

Jenny Gillan

Sample responses

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.

Timed conditions

Question 1 (10 marks)

Work: 'When You Taught Me How To Dance' by Nigel Westlake and Mike Batt

Lyrics: Mike Batt and Richard Maltby Jr

Performers: Katie Melua and studio ensemble

Album: *Miss Potter: Original Motion Picture Soundtrack* (Miss Potter, Inc., 2006)

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

First playing (1'50") - 30 seconds of silence

Second playing (1'50") - 2 minutes and 30 seconds of silence

- a. Describe how the performers use articulation and tone colour to contribute to the expressive outcomes in this excerpt.

6 marks

Expressive Outcome - Tranquil

Articulation - natural, unforced attack to harp notes with echoing decay aids a reverberant

TC tone colour. Opening strings descending scalar

A line = long legato notes with warm, mellow tone colour due to light bow pressure, warm, subtle vibrato and low pitch = tranquil.

A Voice - emerging attack on "years" = tranquil.

TC combined with aspirate tone colour (escaping air & mid/low pitch - comfortable) eg "Dance"

Overall blended combination of tone colours.

TC Reverberant, warm cymbal roll at a soft dynamic

A with building attack & fading decay just before voice entry = tranquil

A Gentle vocal fry on words like "eyes" at soft dynamic enhances the aspirate, breathy tone colour = tranquil

Listen to the third and final playing for part b.

Third and final playing (1'50") - 2 minutes and 30 seconds of silence

b. Describe how the accompaniment contributes to the character of this excerpt.

4 marks

Tranquility also created by accompaniment
 - Descending line (scale) in lower strings
 = smooth contour = Tranquil

Repeated ascending arpeggiation of the underlying harmony in the harp at moderate dynamic = Tranquil. These chords are left to ring = tranquil.

String tutti entry when the character becomes a little more energetic.

Strings moderate harmonic rhythm / per bar change d. d. d rhythmic unison & clear voice leading = small intervals = tranquil. The warm, mellow blend of this accompaniment due to similar pitch, arco playing style & rhythmic unison also = tranquil → just slightly more loud due to thicker texture & thus slightly more energetic.

DO NOT WRITE IN THIS AREA

Question 2 (8 marks)

Work: 'Mrs Snake: Battle Dance - Escape of the Banksia Man' by Richard Mills

Performers: Queensland Symphony Orchestra, conducted by Richard Mills

Album: *Mills: Snugglypot and Cuddlepip* (ABC Classics, 2013)

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

First playing (2'08") - 30 seconds of silence

Second playing (2'08") - 2 minutes of silence

Third and final playing (2'08") - 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:

- blend of instrumental voices

- dynamics

- tone colour (TC)

- phrasing

Character foreboding → menacing

Dynamics aid in the increasing sense of menace in this work.

Initially soft dynamic through solo instrument bass clarinet playing low, resonant, mellow tone colour. This rises in pitch brightness of TC & dynamics increasing the menacing character. This character is confirmed at a sudden change in style to a louder, accented, extended trill which is interrupted by percussion:

cymbal reverberant metallic

cymbal played with brushes - sandy metallic.

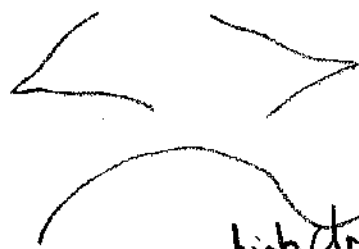
Dissonant rising chords in the strings & brass increase dynamic through thicker texture, increasing the range of tone colours & use of tremolo.

Again, this is interrupted in a menacing way with semiquaver, high, loud notes in trumpets with bright, piercing tone colour. after loud dynamic.

The contrast with silence, only enhances the menacing character further. Fp drone in the upper brass is laid over

rising dissonant chromatic line in strings & woodwinds. This creates a natural crescendo while the dissonance at times between the drone & chromaticism further reinforces the menacing character.

Dynamics rise & fall in relation to pitch



Thinner texture of solo ^{high} ~~clinet~~ ^{clinet} contrasts with tutti chords & chromatic line but as this starts with a nasal penetrating tone colour due to forced technique & high pitch, it does nothing to soften the menacing mood.

Equally when this is taken over by low bass Clinet, the contrast maintains the mood.

Question 3 (12 marks)

This question relates to excerpts from the work 'Zombie', composed by Dolores O'Riordan.

