

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: 'A World First' by David Hirschfelder

Performers: Studio ensemble conducted by Brett Kelly

Album: *Ride Like a Girl: Original Motion Picture Soundtrack* (David Hirschfelder, 2019)

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

First playing (1'55") – 30 seconds of silence

Second playing (1'55") – 3 minutes of silence

Third and final playing (1'55") – 3 minutes of silence

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

- tone colour
- articulation
- dynamics

An energetic character is created through use of short, sharp articulation;

- Pizzicato accented on lower strings

- tapping sticks have a sudden, sharp attack & slight echo to their decay.

- Use of mute creates a sudden attack & decay in the trumpet.

Tone colour at high register a bright, clear tone in the upper strings played combines with wooden, biting tone colour of the tapping sticks.

There is also a wide variety of tone colours used that increase in brightness as they ascend increasing the sense of energy. The flute begins with an asperate, warm tone colour which brightens as it ascends. The muted trumpet has a nasal, piercing sound & is added at the climax to further increase the energy.

A contrasting character of tranquility is created after the trumpet climax. This is contributed to through a warmth of tone colours created through overall lower pitch. For example lower strings & brass play the two opening notes at low pitch & with gentle pressure.

The cello & clarinet play notes of longer duration legato which allows the use of warm vibrato in the cello enhancing the warm, resonant tone colour.

On top of this there is use of harmonics ^{in upper strings} which have a bright silvery tone colour & undertones of aspirate, breathy tone as the bow moves quickly ^{& lightly} across the string.

The use of longer rhythmic values, legato articulation, fewer instruments - the brass no longer plays, creates a softer dynamic and aids the tranquil mood.

Jenny Hillan

Question 2 (8 marks)

Work: 'Change Your Life' by Richard Stannard, Perrie Edwards, Jesy Nelson, Leigh-Anne Pinnoch, Jade Thirlwall, Ash Frances Howes and Tim Powell

Performers: Little Mix

Album: *DNA* (Simco Limited under exclusive license to Sony Music Entertainment UK Limited, 2012)

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 (2'04") – 30 seconds of silence

Second playing (2'04") – 3 minutes of silence

- a. Describe how the accompaniment (instrumental and vocal) contributes to the expressive outcomes in this excerpt.

4 marks

Expressive outcome: Energetic, excited.

The beat is exaggerated as the low strings play driving, relentless repeated quaver chords $\square \square \square \square$

This is taken over by a dotted 1. $\square \square$ pattern in the synthesised bass instrument. This has a reverberant, pounding TC that contributes to the energetic character.

The energy increases as claps are added on beats 2 and 4. - The snare plays increasingly fast rhythms adding energy to the climax - $\square \square \square \square \square \square \square \square$

Synthesised chords create a stable midground with warm, reverberant tone colour.

Over this a repeated, descending four note motif with bright, clear tone colour on the synthesised keyboard further increases the energy adding another rhythmic textural layer.

The a cappella section maintains energy as the tempo stays the same, the dynamics remain loud, the pounding bass drum continue.

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

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

- b. Describe the vocalists' use of articulation and improvisation/embellishment/ornamentation. 4 marks

In the opening section the spoken part uses a downward bend & sudden release on the words 'name' & 'pain'. As these are at the ends of phrases this emphasises these words. There is use of a slight grace/ghost note at the height of phrases on the word "all"

Use of small ^{fast} scalar melodic embellishment around words on long notes such as "size".

Improvisation by soloist echoes the main words of the chorus "I know we'll get through it all" - Using a descending melodic contour & triplet rhythms.

Use of melisma on the word "alone" over 3 notes descending scalarly. This becomes a motif used to finish the excerpt.

Improvisation tends to happen over long notes at the ends of phrases.

Towards the climax the soloist sings an ascending improvisation "woah —" $d^r d^r m^f s$ the top note which is held over the words of the chorus.

Vibrato fade on long notes.
To emphasise words you're ^(ah) not (ah)
Use of gospel release.

Jenny Gillan 6

Question 3 (12 marks)

This question relates to excerpts from the work 'Weather With You', composed by Neil Mullane Finn and Brian Timothy Finn.

Interpretation A

Work: 'Weather With You'

Performers: Crowded House

Album: *Woodface* (Capitol Records Inc., 1991)

Interpretation B

Work: 'Weather With You'

Performer: Hollie Smith

Album: *They Will Have Their Way: The Songs of Tim & Neil Finn* (EMI Recorded Music Australia Pty Ltd, 2011)

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

First playing of Interpretation A (2'26") – 30 seconds of silence

First playing of Interpretation B (1'40") – 1 minute of silence

Second playing of Interpretation A (2'26") – 30 seconds of silence

Second playing of Interpretation B (1'40") – 2 minutes of silence

Third and final playing of Interpretation A (2'26") – 1 minute of silence

Third and final playing of Interpretation B (1'40") – 3 minutes 30 seconds of silence

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

- tone colour
- articulation
- phrasing
- improvisation/embellishment/ornamentation
- balance of music lines

① Expressive Outcome
energetic, laid back.

