

Jenny Gillan

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

Listening Beyond Hearing
Responses

STUDENT NUMBER

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MUSIC REPERTOIRE PERFORMANCE

Aural and written examination

Monday 13 November 2023

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 4.15 pm (1 hour)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
B	7	7	40
			Total 60

- 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 12 pages, including blank manuscript for rough work on pages 9 and 10
- An audio recording of musical excerpts for Sections A and B

Instructions

- Write your **student number** in the space provided above on this page.
- All work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recording.
- 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 recording will play continuously throughout Section A.

Question 1 (8 marks)

This question relates to an excerpt from the soundtrack recording from the Netflix film *Roald Dahl's Matilda the Musical*.

Work: 'When I Grow Up'

Composer/Creator: Tim Minchin

Producer: Christopher Nightingale

Performers: Rei Yamauchi Fulker, Winter Jarrett Glasspool, Lashana Lynch, Ashton Robertson, Andrei Shen, Alisha Weir, the Cast of *Roald Dahl's Matilda the Musical*

Album: *Roald Dahl's Matilda the Musical (Soundtrack from the Netflix film)* (Masterworks, Sony Music Entertainment, 2022)

The excerpt will be played five times. The excerpt will be played three times for part a. and twice more for part b. There will be silent working time after each playing.

First playing (1'12") – 30 seconds of silence

Second playing (1'12") – 1 minute of silence

Third playing (1'12") – 2 minutes of silence

Change to thin texture = tranquil
Piano & Voice (Solo)

Slower tempo → Rhythmically more simple
by accomp. piano & use of rubato in voice = tranquil

Character: Energetic → tranquil

a. Describe how the performers use duration and texture to convey musical character in this excerpt.

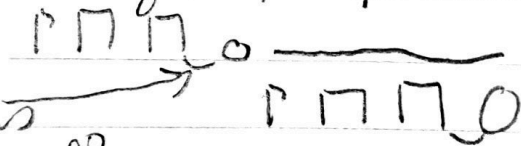
Voices doubled at 8ve 4 marks

Texture - Homophonic - Unison Singing "when I grow up"
orchestral accompaniment. ↳ prominence of melody supports energetic character.

"Light" polyphony = energetic

Initially the first phrase echoes in voices thickening texture = energetic.

Duration
Syncopation
Swung quavers
consistent fast tempo
= energy.



Syncopation = energy "I will have"
usually at start of phrase.

Use of triplet Harmonised voices thickens texture
"I will wake up" = energetic

orchestral interlude energetic through layers & changing melodic role includes semiquaver flute flourish
Chorale style homophony

Handwritten musical notation showing rhythmic patterns with stems and beams, representing triplet harmonised voices.

Handwritten musical notation showing rhythmic patterns with stems and beams, representing thick harmonised strings.

Handwritten musical notation showing rhythmic patterns with stems and beams, representing brass.

This original musical idea expressed in variation that usually comes textual.

Fourth playing (1'12") - 2 minutes of silence

Fifth and final playing (1'12") - 3 minutes of silence

b. Discuss how variation is used in this excerpt to express musical ideas

4 marks

Original $\square \square \square \circ$ → when I grow up ascending melody
d r m s — when I grow up. - pentatonic starts tonic to dominant.

Variation → echo after original $\square \square \square \circ$ *Swung quarters*

Rhythmically varied: $\underline{\underline{\underline{3}}}$ $\square \square \square \circ$
descending straight crotchet triplet | | | | *Scalic from dominant to super tonic*
S f m ✓

Instrumentation Original initially sung by tutti with orchestral accompaniment.

Variation - piano accompaniment & solo soprano voice. = Variation in tone color → complex, multilayered tonalified, warm mellow at a much narrower range & gentle technique, soft dynamic.

Solo voice variation

$\square \square \square \circ$
↑ gliss up to long note.

"I will wake up" Variation as same melody as original change in lyrics

$\square \underline{\underline{\underline{3}}} \circ$ Change varied to add anacrusis & change rhythm crotchet triplets.

DO NOT WRITE IN THIS AREA

Question 2 (12 marks)

This question relates to excerpts from two interpretations of the work 'Nothing Else Matters', composed by James Hetfield and Lars Ulrich.