Interpretation A

Work: 'Zombie'

Performers: The Cranberries

Album: *Stars: The Best of 1992-2002* (Island Records, 2002)

Interpretation B

Work: 'Zombie'

Performers: Scott Bradlee's Postmodern Jukebox, featuring Maiya Sykes

Album: *Jazz Me Outside Pt. 2* (Scott Bradlee & Postmodern Jukebox, 2018)

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

First playing of Interpretation A (2'11") – 30 seconds of silence

First playing of Interpretation B (2'08") – 1 minute of silence

Second playing of Interpretation A (2'11") – 30 seconds of silence

Second playing of Interpretation B (2'08") – 2 minutes of silence

Third and final playing of Interpretation A (2'11") – 1 minute of silence

Third and final playing of Interpretation B (2'08") – 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 **(TC)**
- balance of music lines **(B)**
- improvisation/embellishment/ornamentation
- phrasing
- dynamics **(D)**

Tranquil → energetic	Tranquil
Initially tranquil with solo	similar solo piano soft dynamic
(D) rhythm guitars at soft dynamic due to light pressure	= tranquil. Playing with mid/low pitch, blended, warm
(TC) reverberant, bright TC.	mellow TCs
Energetic change as	Energy added a little but much less
(TC) distorted, penetrating electric guitar enters = louder	than Version 1 (VI)
(D) dynamic = energetic	(B) No competitors for prominence in this balance = tranquil. (D) Softer than VI due to no drums & melodic lines
(B) foreground of the balance along with metallic, ringing cymbal played mf	contrasting through brighter, cleaner TCs

DO NOT WRITE IN THIS AREA

less energy
Tambourine takes over from cymbal → softer dynamic due to lighter force of hitting, less rhythmically active.

Toms take over snare = softer due to lower pitch, more mellow, reverberant TC = less energetic

- ② Blended combination. Doesn't blend with higher lead guitar playing descending sequence
- ③ Clearly in the foreground as it is louder & contrasts background tone colours.

④ Softer Bass guitar in the background of the balance due to lower pitch & warm, mellow TC.

Chorus much louder due to

- Guitar playing with distortion
- Full drum kit.
- Vocalist singing with forced technique in the foreground but competing for prominence as all instruments are loud.

Percussion limited uses a softly closing hi hat similar to tambourine softer dynamic in the background through light force & rhythmically sparse further back in the balance than Tambourine in VI = Tranquil.

Blended accompaniment like VI but limited tone colour palette = tranquil

Foreground Muted trumpet - ^{louder in relation to accomp.} bright, muted TC
Voice - bright, clear comfortable mid to high register.
LH of piano.

Similarly softer Bass guitar [↑] but blends well with piano due to playing Bass plays ○ ○ so softer than VI - also down 8ve so softer in dynamic & less rhythmically active.

Chorus more tranquil less energy.
→ Piano plays on pegged strings & pauses on held chords → notes ring out with bright clear TC = tranquil

Instruments Drop out just piano & voice = no competing for prominence of balance.

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 (5 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. P4th
2. Maj 3rd
3. min 2nd
4. min 6th
5. min 3rd

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. mixolydian
3. natural minor
4. Major

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 - 15 seconds of silence

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

1. 8ve
2. P5th
3. min 2nd

Fourth and final playing - 10 seconds of silence

- b. Identify the type of scale or mode on which the melody is based. 1 mark

melodic minor

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. Dom 7
3. Maj
4. min 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 three chords are given. A one-bar count-in will precede each playing.

Identify the bass note and the quality of chords 4 and 5 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.	2. m	3. f [#]	4.	5. m
Bass note	C	G	A ^b	C	G
Quality	minor	major	major	min	Major

I II III IV V VI VII^o
 C D E^b F G A^b B^b

Question 9 (10 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 3-7 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. d	2. s	3. d	4. f	5. v ^x	6. m	7. f ^x	8.	9.
Bass note	G	D	G	C	A	B	C	D	G
Quality	major	major	Major7	Major	min7	min	Major7	major	major

d r m f s | l t
 I⁷ II⁷ III⁷ IV⁷ V⁷ VI⁷ VII⁷
 G A B C D E F#

DO NOT WRITE IN THIS AREA

Question 10 (8 marks)

Listen to the following eight-bar work for vibraphone and piano. 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 vibraphone part. All parts are written at concert pitch. The rhythm of the missing part 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 vibraphone 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

DO NOT WRITE IN THIS AREA

The musical score consists of two systems. The first system shows bars 1-4 for vibraphone and piano. The vibraphone part has notes in bars 1-4, with a slur over bars 3 and 4. The piano part has chords and moving lines in both hands. The second system shows bars 5-8. The vibraphone part has a rhythm line above the staff for bars 5 and 6, with notes in bars 7 and 8. The piano part continues with chords and moving lines in both hands.

SECTION B – continued
TURN OVER

Question 11 (2 marks)

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

Circle the correct version of the missing snare drum rhythm for bars 3 to 6 from the alternatives A–D below.

First playing – 10 seconds of silence

Second playing – 10 seconds of silence

Third and final playing – 10 seconds of silence

snare drum

woodblock

s. d.

wb.

A.

B.

C.

D.

Question 12 (9 marks)

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

Transcribe the missing rhythmic notation for:

- bars 2 and 3 of the tambourine part
- bar 6 of the concert bass drum part.

- First playing – 15 seconds of silence
- Second playing – 15 seconds of silence
- Third playing – 15 seconds of silence
- Fourth playing – 15 seconds of silence
- Fifth playing – 15 seconds of silence
- Sixth playing – 20 seconds of silence
- Seventh and final playing – 25 seconds of silence

The musical score shows two staves: 'tambourine' and 'concert bass drum'. Both are in 3/4 time. The tambourine part starts with a forte (*f*) dynamic. Handwritten notes in the tambourine part include: a triplet of eighth notes in bar 2, a pair of eighth notes in bar 3, and a triplet of eighth notes in bar 6. The concert bass drum part has handwritten notes in bar 2 (two eighth notes) and bar 3 (two eighth notes).

