


**SECTION A – Aural Skills**

**40 Marks**

 The CD will play the examination questions for you. Listen carefully!

1. Six Intervals will now be played for you to identify them. You will hear each interval twice. Make sure you write down the *interval type* for example, Perfect 5<sup>th</sup>, Minor 2<sup>nd</sup> etc

6

A) \_\_\_\_\_

D) \_\_\_\_\_

B) \_\_\_\_\_

E) \_\_\_\_\_

C) \_\_\_\_\_

F) \_\_\_\_\_

2. Six chords will now be played for you to identify them. You will hear each chord twice. Make sure you write down the name of the chord such as Major, Diminished etc.

6

A) \_\_\_\_\_

D) \_\_\_\_\_

B) \_\_\_\_\_

E) \_\_\_\_\_

C) \_\_\_\_\_

F) \_\_\_\_\_

3. Give the **Time Signature** of the following pieces by Dave Brubeck. You will hear each example twice.

3

A) \_\_\_\_\_

B) \_\_\_\_\_

C) \_\_\_\_\_

4. You will now hear **three** different *styles* of Jazz. Write the correct *style* next to the example as it is played to you. You will hear each example only once.

3

Ragtime    New Orleans (Dixieland)    Swing    Bebop    Cool    Free    Fusion

A) \_\_\_\_\_

B) \_\_\_\_\_

C) \_\_\_\_\_



5. Spot and **circle** the **3 wrong notes** in this melody. It will be played three times.

4

6. What melodic device is being used in the above excerpt?

\_\_\_\_\_

2

7. In Jazz, the **Bass Line** is very important. Five bass lines will be played for you. Write the number 1, 2, 3, 4 & 5 next to each one in the order they are played. You will hear each bass line twice.

5

A) .....

B) .....

C) .....

D) .....

E) .....

8. Listen to the following, bebop-influenced phrase. What **Bebop Characteristics** do you notice?

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Bbma<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> Cmi<sup>7</sup> F<sup>7</sup>b<sup>9</sup>

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



9. Circle the melodic line you hear being played on the recording. It will be played twice. You have three Jazz tunes to pick from.

2

A)



B)



C)



10. Listen to the **lick** on the recording. How many times is it played before it is varied? The recording will be played twice for you.

2

\_\_\_\_\_

11. Is the recording excerpt exhibiting mostly *Line* or *Melodic Soloing* Technique? **Circle** the correct answer. You will hear it twice.

2

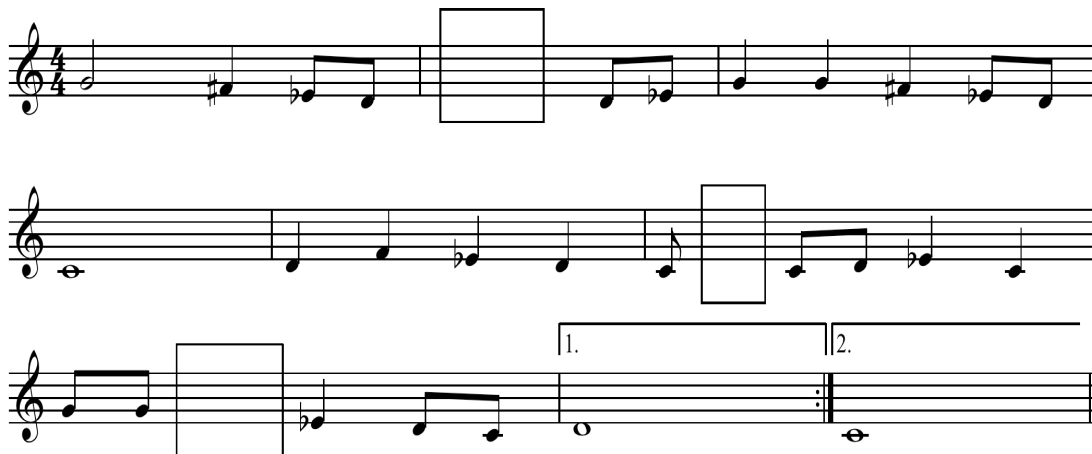
**Line**

**Melodic**

12. In the following excerpt from Tchaikovsky's *March Slav*, **write the missing notes** in the boxes on the staff. You will hear this melody twice – because it repeats!


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[Hint: Look at the other notes in the melody to help you work out the rhythm and pitch of the missing notes]




**SECTION B – The Concepts of Music**

**30 Marks**

 The CD will continue to play the examination questions for you. Listen carefully!

