

External Assessment 2025

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 and/or on the accompanying Score Sheet when instructed.
- 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 the 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	/ 40
C6	/ 69

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Guide to Exam Structure

		Questions available	Questions to answer	Suggested working time	Marks available
Section	A	9	9	45 minutes	40 marks
Section	B	5	5	75 minutes	69 marks
Totals		14	14	120 minutes (2 hours)	109 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.

Section A

- Answer **all** questions in this section.
- This section is worth 40 marks. 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 **musical term** that best characterises each musical excerpt and write its **name** in the space provided.

Do not match the same **musical term** more than once.

You will hear the **eight (8)** music excerpts 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.

Musical Terms:

- sequence
- diminuendo
- ternary form
- whole tone tonality
- imitation
- diminution
- ostinato
- pedal tone.

Question 1 continues

Question 1 continued

Marker use

Music excerpt 1

Music excerpt 2

Music excerpt 3

Music excerpt 4

Music excerpt 5

Music excerpt 6

Music excerpt 7

Music excerpt 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

Marker use

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

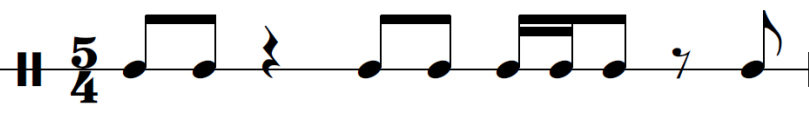
Write the numbers **1–4** in the boxes provided to indicate the order in which the four patterns occur in the composition.

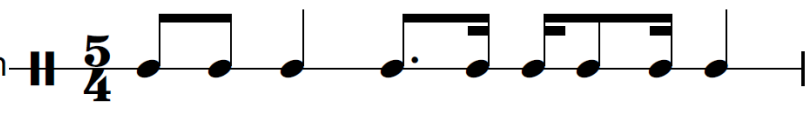
You can only use each number **once**. One pattern is **not** used in the composition.

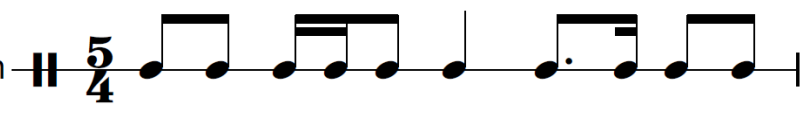
You will hear the composition played **three (3)** times, with a gap of approximately **10 seconds** between each hearing.

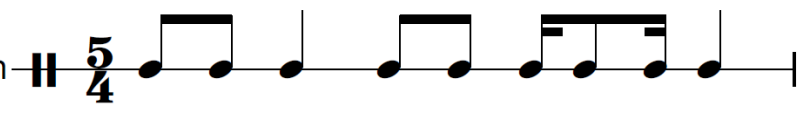
After the third hearing, you will have **20 seconds** before the start of Question 5.

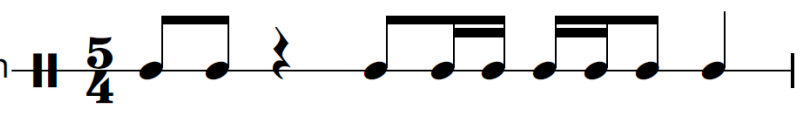
There is a two-bar count in.

Rhythmic Pattern 

Rhythmic Pattern 

Rhythmic Pattern 

Rhythmic Pattern 

Rhythmic Pattern 

Total
Q4
/4

Question 5

Marker use

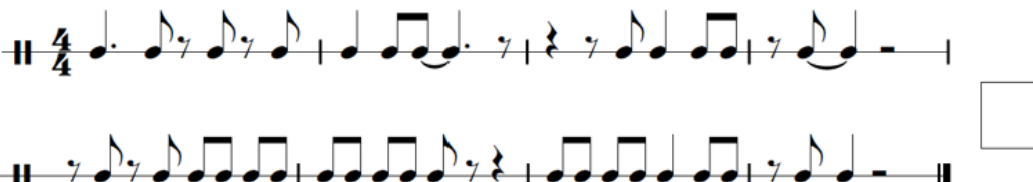
You will hear an improvised solo excerpt from *Blue Bossa* by Kenny Dorham.