② Also energetic but less stable, more intense due to constant change of TC in main vocalist.

Tone Colour

Vocal TC "everywhere you go" has warmth but a slight harsh edge due to forced technique & loud dynamic. = energetic while warm undertones = relaxed.

Main vocalist begins similar to V1 with warmth at lower register but "sing" goes up in pitch which dramatically brightens TC. Technique even more forced than V1 = greater energy. Change in TC more marked.

Use of pan pipe like sounds in the middle end with husky, warm TC = laid back.

Only other accompanying instrument is the piano - mellow bright TC.

Guitars have metallic, ringing quality due to hand strumming. Energetic due to use of syncopation.

Upper melodies bright = energetic chords played using lots of pedal = mellow/warm & at lower pitch.

Tamborine Sharp, metallic on beat while softer semi-quantum less sharp.

Articulation

V1 has a much 'cleaner' approach to Artic. than V2.

Voice uses glottal onset "Or do I" - "Everywhere..."

Sudden attacks. Sometimes thrown away "with you" ^{= laid back}

Slight melisma. Increases energy through sudden onset.

Stability = ~~laid back~~ ^{laid back}.

Lead female Vocalist uses less glottal onset than V1.

Everywhere has a slightly more gradual attack. Words like "Take the weather"

Uses growl attack at times Or pushed attack ✓ Take.

Backing singers articulation similar to V1 with more stability. Variety of onsets & intensity of these = greater energy than V1.

Balance.

The main vocalist works in tandem with initial backing vocalist singing in rhythmic unison with similar warm yet harsh/pushed TC in the foreground but sharing it.

Use of unison in choruses

The main female vocalist is largely independent of backing vocalists singing at much higher pitch and louder dynamic with contrasting bright nasal TC, more call & response

No use of unison.

V2 piano has melody in instrumental - no voices. Clear homophony. mood is more relaxed without intensity. Here the related

Harmonised chords in backing vocals. At times rhythmic unison at times oooo in backing vocals. for clear homophony.

Accomp. in back ground due to quieter relative dynamics.

Guitar takes foreground melodic role in instrumental. Clear homophony = more relaxed than V2

- V2 main vocalist always in foreground, & contrast b/w main vocalist & backing voices/piano = more energetic

DO NOT WRITE IN THIS AREA

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. Perf 5
2. Minor 3rd
3. Maj 3rd
4. min 6th

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. Major
2. Natural minor
3. Major (do) pentatonic
4. Dorian

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.

1. 2. 3.

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. min 3rd
2. minor 2nd
3. perf 5th

Fourth and final playing – 10 seconds of silence

- b. Identify the type of scale or mode that is used for the melody.

1 mark

harmonic 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. minor triad
2. dominant 7
3. Maj 7
4. half dim 7

Question 8 (4 marks)

Listen to the following chord progression. The chord progression begins on the tonic chord and will be played four 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 playing – 10 seconds of silence

Fourth and final playing – 20 seconds of silence

| Harmonic grid | 1. <i>d</i> | 2. <i>f</i> | 3. <i>g</i> | 4. | 5. <i>r</i> | 6. <i>m</i> |
|---------------|-------------|-------------|-------------|-------|-------------|-------------|
| Bass note | D | B \flat | G | D | <i>G</i> | <i>A</i> |
| Quality | minor | major | minor | minor | <i>min</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 three 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 4–7 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. <i>d</i> | 2. <i>r</i> | 3. <i>m</i> | 4. <i>f</i> | 5. <i>m⁷</i> | 6. <i>l</i> | 7. <i>r</i> | 8. | 9. |
|---------------|-------------|-------------|-------------|----------------------------|-------------------------|-------------|------------------------|-------|-------|
| Bass note | F | G | A | <i>B\flat</i> | <i>A</i> | <i>D</i> | <i>G</i> | C | F |
| Quality | major | minor 7 | minor 7 | <i>IV</i> | <i>iii⁷</i> | <i>vi</i> | <i>ii⁷</i> | dom 7 | major |
| | | | | <i>Maj</i> | <i>min⁷</i> | <i>min</i> | <i>min⁷</i> | | |

d r m f s l t
F G A B \flat C D E
I ii iii IV V vi

Question 10 (8 marks)

Listen to the following five-bar work for flute and cello. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bars 4 and 5 of the flute 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 4 and 5 of the flute 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 shows bars 1, 2, and 3. The flute part (treble clef, key signature of two sharps, 4/4 time) has notes: Bar 1: G4, A4, B4, C5; Bar 2: B4, A4, G4, F4; Bar 3: E4, D4, C4, B3. The cello part (bass clef, key signature of two sharps, 4/4 time) has notes: Bar 1: G2, B1; Bar 2: C2, E2; Bar 3: G2, B1. The second system shows bars 4 and 5. Above the flute staff, handwritten rhythm notation is provided: 'm r m' for bar 4 and 't d r d r m r d' for bar 5. The flute staff for bar 4 has notes: G4, A4, B4. The flute staff for bar 5 has notes: C5, B4, A4, G4, F4, E4, D4, C4. The cello part continues with notes: Bar 4: G2, B1; Bar 5: C2, E2, G2, B1.