Interpretation A

Work: 'Nothing Else Matters'
Performers: Metallica & the San Francisco Symphony Orchestra
Conductors: Edwin Outwater and Michael Tilson Thomas
Album: S&M2 (Blackened Recordings, 2020)

Interpretation B

Work: 'Nothing Else Matters'
Performers: Apocalyptica
Album: Inquisition Symphony (Mercury Records, 1998)

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

- First playing of Interpretation A (0'53") - 30 seconds of silence
- First playing of Interpretation B (1'00") - 30 seconds of silence
- Second playing of Interpretation A (0'53") - 1 minute of silence
- Second playing of Interpretation B (1'00") - 2 minutes of silence
- Third and final playing of Interpretation A (0'53") - 1 minute of silence
- Third and final playing of Interpretation B (1'00") - 5 minutes of silence

Compare the ways in which the two interpretations use three of the following:

- tone colour TC
- texture
- dynamics D
- articulation VI

No character.

Main melody loud due to Uncomfortably high pitch of low tenor voice with constricted, harsh TC

Accompaniment loud competing for prominence - Strings with bright, clear tone played with force. TC

TC Pounding, harsh snare creates

D crescendo as initially P on toms then louder on toms & snare, dull, mellow

TC Distorted harsh TC electric guitar solo = loud dynamic. D

Main melody loud but not as much as VI → cello. Less distorted - bright resonant high pitch on cello but not uncomfortable

Still loud but Accomp. also cellos so not as dominating as VII Warmer, more mellow TC with some distorted effect = distorted mellow TC Played with force so loud but still softer than VII = fewer instruments. More unified TC.

D crescendo as distortion effect increased. Not rhythmically driven as in VI

TC SECTION A - Question 2 - continued Also distorted but not as harsh due to cello used with fast vibrato. = MF. Softer than VI

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Wide variety as
more instruments.

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More unified, more legato -
2023 MUSIC REPERTOIRE PERFORMANCE EXAM only
cellos.

Articulation

V1

Sharp, sudden attack on
tom-toms → wooden sticks,
quick decay.

Moving string parts
separate bows, legato but
accented $\overline{\text{III}}$ matching

P1 in toms.

Crash Cymbal sudden attack →
hit with force on rim, lingering
decay as allowed to ring out.

Solo guitar some slurs &
legato, vibrato fade on large
notes. Slides up & down Maj
2nd almost like wide
vibrato, use of turns → fast

improvisations around the
main note.

Largely legato.

V2

No percussion so narrower variety
of articulation.

Cellos mostly separate bows.

More legato, slurred quavers on

F15.

Strings

More separate mimicking snare
of VI using spiccato accented
with distortion. Harsher attack,
accented on each note not like
 VI strings.

Solo cello also largely legato
more slurred in the one bow than

VI semiquaver embellishments
tend to be more scalic ↓ than
turns around a note.

DO NOT WRITE IN THIS AREA

END OF SECTION A
TURN OVER

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SECTION B – Music language

Instructions for Section B

Answer all questions in pencil in the spaces provided.

An audio recording will play continuously throughout Section B.

Question 3 (2 marks)

Listen to the following two melodies. Each melody will be played twice. There will be silent working time after each playing.

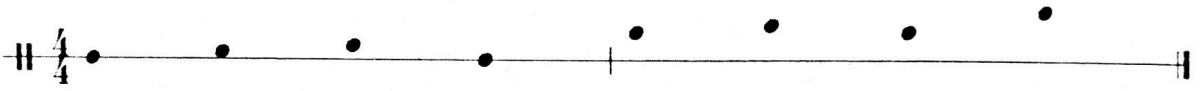
First playing of Melody 1 – 5 seconds of silence

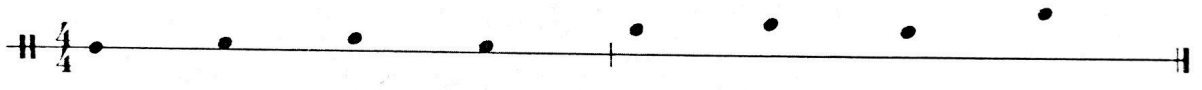
Second and final playing of Melody 1 – 10 seconds of silence

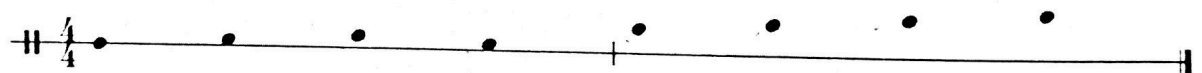
First playing of Melody 2 – 5 seconds of silence

Second and final playing of Melody 2 – 20 seconds of silence

Three possible contours for the two melodies, A., B. and C., are provided below.

