

External Assessment 2023

MUSIC

MSM315120

Pages: 24

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 the music audio examples
 - 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 exam is **two (2) hours** in length. 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.
- 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 the listed criteria.

Marker use	
C5	/ 43
C6	/73

Guide to Exam Structure

		Questions available	Questions to answer	Suggested working time	Marks available
Section	A	9	9	45 minutes	43 marks
Section	B	5	5	75 minutes	73 marks
Totals		14	14	120 minutes (2 hours)	116 marks

Criteria

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.

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Section A

- Answer **all** questions in this section.
- This section is worth 43 marks and the suggested working time for this section is **approximately 45 minutes**.
- This section assesses **Criterion 5**.

Question 1

You will hear **eight (8)** short complete pieces or excerpts of music.

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:

- Theme and Variations
- Imitation
- Ritardando
- Syncopation
- Irregular Time Signature
- Meter Change
- 12 Bar Blues
- Tremolo.

Question 1 continues

Question 1 continued

Marker use

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

**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

Question 3

Marker use

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/ancadence.

Excerpt 2: is a/ancadence.

Excerpt 3: is a/ancadence.

Excerpt 4: is a/ancadence.

**Total
Q3
/4**

Question 4

Below are **five (5)** different one-bar rhythm patterns, **four (4)** of which are used in the rhythm composition you will hear.

Write the numbers 1 – 4 in the boxes provided to indicate the order in which the four patterns occur in the composition.

You can only use each number **once**. One pattern is **not** used in the composition.

You will hear the composition played **three (3)** times, with a gap of approximately **10 seconds** between each hearing.

After the third hearing, you will have **20 seconds** before the start of Question 5.

There is a two-bar count-in.

Rhythmic Pattern 

Rhythmic Pattern 

Rhythmic Pattern 

Rhythmic Pattern 

Rhythmic Pattern 

Figure 1: Rhythmic patterns next to five (5) boxes for annotation to answer Question 4.

Question 5

Marker use

You will hear an excerpt from *Ruins* by Toby Fox.

Place a tick in the box next to the staff that accurately reflects the rhythm of the **right-hand piano** melody. Tick **one (1)** box only.

You will hear the excerpt played **three (3)** times with a gap of approximately **10 seconds** between each hearing.

After the third hearing, you will have **20 seconds** before the start of Question 6.

There is a two-bar count-in that includes an anacrusis.

The figure shows four musical staves, each representing a different rhythmic interpretation of the right-hand piano melody. Each staff begins with a treble clef and a 3/4 time signature. The first staff includes two triplet markings over the first and fifth measures. The second staff has a dotted quarter note in the first measure. The third staff has a quarter note in the first measure. The fourth staff has a quarter note in the first measure and a sixteenth note in the second measure. Each staff ends with a double bar line and a corresponding empty square box for marking the answer.

Figure 2: Staves next to four (4) boxes to identify answer to Question 5.

Total
Q5
/ 2

Question 6

Marker use

You will hear a four-bar rhythmic dictation.

In the blank score provided, notate the rhythm you heard as played.

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.

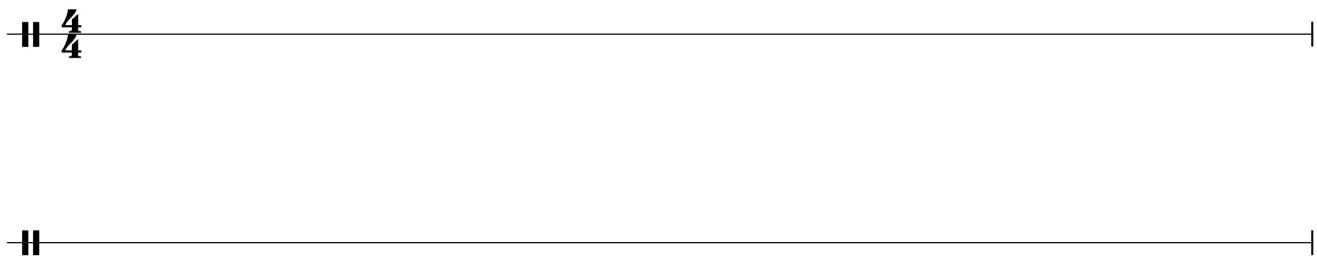


Figure 3: Blank musical score to provide notation for Question 6.

