

External Assessment 2022

MUSIC

MSM315120

Pages	20
Questions	14
Score Sheet	1
Manuscript Paper	1

Preparation time for this exam: 15 minutes

Suggested working time: 2 hours

Instructions:

- There are **two (2)** sections to this exam paper:
 - **Section A** – answer **all** questions while listening to examples played on a compact disc (CD)
 - **Section B** – answer **all** questions.
- Write your answers in the spaces provided in this exam paper.
- You are required to use pencil for both sections.
- Marks may be deducted for errors in notation, including inaccurate copying.
- The suggested working time is provided in the instructions for each section.
- You are asked to make **no sounds** (including tapping, humming or singing) while completing this exam paper.
- Provided manuscript paper is for rough working out and will **not** be marked.
- All answers must be written in **English**.
- You **must** make sure your answers address:
 - Criterion 5 listen to music and identify use of music elements
 - Criterion 6 read and write music statements and identify use of music elements.

Marker Use	
C5	/ 41
C6	/ 72

Guide to Exam Structure

		Questions available	Questions to answer	Suggested working time	Marks available
Section	A	9	9	45 minutes	41 marks
Section	B	5	5	75 minutes	72 marks
Totals		14	14	120 minutes (2 hours)	120 marks

Section A

- Answer **all** questions in this section.
- It is suggested that you spend **approximately 45 minutes** on this section.
- This section assesses **Criterion 5**.

Question 1

You will hear **eight (8)** short complete pieces or excerpts of music, with a short pause between each.

From the list below, select the **form**, **compositional device**, **playing technique** or **expressive device** used in each example and write its **name** in the space provided next to each music example. **Do not** match the same form, compositional device, playing technique or expressive device more than once.

You will hear the **eight (8)** music examples with a short pause between each. All **eight (8)** will then be repeated. After the second hearing, you will have **30 seconds** before the start of Question 2.

Forms, compositional devices, playing techniques or expressive devices:

- Pizzicato
- Improvisation
- Tempo Change
- Crescendo
- Polyrhythm
- Call and Response
- Theme and Variations
- Chromaticism

Music example 1
Music example 2
Music example 3
Music example 4
Music example 5
Music example 6
Music example 7
Music example 8

Marker use

Total Q1

8

Question 2

Marker use

You will hear **four (4)** short excerpts of music with short pauses between them. All four excerpts will then be repeated.

For each excerpt, give **one (1)** possible time signature in the space provided.

After the second hearing, you will have **30 seconds** before the start of Question 3.

Excerpt 1: Possible time signature –

Excerpt 2: Possible time signature –

Excerpt 3: Possible time signature –

Excerpt 4: Possible time signature –

Total Q2

4

Section A continues

Question 3

You will hear **four (4)** excerpts of music with a short pause between each. All four will then be repeated.

Name the **cadence** heard at the end of each excerpt.

After the second hearing, you will have **20 seconds** before the start of Question 4.

Excerpt 1: is a/an.....cadence.

Excerpt 2: is a/an.....cadence.

Excerpt 3: is a/an.....cadence.

Excerpt 4: is a/an.....cadence.

Total Q3

4

Section A continued

Marker use

Question 6

You will hear a four-bar excerpt from *The Mandalorian* by Ludwig Göransson.

In the blank score provided, notate the rhythm of the **low brass melody**.

You will hear the excerpt played **five (5)** times, with a gap of approximately **30 seconds** between each hearing.

After the fifth hearing, you will have **60 seconds** before the start of Question 7.

There is a two-bar count-in.

Two blank musical staves for notation. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. Both staves are otherwise empty.

Total Q6

8

Section A continues

Section A continued

Question 7

You will hear an excerpt from *Jurassic Park* by John Williams. From the examples below, place a tick in the box next to the melody that accurately reflects the **right-hand piano melody**.

You will hear the melody played **three** times with a gap of approximately **20 seconds** between each hearing.