A. 

B. 

C. 

From the options provided above, select one contour that most closely represents each melody.

Melody 1 B

Melody 2 C

Question 4 (6 marks)

- a. Listen to the following scale or mode. It will be played twice and there will be silent working time after each playing.

First playing – 5 seconds of silence

Second and final playing – 10 seconds of silence

Circle the scale and/or mode that is played.

1 mark

dorian

minor pentatonic

melodic minor

You will now have three minutes of silent working time to complete **part b.** and **part c.**

- b. Add the appropriate clef and accidentals to make the following the D major scale.

3 marks



- c. Write a B \flat mixolydian mode of one octave ascending, using minims, from the following starting note. You may use accidentals or a key signature.

2 marks



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SECTION B – continued
TURN OVER

Question 5 (10 marks)

Listen to the following four-bar melody. The melody will be played five times. A transcription of the melody is printed below; however, the notation is missing for the notes of bar 2 and bar 3. The melody begins on the tonic note of the key. The rhythm of the missing part is given above the staff. A one-bar count-in will precede each playing. There will be silent working time after each playing.

- First playing – 20 seconds of silence
- Second playing – 20 seconds of silence
- Third playing – 30 seconds of silence
- Fourth playing – 30 seconds of silence
- Fifth and final playing – 2 minutes of silence

a. Transcribe the missing notation for bar 2 and bar 3.

7 marks

b. Identify the intervals marked by brackets in the melody above.

2 marks

Bar 1 Perfect 5th

Bar 4 min 2nd

c. Identify the scale or mode of this melody.

1 mark

Major.

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Blank manuscript for rough work if required

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Ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. They are intended for rough work or practice.

SECTION B - continued
TURN OVER

A series of 15 blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for the student to write their musical performance.

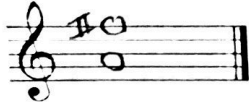
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SECTION B – continued

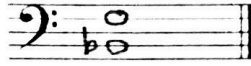
You will now have four minutes of silent working time to complete Questions 6 and 7.

Question 6 (3 marks)

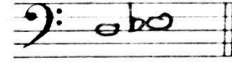
Write the following intervals using semibreves on the printed staves below.



major 6th above A



perfect 5th above Bb



minor 2nd above D

Question 7 (4 marks)

Write each triad or 7th chord in the key given, as indicated in the table below. You may use accidentals or a key signature.

Key	G major	Bb major	D major	F major
Triad or 7th chord	<u>triad</u> built on supertonic (2)	<u>7th chord</u> built on subdominant (4)	<u>triad</u> built on leading note (7)	<u>7th chord</u> built on tonic (1)



SECTION B – continued
TURN OVER

Question 8 (7 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, chords 5 and 6 and the final two chords are given. A two-bar count-in will precede each playing.

Identify the bass note and the quality of chords 3, 4 and 7 in the blank spaces of the harmonic grid below, and identify the common cadence in the space provided.

E♭ F G A♭ B♭ C D
 I ii iii IV V vi vii^o
 d r m F S l +

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 – 20 seconds of silence

Harmonic grid	1. d	2. S	3. C ⁷	4. F	5. d	6. r	7. F	8. d	9. S
Bass note	E♭	B♭	C	A♭	E♭	F	A♭	E♭	B♭
Quality	major	dominant 7th	min 7th	Major	major	minor 7th	Major	major	major

Cadence: Imperfect

Question 9 (8 marks)

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

First playing – 15 seconds of silence
 Second playing – 15 seconds of silence
 Third playing – 20 seconds of silence
 Fourth and final playing – 30 seconds of silence

Transcribe the missing rhythmic notation for bars 2 and 3.

snare drum

s. d.

END OF QUESTION AND ANSWER BOOK

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