Total
Q6
/ 8

Question 7

Marker use

You will hear a four-bar piano excerpt. 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 (3)** times with a gap of approximately **20 seconds** between each hearing.

After the third hearing, you will have **20 seconds** before the start of Question 8.

There is a two-bar count-in.

The image shows three musical staves, each containing a four-bar melody in 4/4 time. The key signature has two flats (B-flat and E-flat). The first staff's melody is: Bar 1: quarter rest, quarter note G4, quarter note A4, quarter note B4; Bar 2: quarter note C5, quarter note B4, quarter note A4, quarter note G4; Bar 3: quarter note F4, quarter note E4, quarter note D4, quarter note C4; Bar 4: quarter note B3, quarter note A3, quarter note G3, quarter note F3. To the right of each staff is a square box for marking the answer.

Figure 4: Melodies next to three (3) boxes to identify answer to Question 7.

Total
Q7
/2

Question 8

Marker use

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.

Figure 5: Musical score for completion to answer Question 8.

Total
Q8
/ 9

Question 9

Marker use

You will hear a nine-bar excerpt for piano.

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 (3)** times with a gap of approximately **10 seconds** between each hearing.

There is a two-bar count-in.

Gm Cm⁷ F B^b(SUS⁴) B^b B^b/A

Gm⁷ Dm/F E^bmaj⁷ Cm⁷ A^ø⁷ D7(#⁹)

Gm Dm/F E^bmaj⁷ E^o D7(^b9SUS⁴) D⁷

Gm Cm Fm B^b B^b/A

Gm Dm/F E^b Cm A D

Gm Dm/F E^b E D D

Gm Dm⁷ F A^b(SUS⁴) A^b B^b/A

Gm⁷ Dm/F Fmaj⁷ Cm⁷ A^ø⁷ D⁷

Gm Dm/F Fmaj⁷ E^bmaj⁷ D7(^b9SUS⁴) D^bmaj⁷

Figure 6: Staves next to three (3) boxes to identify answer to Question 9.

Section B

- Answer **all** questions in this section.
- This section is worth 73 marks and the suggested working time for this section is **approximately 75 minutes**.
- This section assesses **Criterion 6**.

Question 10

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: If the day gets somewhat dreary
And at night I feel a little weary
All I have to do is wear my shoes
And sway to the old rhythm and blues
Rhythm and blues.

Figure 7: Five (5) lines for composing a rhythm to answer Question 10.

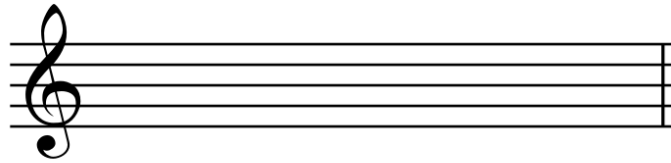
Total
Q10
/10

Question 11

Marker use

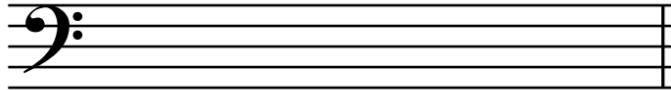
Write the following chords using **accidentals** as required.

A \flat maj7 1st inversion



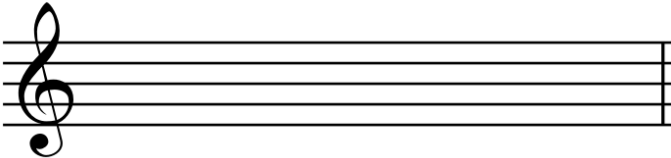
/1.5

D $^{\circ}$ root position



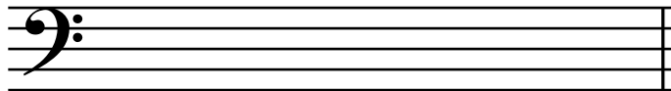
/1.5

F \sharp m 2nd inversion



/1.5

Bm $^{7(b5)}$ 1st inversion



/1.5

Figure 8: Four (4) staves for annotation to answer Question 11.

