

Jenny Gillan's Responses

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

listening beyond hearing - com.au

STUDENT NUMBER Letter

MUSIC PERFORMANCE

Aural and written examination

Tuesday 16 November 2021

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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
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 19 pages, including blank manuscript for rough work on page 14
- 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

Jenny Gillan

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: 'Everyone's Waiting' by Missy Higgins and Dan Wilson

Performer: Missy Higgins

Album: The Ol' Razzle Dazzle (produced by Brad Jones and Butterfly Boucher; Eleven: A Music Company, 2012)

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

First playing (2'14") – 30 seconds of silence

Second playing (2'14") – 3 minutes of silence

- a. Describe how the performers use articulation, improvisation/embellishment/ornamentation and dynamics to contribute to the expressive outcomes in this excerpt.

6 marks

Articulation (A)

Tranquil expressive outcome in intro created through organic ^{gentle} attack & tapered decay of vocal "oo"s.

Dynamics (D)

Gentle stepwise rise & fall of contour accompanied by a natural dynamic swell <-->

Improvisation (I) Embellishment (E)

Main female singer uses slight rubato. Slight rhythmic/melodic embellishment (E) around some words eg "by" & "hard-er". Use of melisma - "back" - small interval, clear leading to tonic = tranquil. ^{1st} ^{2nd} leading note

(D) Chorus "everyone's waiting" louder due to more nasal, cutting TC in main voice, guitar strums faster, higher pitch. = more earnest, energetic character. ^{in backing as well as} ^{main vocalist.}

(A) Energy through upward bend to "heart" - guide / small interval. Sudden attack on bright, metallic tambourine = energetic.

(D) Use of brushes hitting snare = softer dynamic - in instrumented = more tranquil again. Synthesiser (warm mellow) = soft dynamic takes over melodic role. Organic attack, tapered decay = (A)

(A) Bend upward "breathe" low pitch ^{mid/} small interval = relaxed.

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

Third and final playing (2'14") – 2 minutes and 30 seconds of silence

- b. Describe how the accompaniment creates and sustains mood and character in this excerpt. 4 marks

Tranquil character sustained by

- warm, mellow TC of backing singers singing legato, mid/low register, slow/mod tempo, long note duration at the ends of phrases, tapered fade.

Guitar maintains tranquility through soft dynamic created through - gentle strumming, using fingers/gentle touch. Warm, mellow TC. Brighter on upper strings but very soft.

Bass guitar maintains tranquility as not very rhythmically active - only one or two notes per bar. Soft dynamic, low pitch, mellow, warm TC.

Snare - played with brushes, gentle playing technique, hollow, dry TC, relaxed, unforced technique.

More energetic character at chorus maintained through accomp. Guitar more active rhythmic strumming, more accented, played with more force.

Snare more rhythmically active TTTT then changes to playing with wooden sticks for a sharper, more biting TC = more energetic mood sustained.

Backing singers enter again to further increase dynamic/add energy, thicken texture.

Synthesised strings with mellow/metallic quality further thicken the texture, increase volume.

- higher mid/comfortable pitch, long sustained note. = maintains energy.

Question 2 (8 marks)

Work: 'Symphony No. 5 "Percussion"' by Carl Vine

Performers: Sydney Symphony Orchestra and Synergy Percussion, conducted by Edo de Waart

Album: *Complete Symphonies 1-6* (ABC Classics, 2005)

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

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

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

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

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

- tone colour
- dynamics
- blend of instrumental voices

A tranquil initial character develops to more energetic.

Dynamics → Tranquil through

- Soft restrained dynamic through:

- limited instrumentation woodwind cluster chord
limited range comfortable mid register replaced by string cluster
chord same range/register

low booming, resonating pizz lower brass

- foreboding through sense of space, soft dynamic

- warm, mellow TC due to pitch & legato articulation

Solo flute ascending scalar/peggiated run reflects
harp similar run = soft dynamic, thin texture,
brightening, clearer TC as ascends

More energetic through

- Brass entering at loud dynamic

- forceful playing,
- bright clear TC,
- lower brass growling

- Strings play rhythmically short

dark TC

repeated semiquaver ascending runs - Dynamics increase as
pitch ascends & TC brightens

Tranquil again though softer dynamic

Just a drone (warm, mellow TC, low sustained pitch)

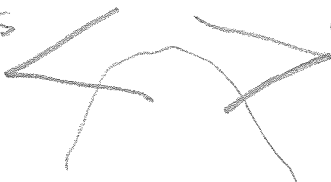
Percussion plays short overlapping rhythmic motifs, all soft restrained variety of TCs - woody, resonant, hollow, booming, sharp, mellow but are sparsely placed.