DO NOT WRITE IN THIS AREA

Question 11 (4 marks)

Listen to the following eight-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 4 and 5 of the conga part.

First playing – 15 seconds of silence

Second playing – 15 seconds of silence

Third and final playing – 20 seconds of silence

The musical score is written for two parts: conga and claves. The time signature is 6/8. The conga part (top staff) has a key signature of one flat (Bb). The claves part (bottom staff) has a key signature of one flat (Bb). The score is divided into two systems of four bars each. The first system contains bars 1 through 4, and the second system contains bars 5 through 8. The conga part has missing notation in bars 4 and 5, which are filled in with purple ink. The claves part has continuous notation throughout. Bar numbers 2, 3, 4, 5, 6, 7, and 8 are indicated above the staves. The conga part has a key signature of one flat (Bb) and a time signature of 6/8. The claves part has a key signature of one flat (Bb) and a time signature of 6/8. The conga part has a key signature of one flat (Bb) and a time signature of 6/8. The claves part has a key signature of one flat (Bb) and a time signature of 6/8.

DO NOT WRITE IN THIS AREA

Question 12 (6 marks)

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

Transcribe the missing rhythmic notation for bars 2 and 3 of the cajon 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

The musical score is written for two instruments: cajon and claves. The time signature is 3/4. The cajon part begins with a two-bar count-in, followed by bar 1 (quarter notes), bar 2 (missing), and bar 3 (missing). The claves part begins with a three-bar count-in, followed by bar 4 (quarter notes), bar 5 (quarter notes), and bar 6 (quarter notes). Handwritten purple annotations show the missing notation for bars 2 and 3 of the cajon part.

**END OF SECTION B
TURN OVER**

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 (3 marks)

Identify the size and the quality of each interval.

1. Major 7 2. min 3 3. min 7

Question 14 (3 marks)

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

1. Bass clef: $b^b a$ (notes on G and F lines)
 2. Treble clef: $\#g \#a$ (notes on G and A lines)
 3. Treble clef: $b^b g$ (notes on G and F lines)

perfect 4th below A^b

major 2nd above $G^\#$

major 3rd below B^b

DO NOT WRITE IN THIS AREA

Question 15 (9 marks)

a. Write an ascending Lydian mode on the printed staff below. The mode should:

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

You may use accidentals or a key signature.

3 marks



b. Write a descending blues 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



c. Write an ascending natural minor scale on the printed staff below. The scale should:

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

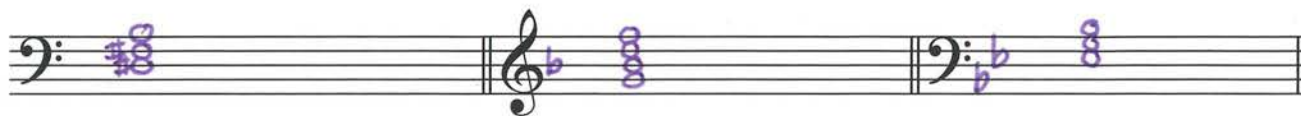
You may use accidentals or a key signature.

3 marks



Question 16 (3 marks)

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



vii° diminished of E minor

ii minor 7 of F major

IV major of B♭ major

Question 17 (4 marks)

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



1.

2.

3.

4.

| | | | | |
|--------------------------|---------------|------------------------------|--------------------|------------------|
| Diatonic function | i (tonic) (1) | ⁽⁶⁾ VI submediant | vii°7 leading note | V (dominant) (5) |
| Quality | minor | Maj 7 | full dim 7 | dom 7 |

DO NOT WRITE IN THIS AREA

Question 18 (4 marks)

Use the following notation to answer the questions below.

Concert pitch score

Con spirito

trumpet *mf*

horn *mf*

trombone *mp*

tuba *mp*

snare drum *mp*

- a. What is the correct time signature for this excerpt? 1 mark

6/8

- b. Circle the scale or mode used in this excerpt from the options below. 1 mark

B harmonic minor

D major

B melodic minor

G major

- c. Identify the chord in bar 4 indicated by a box. 1 mark

G Maj 7

- d. Identify the interval in the trumpet part in bar 2 indicated by a bracket. 1 mark

min 3r