Total
Q11
/6

Question 12

Marker use

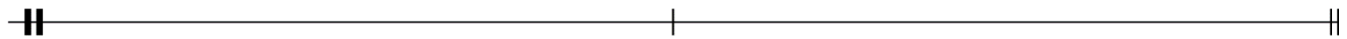
The following two-bar phrases have incorrect note groupings. In the staves provided, rewrite the phrases using correct note groupings.



/2



/2



/2

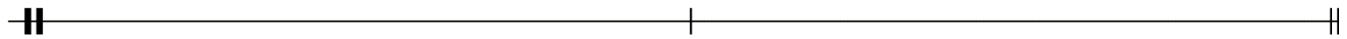


Figure 9: Three (3) phrases for rewriting to answer Question 12.

Total
Q12
/6

Question 13

Marker use

Refer to the score *The Fairly OddParents* by Jones & Hartman when answering this question.

a) Name the key of the piece:

/₁

b) Describe the time signature:

/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 27):

/₁

Performance Instruction 3 (Bar 30):

/₁

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

Interval 1 (Bar 3):

/₁

Interval 2 (Bar 10):

/₁

Interval 3 (Bar 13):

/₁

Interval 4 (Bar 20):

/₁

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

Chord 1 (Bar 12): Position/Inversion:

/_{1.5}

Chord 2 (Bar 17): Position/Inversion:

/_{1.5}

Chord 3 (Bar 21): Position/Inversion:

/_{1.5}

Chord 4 (Bar 22): Position/Inversion:

/_{1.5}

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 name:

Device description:

.....

/3

ii. Device 2 name:

Device description:

.....

/3

iii. Device 3 name:

Device description:

.....

/3


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

i. *sfz*


/1

ii. *a tempo.*

/1

iii. 

/1

iv. 

/1

Figure 10: Four (4) terms and/or signs to be explained to answer Question 13 g).

Question 13 continues

Question 13 continued

Marker use

h) In the blank score provided:

i. Using the first **two (2) crotchet beats** of bar 1, arrange and transpose the piano score for an ensemble consisting of, in descending score order:

- Flute
- Bb clarinet
- Eb alto saxophone
- Trombone.

Ensure all required performance indicators are transferred.

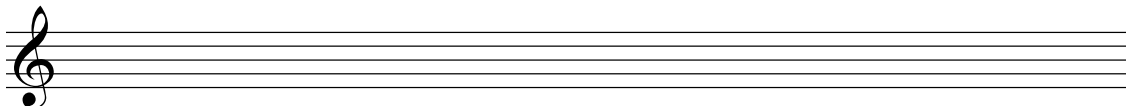
ii. Write the correct key signatures for the given instruments.

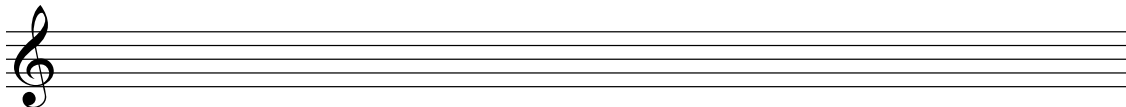
iii. Ensure all vertical alignment is maintained.

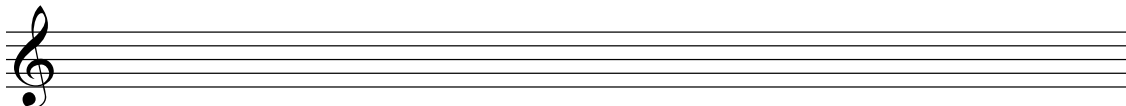
/8

/4

/1

Flute 

Bb clarinet 

Eb alto sax 

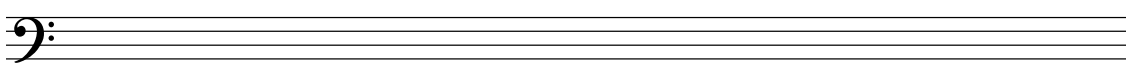
Trombone 

Figure 11: Blank musical score for completion to answer Question 13 h).

Total
Q13
/41

Question 14

Marker use

On the next page there is an incomplete melody.

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**. 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.

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

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.