Place a tick in the box next to the staff that accurately reflects the rhythm of the **saxophone 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 one-bar count in.

Rhythm 1 

Rhythm 2 

Rhythm 3 

Rhythm 4 

Total
Q5
/2

Question 6

Marker use

You will hear a four-bar melody performed on saxophone.

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

You will hear the excerpt played **four (4)** times, with a gap of approximately **30 seconds** between each hearing.

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

There is a one-bar count in.



Total
Q6
/ 8

Question 8

Marker use

You will hear an eight-bar excerpt for piano.

The following score has **twelve (12)** notes missing across **both** hands of the piano excerpt.

Listen to the recording and **complete** the notation. The correct note durations have been provided above the Treble Clef line and below the Bass Clef line for 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 one-bar count in.

Total
Q8
/ 6

Question 9

Marker use

You will hear an excerpt from a version of *I Want to Hold Your Hand* (originally) by Lennon/McCartney.

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 one-bar count in.

A E F#m C# D E A F#m

D E C# D E D A

A E F#m C# D Bm A F#m

E D C# D E D A

A E F#m C# D E F#m A

Bm E C# D E A A

Total
Q9
/2

Section B

- Answer **all** questions in this section.
- This section is worth 69 marks. 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: The waves whisper to me,

calling me to the soft sand.

The water sweeps over my feet,

surrounds where I stand.

Total
Q10
/10

Question 11

Marker use

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

E⁶ 2nd Inversion 

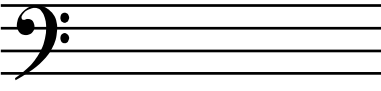
/1.5

Dm⁷ 1st Inversion 

/1.5

A^o Root Position 

/1.5

B^{maj7} 2nd Inversion 

/1.5

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.

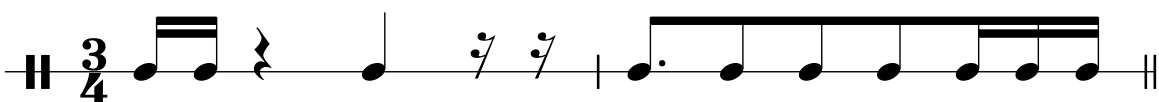
Note Grouping 1



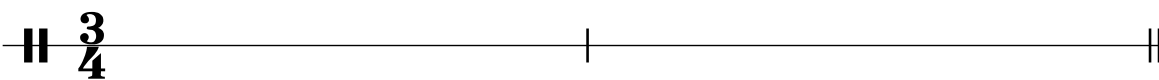
/2



Note Grouping 2



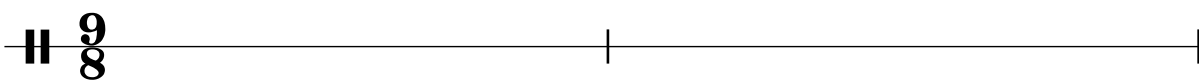
/2



Note Grouping 3



/2



Total
Q12
/6

Question 13

Marker use

Refer to the accompanying score *#190 Revisited* when answering this question.

a) Name the key of the piece

/1

b) Name the meter

/1

c) Explain the **meaning** of each marked **performance instruction** on the score.

i. Performance instruction 1 (bar 1) :

/1

.....

ii. Performance instruction 2 (end of bar 7):

/1

.....

iii. Performance instruction 3 (bar 13):

/1

.....

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

i. Interval 1 (bar 3):

/1

ii. Interval 2 (bar 4):

/1

iii. Interval 3 (bar 12):

/1

iv. Interval 4 (bar 14):

/1

Sub
total
Q13
/9

Question 13 continues

Question 13 continued

Marker use

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

i. Chord 1 (bar 3): Position/Inversion:

/1.5

ii. Chord 2 (bar 8): Position/Inversion:

/1.5

iii. Chord 3 (bar 9): Position/Inversion:

/1.5

iv. Chord 4 (bar 15): Position/Inversion:

/1.5

f) **Name and describe four (4)** different compositional devices that the composer has used in this piece. Clearly mark **on the music score** where one example of each of your stated compositional devices appears.

