MUSIC
(MSM315115)

Time allowed for this paper
- Working time: 2 hours
- Plus 15 minutes recommended reading time

Candidate Instructions
1. You MUST make sure that your responses to the questions in this examination paper will show your achievement in the criteria being assessed.
2. There are TWO sections to this paper.
3. You must answer ALL questions in this paper. Section A is to be completed while listening to examples played on a compact disc (CD).
4. All answers are to be completed in the format prescribed and in the spaces provided on this examination paper. Failure to do so may cost marks.
5. Marks may be deducted for errors in notation, including inaccurate copying.
6. All answers involving music notation MUST be completed in pencil. Other answers may be written in pen or pencil.
7. You are asked to avoid making any sounds (including tapping, humming or singing) while attempting this examination paper.
8. This examination is 2 hours in length.
9. All written responses must be in English.
10. The manuscript paper provided is for rough working-out and WILL NOT be marked.

On the basis of your performance in this examination, the examiners will provide results on each of the following criteria taken from the course statement:

Criterion 5  Listen to music statements and identify use of music elements.
Criterion 6  Read and write music statements and identify use of music elements.

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Answer **ALL** questions in this section.

This section assesses **Criterion 5.**

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**Question 1**

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

From the list provided, select the **form** or **compositional device** or **playing technique** used in each example and write its **name** in the space provided next to each music example.

Do **not** match the same form or compositional device or playing technique more than once.

You will hear the **eight** musical examples with a short pause between each. All eight will then be repeated.

After the second hearing, you will have **30 seconds** before the start of Question 2.  

(8 marks)

**Forms, Compositional Devices or Playing Techniques:**

- Monophony
- Augmentation
- Ornamentation
- Tremolo
- Irregular Time signature
- Polytonality
- Diminuendo
- Imitation

Musical example 1 ..........................................................................................................................................

Musical example 2 ..........................................................................................................................................

Musical example 3 ..........................................................................................................................................

Musical example 4 ..........................................................................................................................................

Musical example 5 ..........................................................................................................................................

Musical example 6 ..........................................................................................................................................

Musical example 7 ..........................................................................................................................................

Musical example 8 .........................................................................................................................................
Question 2

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

For each excerpt, and in the space provided, give a possible time signature.

After the second hearing, you will have 30 seconds before the start of Question 3. (4 marks)

Excerpt 1: Possible Time Signature? ........................................................................................................................................

Excerpt 2: Possible Time Signature? ........................................................................................................................................

Excerpt 3: Possible Time Signature? ........................................................................................................................................

Excerpt 4: Possible Time Signature? ........................................................................................................................................
Question 3

You will hear **four** 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. (4 marks)

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

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

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

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

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

Write the numbers 1 – 4 in the boxes provided to indicate the order 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 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. (2 marks)
Question 5

You will hear an excerpt of the song Spain by Chick Corea.

Place a tick in the box next to the staff that accurately reflects the rhythm of the brass section. Tick one box only.

You will hear the excerpt played three 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. (2 marks)
Question 6

You will hear a four-bar excerpt from *Epic Sax Guy* by Sergey Stepanov.

In the blank score provided, notate the rhythm of the saxophone part.

You will hear the excerpt played four 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 two-bar count-in.  

(4 marks)
Question 7

You will hear an excerpt from See You Again by Charlie Puth. From the examples below, place a tick in the box next to the melody that reflects the flute line.

You will hear the melody played twice 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 piano introduction. (2 marks)
Question 8

You will hear a piece for Marimba and Electric Piano.

The following score of the piece has some notes missing in both parts. 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 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.  

(6 marks)
Question 9

You will hear an excerpt from *Here, There and Everywhere* by The Beatles.

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

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

(2 marks)
Answer **ALL** questions in this section.

This section assesses **Criterion 6**.

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**Question 10**

Compose a rhythm to the poem below.

(a) Mark in the **time signature**. 

(b) 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:  

*For me, I touched a thought, I know,*  
*Has tantalised me many times,*  
*Like turns of thread the spiders throw*  
*Mocking across our path for rhymes*  
*To catch and let go.*
Question 11

In the boxes provided, give the symbols (for example Cm7) for the missing chord names. Some chords have already been provided as a guide. (3 marks)

\[ \text{Dm}^7 \quad \text{CMaj}^7 \quad \text{BbMaj}^7 \]

\[ \text{Bb}\text{m}^7 \quad \text{AbMaj}^7 \quad \text{CMaj}^7 \]
Question 12

The following two-bar phrases have incorrect note groupings.