Question 14 continues

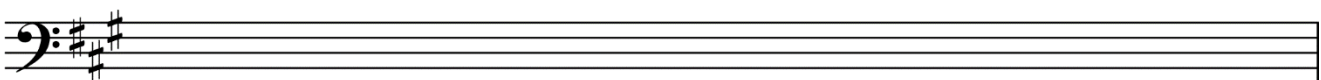
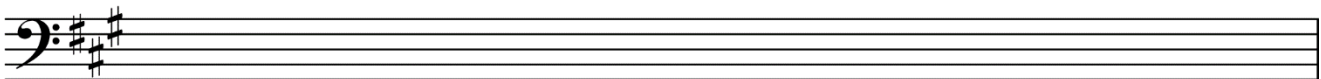
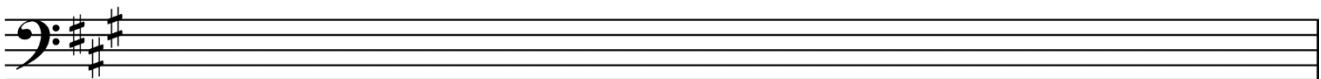
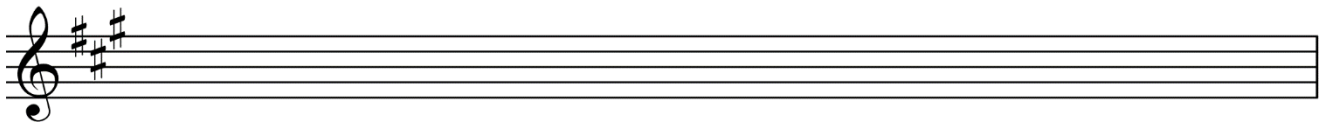
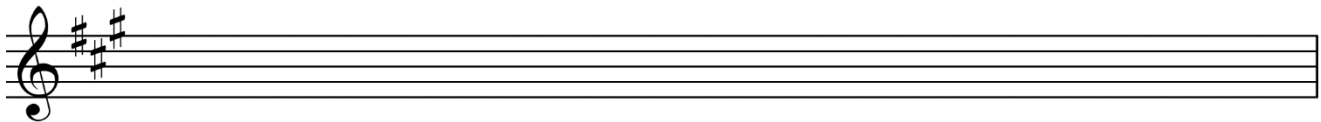
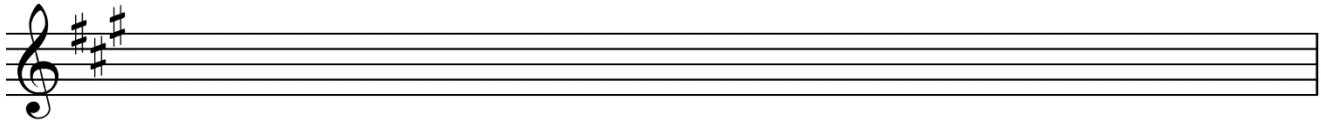


Figure 12: Melody line (treble or bass clef version) for extension to answer Question 14.

Total
Q14
/ 10

End of Exam

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MUSIC

MSM315120

Pages: 8

SCORE SHEET

FOR QUESTION 13: The Fairly OddParents
by Jones & Hartman

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The Fairly OddParents

Jones & Hartman
arr. David Dinh

♩ = 184

Performance Instruction 1

The musical score is written for piano and bass in 4/4 time. It consists of five systems of music. The first system (measures 1-3) includes dynamics *f*, *p*, and *ff*, and a boxed-in interval labeled "Interval 1". The second system (measures 4-6) features *sfz* dynamics. The third system (measures 7-10) includes *sfz* and a boxed-in interval labeled "Interval 2". The fourth system (measures 11-14) includes "Chord 1", "Interval 3", and triplets. The fifth system (measures 15-18) includes "Chord 2" and dynamics *sfz* and *f*.

Interval 4

19

3

3

3

Chord 3

22

Chord 4

3

26

mp

cresc.

accél.

Performance Instruction 2

30

Performance Instruction 3

(cresc.)

f

a tempo

Bliss

34

mp

Figure 13: Musical score for The Fairly OddParents by Jones & Hartman, arranged by David Dinh.

End of Score Sheet
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