TURN OVER**

**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. min 6                      2. min 3                      3. dim 5

**Question 14 (3 marks)**

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

minor 7th above F                      perfect 5th below B $\flat$                       major 3rd above E $\flat$

**Question 15 (6 marks)**

a. Write an ascending minor pentatonic 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

b. Write a descending dorian mode on the printed staff below. The mode should:

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

You may use accidentals or a key signature.

3 marks



**Question 16** (2 marks)

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

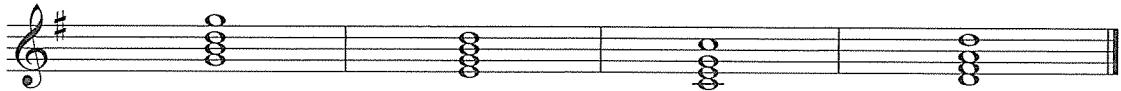


IV major 7 of A major

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.



1.

2.

3.

4.

<b>Diatonic function</b>	tonic (I)	submediant 7 (vi7)	subdominant (IV)	dominant (V)
<b>Quality</b>	major	minor 7	Major	major

**Question 18** (2 marks)

Use the following notation to answer the questions below.

soprano

1 2 3 4

Aah Aah Aah Aah

alto

Aah Aah Aah

tenor

Aah Aah Aah

bass

Aah Aah Aah

- a. Circle **one** example of a dominant 7th chord. 1 mark
- b. What is the correct time signature for this work? 1 mark

6  
8