After the second hearing, you will have **20 seconds** before the commencement of Question 8.

There is a two-bar count-in.



Total Q7

2

Section A continues

Section A continued

Question 8

You will hear an eight-bar excerpt for piano.

The following score of the excerpt has some notes missing in the right-hand piano line. Listen to the recording and **complete** the notation. The correct note durations have been provided above each staff.

You will hear the excerpt played **four (4) times**, with a gap of approximately **20 seconds** between each hearing.

After the fourth hearing, you will have **30 seconds** before the start of Question 9.

There is a two-bar count-in.

Total Q8

7

Section A continues

Section A continued

Question 9

You will hear an excerpt from *Fuel to the Fire* performed by Agnus Obol.

Place a tick in the box next to the staff that accurately reflects the chord progression as heard.

Tick **one (1)** box only.

You will hear the excerpt played **three** times with a gap of approximately **10 seconds** between each hearing.

There is a two-bar piano count-in.

Dm Dm F G⁷ Dm C B[°] Am

Dm Dm F G⁷ Dm Dm F

G⁷ Dm C B[°] Dm A G D

Dm Dm G F Dm Cm B[°] Am

Dm Dm G F Dm Dm F

Dm G Cm B[°] Dm A Gm D

Dm Dm Fm Gm Dm Cm B⁷ Am

Dm Dm Fm Gm Dm Dm Fm

Gm Dm Cm B⁷ Dm Am Gm Dm

Total Q9

2

Section B

- Answer **all** questions in this section.
 - It is suggested that you spend **approximately 75 minutes** on this section.
 - This section assesses **Criterion 6**.
-

Question 10

Marker use

Compose a rhythm to the poem below.

- Mark in the time signature.
- Ensure that the inherent rhythmic flow and phrasing of the words is reflected in the rhythm patterns that you choose. Write the words under the rhythm, using hyphens and extension lines (underscores) where required.

POEM: I love to dwell in forest wild,
Where giant pine trees pierce the sky;
A beauty spot where Nature smiled,
A fitting place to live and die.

Source: "Back to Nature" by E. F. Hayward.

Total Q10

8

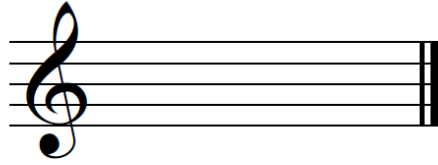
Section B continues

Section B continued

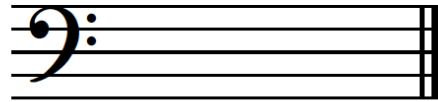
Question 11

Write the following chords using **accidentals** as required.

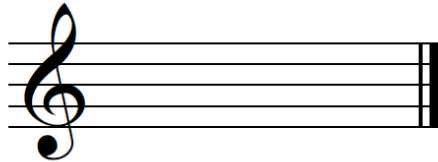
C⁷ 1st inversion



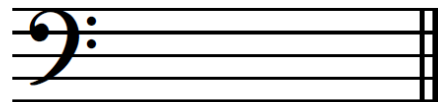
B^bM⁶ 1st inversion



F[#]+ root position



Gm 2nd inversion



Marker use

/ 1

/ 1

/ 1

/ 1

Total Q11

/ 4

Section B continues

Section B continued

Marker use

Question 12

The following two-bar phrases have incorrect note groupings. In the staves provided, rewrite the phrases using correct note groupings.

A musical staff in 6/8 time. The first bar contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second bar contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The notes are grouped with beams and slurs in an incorrect manner.

2

An empty musical staff with a double bar line in the middle, intended for the student to rewrite the first phrase with correct note groupings.

A musical staff in 3/4 time. The first bar contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second bar contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The notes are grouped with beams and slurs in an incorrect manner.

2

An empty musical staff with a double bar line in the middle, intended for the student to rewrite the second phrase with correct note groupings.