Diff TCs increasingly overlap to increase energy again Rhythm becomes faster, texture thickens.


Excited Each layer adds after 4 bars increasing dynamics & therefore excitement

Louder through = overlaying ostinati

① Complex syncopated percussive ostinat, unpitched. but create

Cres  dim following lower, higher unpitched percussive sounds.

② - Mellow, clear String TC ostinato 

③ Brass syncopated melody  cycling across the bar. Louder through bright, clear TC, increasingly so as pitch ascends.

④ Answered by  motif using similar rhythms in woodwind louder corresponding with pitch.

Loud as plays close harmony in 3rds.

DO NOT WRITE IN THIS AREA

Question 3 (12 marks)

This question relates to excerpts from the work 'To Love Somebody', composed by Barry and Robin Gibb.

Interpretation A

Work: 'To Love Somebody'

Performer: Michael Bolton

Album: *A Symphony of Hits* (Montaigne Records, LLC and Entertainment One US, LP, 2019)

Interpretation B

Work: 'To Love Somebody'

Performer: Bonnie Tyler

Album: *Hide Your Heart* (CBS Records, 1988)

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

First playing of Interpretation A (2'15") – 30 seconds of silence

First playing of Interpretation B (2'00") – 1 minute of silence

Second playing of Interpretation A (2'15") – 30 seconds of silence

Second playing of Interpretation B (2'00") – 2 minutes of silence

Third and final playing of Interpretation A (2'15") – 1 minute of silence

Third and final playing of Interpretation B (2'00") – 2 minutes and 30 seconds of silence

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

- tone colour
- balance of musical lines Balance = (B)
- improvisation/embellishment/ornamentation
- articulation
- phrasing

(V1) Energetic Character	V2 More energetic than V1
Strained, husky TC in male vocalist = energetic	Raw, hoarse TC in female through strained technique at high register.
(B) forward in the mix due to louder dynamic / high pitch.	forward in same way as V1 but greater contrast between accomp. & main voice TCs.
Strings = energy through thick, lush accompanying chords in the midground of the balance	Piano/Synth through louder dynamic & brighter TC,
(B) through playing mid register & warm, ringing TC sustained notes, warm vibrato.	higher pitch of accomp than V1

DO NOT WRITE IN THIS AREA

B) Drum kit firmly in the background, soft dynamic created by dull, clicking TC through limited force in playing sparse rhythmic material.

Drum kit in background but further forward than V1 especially when playing $\square\square\square\square$ on the snare, ^{TC-cutting} _{-biting} pulses are further forward in the balance due to pulses on ride cymbal more prominent through metallic, bright TC.

Backing singers
Warm resonant TC due to comfortable mid register, unforced technique, subtle vibrato.

Backing singers, raw, bright TC at uncomfortable higher register, forced technique, fast vibrato.

Articulation

more gentle attack of softly closing hi hat,

Rim shots on snare = sharp, quick attack, quick decay. = energetic

cymbal rather than snare

$\square\square\square$ on snare, sharp attack, accented, ^{slight} ringing decay

emerging attack, echoing decay less energetic than V2

Cymbal played with more force = sharp attack

Strings legato, organic attack

Brass more accented attack

& decay still energetic

= more energetic

as a whole but less than V2

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. P4
2. min 2
3. min 7
4. min 6

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. dorian
2. blues
3. harmonic min
4. min pentatonic (la)

DO NOT WRITE IN THIS AREA

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 – 10 seconds of silence

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

1. P 8ve
2. Maj 6
3. Maj 2

Fourth and final playing – 10 seconds of silence

b. Identify the tonality of the melody. 1 mark

Maj (do) pentatonic

DO NOT WRITE IN THIS AREA

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. Maj 7
2. Aug
3. minor
4. full dim 7

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 five chords are given. A one-bar count-in will precede each playing.