(Note: Clear identification on the musical score is important. **No marks** will be awarded for simply naming and describing any compositional device **without marking clearly on the score** where the named/described device is located).

i. Device 1 name:

/0.5

Device 1 description:

/0.5

Device 1 identification: Clearly mark device on the **accompanying score**.

/2

ii. Device 2 name:

/0.5

Device 2 description:

/0.5

Device 2 identification: Clearly mark device on the **accompanying score**.

/2

**Sub
total
Q13**

/12

Question 13 f) continues

Question 13 f) continued

Marker use

iii. Device 3 name:

/0.5

Device 3 description:

.....

/0.5

Device 3 identification: Clearly mark device on the **accompanying score**.

/2

iv. Device 4 name:

/0.5

Device 4 description:

.....

/0.5

Device 4 identification: Clearly mark device on the **accompanying score**.

/2

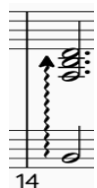
g) Explain the **meaning** of the following terms and/or signs used in this piece.

i. *cresc poco a poco*

/1

.....

ii.



/1

iii. *8vb*
8vb

/1

h) **On the piano part of the accompanying score**, clearly **mark** and **name** the **two (2)** cadences used at the end of the piece in bars 13–16.

/3

Sub
total
Q13

/12

Question 13 continues

Question 13 continued

Marker use

i) To perform Part 3 of this piece, your ensemble has a Bb Tenor Saxophone player available. In the blank score provided:

i. Write the correct **clef** and **key signature** for Bb Tenor Saxophone.

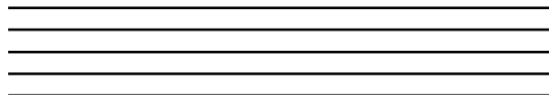
/2

ii. Transpose Bar **4** of the **#190 Revisited** Part 3 section so it can be played by Bb Tenor Saxophone (maintaining the exact pitch range).

/2

B^b Tenor Saxophone

bar 4



**Sub
total
Q13**

/4

**Total
Q13**

/37

Question 14

Marker use

On the following page there is an incomplete melody in F# minor.

In a coherent and musical manner, extend the length of the treble clef version **or** the bass clef version of the melody line by **four (4) bars or more**.

In completing the melody, 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.

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, also **circle/label** the original notes/motifs that you have manipulated.

In responding to this question, you are required to consider the following:

- reflection of tonality and harmony
- flow of melody
- use of and labelling of devices
- phrasing
- connection to stimulus material.

Question 14 continues

Question 14 continued

Marker use

Complete **only one (1)** of the following:

Treble Clef Melody

Bass Clef Melody

Total
Q14
/ 10

End of Exam

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MUSIC

MSM315120

Pages: 4

SCORE SHEET

FOR QUESTION 13: ***#190 Revisited***

#190 Revisited

de Lucia

Performance Instruction 1

Allegretto

Part 1: Treble clef, 3/4 time, *mf* to *mp*.
Part 2: Treble clef, 3/4 time, *mf* to *mp*. Includes **INTERVAL 2** box.
Part 3: Bass clef, 3/4 time, *mf* to *mp*.
Piano: Grand staff, 3/4 time, *mf* to *mp*. Includes **CHORD 1** box and **INTERVAL 1** box.

Performance Instruction 2

piu mosso

CHORD 3

Part 1: Treble clef, 3/4 time, *cresc poco a poco* to *f*.
Part 2: Treble clef, 3/4 time, *cresc poco a poco* to *f*.
Part 3: Bass clef, 3/4 time, *cresc poco a poco* to *f*.
Piano: Grand staff, 3/4 time, *cresc poco a poco* to *f*. Includes **CHORD 2** box and **CHORD 3** box.

Performance Instruction 3

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system covers measures 11 to 14. The second system covers measures 15 to 16. Performance instructions include *ritenuto* and *a tempo*. Dynamic markings include *pp*. Annotations include "INTERVAL 3" and "INTERVAL 4" with boxes around specific notes, and "CHORD 4" with a box around a chord in measure 15. A wavy line indicates a tremolo effect in measure 14. The score ends with a double bar line and the marking *8^{vb}.1*.



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