A musical staff in 4/4 time. The first bar contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second bar contains a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The notes are grouped with beams and slurs in an incorrect manner.

2

An empty musical staff with a double bar line in the middle, intended for the student to rewrite the third phrase with correct note groupings.

Total Q12

6

Section B continues

Section B continued

Marker use

Question 13

Refer to the score **Mazurka Op. 67, No.3** by Chopin when answering this question.

a) Name the key of the piece:

1

b) Name the form of the piece:

1

c) Explain the **meaning** of each marked Performance Instruction enclosed within a box in the score.

Performance Instruction 1 (Bar 1):

1

Performance Instruction 2 (Bar 1):

1

Performance Instruction 3 (Bar 55):

1

d) Name each interval enclosed within a box in the score.

Interval 1 (Bar 10):

2

Interval 2 (Bar 13):

2

Interval 3 (Bar 47):

2

Interval 4 (Bar 56):

2

e) Name each chord enclosed within a box in the score and give its position/inversion.

Chord 1 (Bar 3): Position/Inversion:

2

Chord 2 (Bar 15): Position/Inversion:

2

Chord 3 (Bar 34): Position/Inversion:

2

Chord 4 (Bar 44): Position/Inversion:

2

Question 13 continues

Question 13 continued

Marker use

f) Name and describe **three (3)** different compositional devices that the composer has used in this piece. **On the score**, mark clearly and label **one (1) example** of each of your stated compositional devices.

i. Device 1:

Description:

.....

3

ii. Device 2:

Description:

.....

3

iii. Device 3:

Description:

.....

3

g) Explain the **meaning** of the following terms and/or signs used in this arrangement.

i. *sfz*

.....

1

ii. *cresc.*

.....

1

iii. 

.....

1

iv. *a tempo.*

.....

1

Question 13 continues

Question 13 continued

Marker use

h) In the blank score provided:

i. Using Bar 41, arrange and transpose the piano score for an ensemble consisting of, in descending score order:

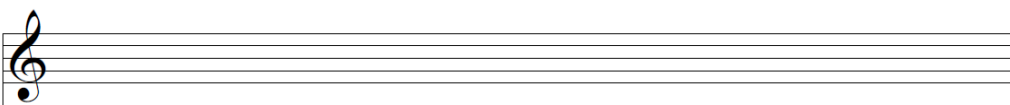
- Flute
- B \flat trumpet
- E \flat alto saxophone
- Bass guitar

Ensure all required performance indicators are transferred.

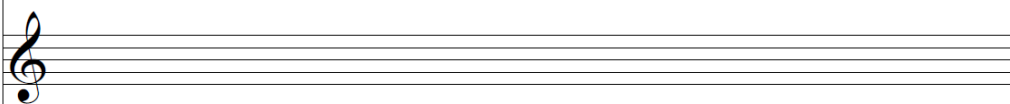
ii. Write the correct key signatures for the given instruments.

iii. Ensure all vertical alignment is maintained.

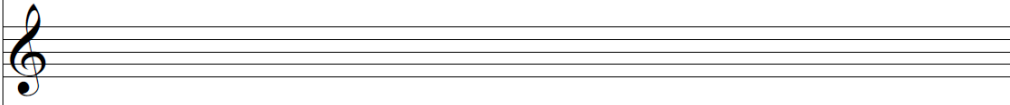
Flute



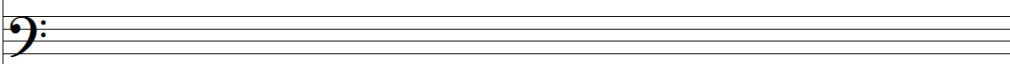
B \flat trumpet



E \flat alto sax



Bass guitar



7

4

1

Total Q13

46

Section B continues

Section B continued

Marker use

Question 14

On the next page there is an incomplete melody.