In the staves provided, rewrite the phrases using correct note groupings. (3 marks)

PHRASE 1

CORRECTION

PHRASE 2

CORRECTION

PHRASE 3

CORRECTION

For Marker use only

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Question 13

Refer to the score *Pretty Women* by Sondheim when answering this question.

(a) Name the initial key of the piece. ................................................................. (1 mark)

(b) Describe the time signature. ........................................................................... (1 mark)

(c) Explain the meaning of each marked Performance Instruction enclosed within a box in the score. (3 marks)

   Performance Instruction 1 (Bar 2): .................................................................
   .......................................................................................................................

   Performance Instruction 2 (Bar 12): .............................................................
   .......................................................................................................................

   Performance Instruction 3 (Bar 46): .............................................................
   .......................................................................................................................

(d) Name each interval enclosed within a box in the score. (2 marks)

   Interval 1 (Bar 3): .................................................................

   Interval 2 (Bar 27): .................................................................

   Interval 3 (Bar 33): .................................................................

   Interval 4 (Bar 37): .................................................................

(e) Name each chord enclosed within a box in the score and give its position/inversion. (4 marks)

   Chord 1 (Bar 6): ................................................................. Position/Inversion:.........................

   Chord 2 (Bar 22): ................................................................. Position/Inversion:.........................

   Chord 3 (Bar 35): ................................................................. Position/Inversion:.........................

   Chord 4 (Bar 40): ................................................................. Position/Inversion:.........................
Question 13 (continued)

(f) Name four different compositional devices that the composer has used in this piece. Using bar numbers, clearly identify where one example of each of your stated compositional devices appears in the music score. (8 marks)

(i) Device 1: ...................................................

Device Location: ........................................................................................................................................
.............................................................................................................................................................

(ii) Device 2: ..................................................

Device Location: ........................................................................................................................................
.............................................................................................................................................................

(iii) Device 3: ............................................. ...

Device Location: ........................................................................................................................................
.............................................................................................................................................................

(iv) Device 4: .............................................. ..

Device Location: ........................................................................................................................................
.............................................................................................................................................................

(g) Explain the meaning of the following terms and/or signs used in this piece. (4 marks)

(i) .........................................................................................................................................................
.............................................................................................................................................................

(ii) .........................................................................................................................................................
.............................................................................................................................................................

(iii) $mf$ ................................................................................................................................................
.............................................................................................................................................................

(iv) .........................................................................................................................................................
.............................................................................................................................................................

Question 13 continues.
Question 13 (continued)

(h) In the blank score provided:

(i) Write the correct key signatures for the given instruments. (2 marks)

(ii) Transcribe Bar 33 of the piano score for an ensemble consisting of a flute, alto saxophone, Bb trumpet and trombone. (4 marks)

(iii) Ensure all vertical alignment is maintained. (1 mark)
Question 14

On the next page, there is an incomplete melody in C natural minor.

In a coherent and musical manner, complete the treble clef version or the bass clef version of the melody line to a length of 8 bars or more. (2 marks)

Ensure that you use two of the compositional devices listed below in a way that is musical and complements the piece: (2 marks)

• 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. (2 marks)

Remember, you may choose to complete the treble clef version or the bass clef version. Do not complete both.
Question 14 (continued)

Treble Clef Version

Bass Clef Version

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MUSIC
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SCORE SHEET
FOR QUESTION 13
PRETTY WOMEN
From the Musical Production of “Sweeney Todd”

Music and Lyrics by
STEPHEN SONDHEIM

Performance Instruction 1
Languid but steady, non rubato ($\dot{=} 72$)

Interval 1

Chord 1

Performance Instruction 2

sipping coffee, dancing... Pretty wom-en are a won-der...

Pret-ty wom-en!

Sitting in the win-dow or

poco cresc.
Standing on the stair, something in them cheers the

Air.

Pretty women...

Slightly crescendo.

dim.

Pretty women...

Silhouetted...

Stay within you, glancing...

Chord 2

Stay forever, breathing lightly...

Pretty women...

Page 3 of 8
pretty women!  Blowing out their candles or

combining out their hair,  Even when they

leave,  they still are there.  They’re

poco a poco cresc.

there.  Ah.  Pretty women, at their mirrors, in their gardens,
letter-writing, flower-picking, weather-watching, How they make a

man sing! Proof of heaven as you're living,

cresc.

Pretty women! Yes, pretty women! Here's to

pretty women, pretty women, pretty women, Pretty women!

Performance Instruction 3 morendo