The musical score shows two staves: 'tamb.' and 'con. b. d.'. Both are in 3/4 time. The tambourine part starts with a forte (*f*) dynamic. Handwritten notes in the tambourine part include: eighth notes in bar 2, a triplet of eighth notes in bar 3, eighth notes in bar 4, eighth notes in bar 5, eighth notes in bar 6, eighth notes in bar 7, and a triplet of eighth notes in bar 8. The concert bass drum part has handwritten notes in bar 2 (two eighth notes), bar 3 (two eighth notes), bar 4 (two eighth notes), bar 5 (two eighth notes), bar 6 (two eighth notes), bar 7 (two eighth notes), and bar 8 (two eighth notes).

END OF SECTION B

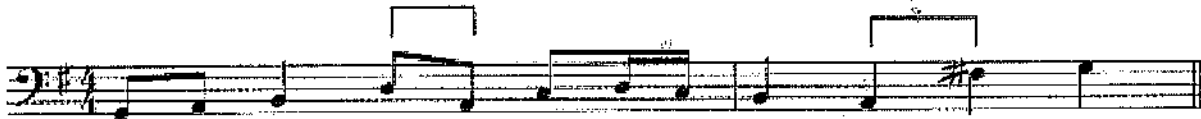
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SECTION C – Music language (written)**Instructions for Section C**

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

Question 13 (2 marks)

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



1. P4

2. Maj 6

Question 14 (3 marks)

Write each interval using semibreves on the printed treble staff below.



minor 3rd below A

perfect 5th above A

major 7th above G

DO NOT WRITE IN THIS AREA

SECTION C – continued
TURN OVER

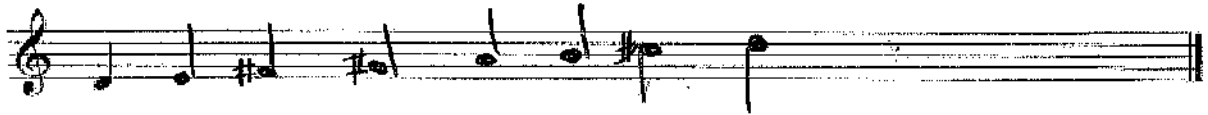
Question 15 (6 marks)

a. Write an ascending one octave lydian mode on the printed staff below. The mode should:

- be written in crotchets with correct stem direction
- begin on the given starting note
- include the upper tonic.

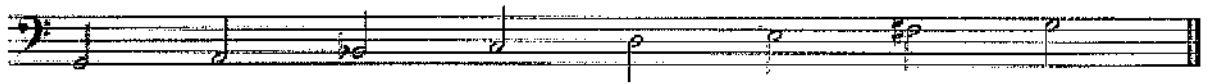
You may use accidentals or a key signature.

3 marks



b. Identify the following scales and/or modes by circling the correct name below.

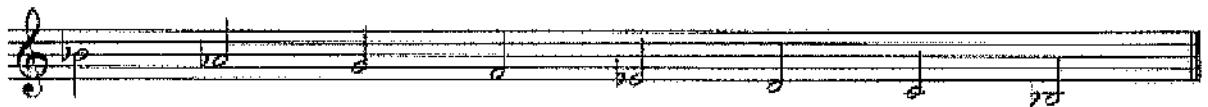
3 marks



G minor pentatonic

G blues

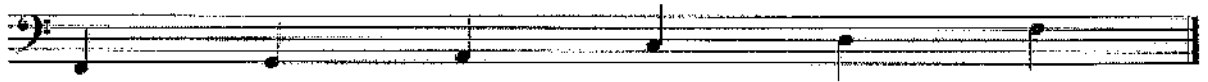
G melodic minor



Bb dorian

Bb mixolydian

Bb major



F lydian

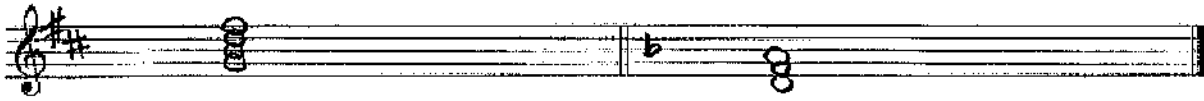
F major

F major pentatonic

DO NOT WRITE IN THIS AREA

Question 16 (2 marks)

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



IV7 of D major

vi of F major

Question 17 (4 marks)

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



	1.	2.	3.	4.
Diatonic function	i	<u>VI</u>	<u>iv</u>	i
Quality	minor	Maj	min 7	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.

a. Circle the correct name of the chord in bar 2 indicated by a box. 1 mark

- C dominant 7th C major C sus 4

b. Circle the correct tonality for this excerpt from the options below. 1 mark

- E natural minor G major E harmonic minor

c. Identify the quality and the size of the interval indicated by the bracketed notes in bars 3 and 4 of the bass part. 1 mark

Maj 2nd

DO NOT WRITE IN THIS AREA