Identify the bass note and the quality of chords 6 and 7 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

Harmonic grid	1. <i>l</i>	2. <i>m</i>	3. <i>l</i>	4. <i>m</i>	5. <i>l</i>	6. <i>v</i>	7. <i>l</i>
Bass note	A	E	A	E	A	<i>D</i>	<i>A</i>
Quality	minor	major	minor	dominant 7th	minor	<i>min</i>	<i>min</i>

l + d r m f si
i ii III+iv V

DO NOT WRITE IN THIS AREA

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

Harmonic grid	1. <i>d</i>	2. <i>F</i>	3. <i>d</i>	4. <i>L</i>	5. <i>h</i>	6. <i>S</i>	7. <i>F</i>	8. <i>d</i>
Bass note	G	C	<i>G</i>	<i>E</i>	<i>A</i>	<i>D</i>	C	G
Quality	major	major	<i>Maj7</i>	<i>min</i>	<i>min</i>	<i>Maj</i>	major	major

DO NOT WRITE IN THIS AREA

Question 10 (8 marks)

Listen to the following eight-bar work for trumpet, violin and double bass. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bars 5 and 6 of the trumpet part. All parts are written at concert pitch. The rhythm of the missing parts is given in the top line. A one-bar count-in will precede each playing.

Transcribe the missing notation for bars 5 and 6 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 consists of two systems. The first system contains bars 1 and 2. The trumpet part has rests in bar 1 and bar 2, followed by notes in bar 2. The violin and double bass parts have continuous eighth-note patterns. The second system contains bars 3 and 4. The trumpet part has notes in bars 3 and 4, with a handwritten 'd'' above the final note in bar 4. The violin and double bass parts continue their patterns. Above the trumpet staff in the second system, there are handwritten numbers '3' and '4' indicating the bar numbers.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

5 t l s t d d l f

tpt.

vln.

d. b.

Detailed description: This block contains the first system of music, covering measures 5 and 6. It features three staves: trumpet (tpt.), violin (vln.), and double bass (d. b.). The key signature is two sharps (F# and C#). The trumpet part has handwritten notes above it: 't l s' above measure 5 and 't d d l f' above measure 6. The violin part plays a continuous eighth-note pattern. The double bass part provides harmonic support with chords and single notes.

7 s 8

tpt.

vln.

d. b.

Detailed description: This block contains the second system of music, covering measures 7 and 8. It features three staves: trumpet (tpt.), violin (vln.), and double bass (d. b.). The key signature remains two sharps. The trumpet part has a handwritten 's' above measure 7. The violin part continues with its eighth-note pattern. The double bass part continues with its harmonic support.

Blank manuscript for rough work if required

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

DO NOT WRITE IN THIS AREA

Question 11 (6 marks)

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

Transcribe the missing rhythmic notation for bars 4, 5 and 7 of the tenor drum 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

tenor drum

tambourine

t. d.

tamb.

t. d.

tamb.

Question 12 (8 marks)

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

Transcribe the missing rhythmic notation for:

- bar 3 of the djembe part
- bar 6 of the shaker 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 for djembe and shaker in 4/4 time. It consists of seven bars. The notation is as follows:

- Bar 1:** Djembe: quarter notes G4, A4, B4, C5, quarter rest, quarter note G4. Shaker: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.
- Bar 2:** Djembe: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5. Shaker: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.
- Bar 3:** Djembe: *Handwritten notation: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.* Shaker: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.
- Bar 4:** Djembe: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5. Shaker: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.
- Bar 5:** Djembe: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5. Shaker: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.
- Bar 6:** Djembe: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5. Shaker: *Handwritten notation: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.*
- Bar 7:** Djembe: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5. Shaker: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.

DO NOT WRITE IN THIS AREA

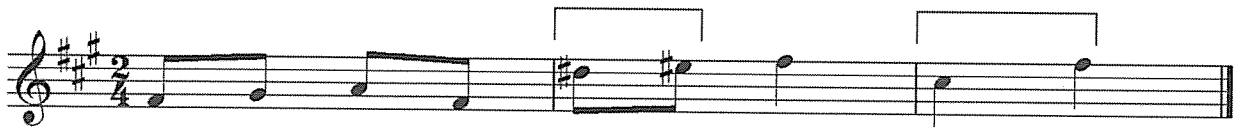
SECTION C – Music language (written)

Instructions for Section C

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

Question 13 (2 marks)