- a) In a coherent and musical manner, extend the treble clef version **or** the bass clef version of the melody line by a length of **4 bars or more**.
- b) Ensure that you use **two (2)** of the compositional devices listed below in a way that is musical and complements the piece:
- syncopation
 - sequence
 - augmentation
 - diminution
 - retrograde
 - inversion.

2

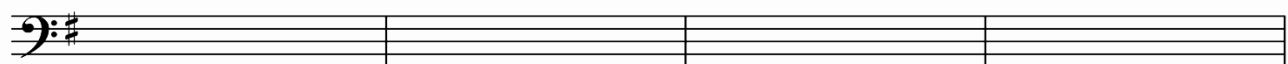
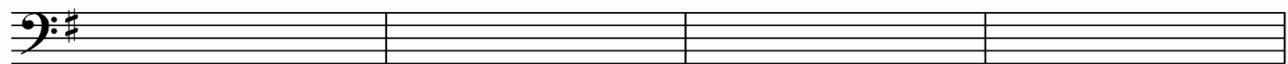
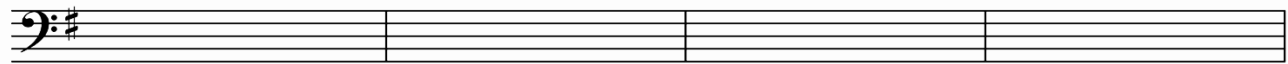
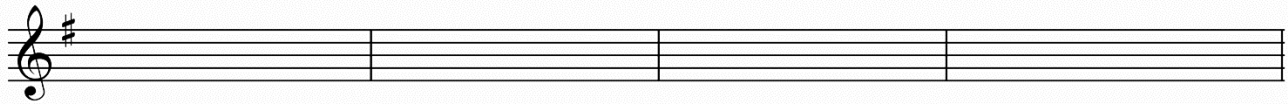
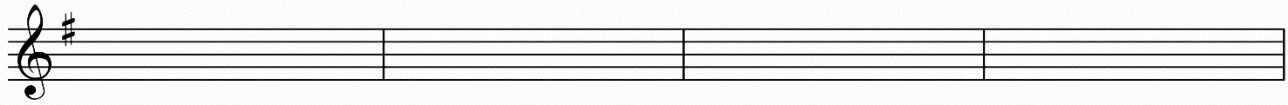
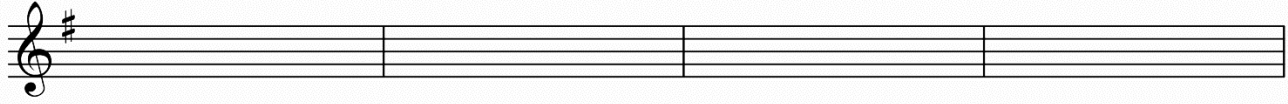
4

Other notes (for example, non-scale notes) may be used if required to enhance the musicality of the piece.

- c) Indicate on your finished composition which devices have been employed, by **clearly labelling** the appropriate bars on the score. If you have used augmentation, diminution, retrograde or inversion, **circle** the original notes that you have manipulated.

2

Question 14 continues



End of Exam

Total Q14

8



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Pages 8

SCORE SHEET

FOR QUESTION 13: Mazurka Op. 67, No.3

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Mazurka

Op. 67, No. 3

Performance Instruction 1

Frédéric Chopin

Allegretto (♩ = 144)

p *rubato* Chord 1

Performance Instruction 2

cresc. *f* Interval 1

Interval 2 *poco rit.* *sfz* Chord 2

a tempo *p*

cresc. *f*

26

sf
cresc.

31

poco rit.
ff
a tempo
sf > p
sfp
Chord 3

36

sfp
sfp
rit.

41

a tempo
p
Chord 4

46

cresc.
f
Interval 3

51

cresc.
ff
Interval 4
Performance Instruction 3
poco rit.

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End of Score Sheet

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