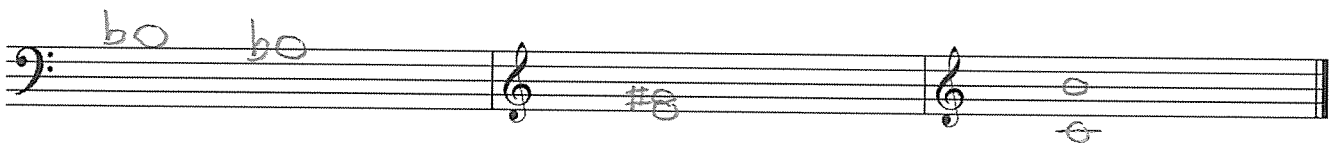
Identify the size and the quality of the two intervals indicated by the brackets.



1. Major 2 2. P4

Question 14 (3 marks)

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



major 2nd below Bb

major 3rd above E

major 7th above C

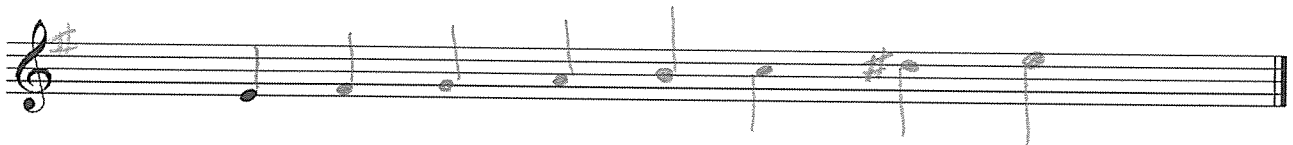
Question 15 (6 marks)

a. Write an ascending one octave harmonic minor scale on the printed staff below. The scale should:

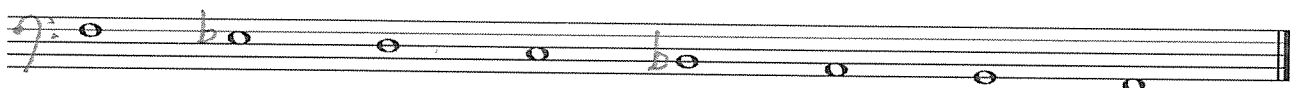
- be written in crotchets ✓
- begin on the given starting note ✓
- include the upper tonic. ✓

You may use accidentals or a key signature.

3 marks

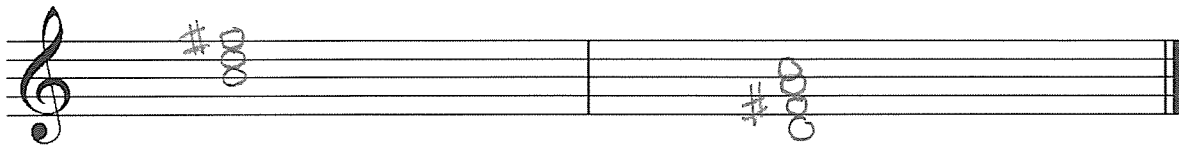


b. Add a clef and any necessary accidentals to make the following an F mixolydian mode. 3 marks



Question 16 (2 marks)

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



vi of D major

V7 of G major

Question 17 (4 marks)

Identify the quality of the given chords and their diatonic function in the key of A major. The diatonic function and the quality of the first chord and the last chord are given.



1.

2.

3.

4.

Diatonic function	I (tonic)	vi (submediant)	V (Dominant)	vi (submediant)
Quality	major	minor 7	Major	minor

DO NOT WRITE IN THIS AREA

Question 18 (3 marks)

Use the following notation to answer the questions below. All parts are written at concert pitch.

1 trumpet *mf* *f*

2 3 4

alto saxophone *mf* *f*

trombone *mf* *f*

electric bass *mf* *f*

- a. Circle the correct time signature for this excerpt from the options below. 1 mark

$\frac{16}{4}$

$\frac{3}{4}$

$\frac{6}{4}$

$\frac{12}{8}$

- b. Identify the interval between the notes played by the alto saxophone and the trombone indicated by the box on beat 1 of bar 3. 1 mark

minor 3rd

- c. Circle the correct name of the chord in bar 4 indicated by a box. 1 mark

B \flat major 7th

B \flat minor 7th

B \flat half diminished

B \flat dominant 7th