Q1. You will now have **5 minutes** to do the following:

- A) Write a definition for each of the six musical concepts
- B) Give an example of each concept by referring to a work we have looked at in class. It could be a *jazz* or *romantic* music reference.

For example: Pitch - The melody in *Jada* is repetitive and has a narrow range

1. Pitch

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.....

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2

2. Duration

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2

3. Structure

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2

4. Tone Colour

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2

5. Texture

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2

6. Dynamics & Expressive Techniques


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2



 You will now hear an excerpt from Charles Mingus' *Haitian Fight Song* (1 min 20 sec). Don't forget you can use pictures, diagrams and notations to help your answer.

Q1. Describe three **Expressive Techniques** used in the opening section. Make sure you name the instrument performing!

3

*1<sup>st</sup> Playing – followed by a 10 second pause*  
*2<sup>nd</sup> Playing – followed by a 20 second pause*

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Q2. Describe three examples of **Pitch** in the next excerpt

3

*1<sup>st</sup> Playing – followed by a 10 second pause*  
*2<sup>nd</sup> Playing – followed by a 20 second pause*

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.....

Q3. Describe the **Texture** in this last excerpt. Make sure you refer to each layer of sound and what they are playing, using the language of the *concepts of music*.

4

*1<sup>st</sup> Playing – followed by a 30 second pause*  
*2<sup>nd</sup> Playing – followed by a 30 second pause*

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You will now hear an excerpt from Tchaikovsky’s *Piano Concerto No.1 in Bb Minor Op 23 1<sup>st</sup> Movement* (1 min 58 sec).

You have FIVE playings of this excerpt to answer question three:

- 1<sup>st</sup> Playing – 30 second pause
- 2<sup>nd</sup> Playing – 30 second pause
- 3<sup>rd</sup> playing – 30 second pause
- 4<sup>th</sup> playing – 1 minute pause
- 5<sup>th</sup> Playing – 2 minute pause

Q3. Draw or Outline the **Structure** of this excerpt. Then describe how the composer has used **any** of the concepts of music, to create this work.

8

[For Example:

Find the structure outline of the excerpt: Intro, Section A, Section B etc.  
 Then describe the piano’s role in each section, or how the texture of the orchestra changes from section to section, or who plays the melody and accompaniment in each section, or describe the change in layers for each section.  
*Include as much musical detail as possible]*

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You can continue writing over the page...



**SECTION C – Score Reading**

**20 Marks**

 Please refer to the A3 score that accompanies your examination booklet. The CD will continue to play the examination questions for you. Listen carefully!

- The recording will play through the work *An Die Musik*.
- You will only get one playing of the work right through – 2mins 37secs (it does repeat).
- Answer the questions below as they relate to the recording and score.

You now have 2 mins to look over the score and familiarise yourself with the questions below. After which the recording will play *An Die Musik*.

Playing of An Die Musik

**Score Questions**

- |  |   |
|--|---|
| 1. Who is the Father of the Lied? S.....   | 1 |
| 2. Lieder are songs written for solo v..... and p..... accompaniment, that are G..... in language and origin.  | 3 |
| 3. This means that most lied will have a H..... <b>Texture</b> .   | 1 |
| 4. The <b>Structure</b> of the Lied <i>An Die Musik</i> is S..... Form.  | 1 |
| 5. What is the <i>Time Signature</i> of <i>An Die Musik</i> ? .....  | 1 |
| 6. What is the <i>Key Signature</i> of <i>An Die Musik</i> ? .....   | 1 |
| 7. A <b>Cadence</b> can be described as a musical ‘comma’ (l.....) or a ‘full stop’ (P.....). What are the cadences in the following bar numbers (marked on your score)? You can listen for them or work it out by reading the notes in the score. | 2 |
| • Bars 9 & 10 .....  | 1 |
| • Bars 18 & 19 .....   | 1 |
| • Bars 22 & 23 .....   | 1 |



8. What do the following terms mean?

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- a) **f** .....
- b) **pp** .....
- c) **rit** .....
- d) **a tempo** .....
- e) **cresc** .....
- f) **fp** .....

9. Describe the shape or *contour* of the melody

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10. A group of *Lieder* that revolve around a setting of poems for example are known as a

S..... C.....

2



**SECTION D – Multiple Choice**

**10 Marks**

**Circle the most correct answer for these multiple choice questions – and attempt all short answer questions**

- 1. Who is recognized as Queen of the Blues? 1/2
  - a. Billie Holiday
  - b. Doris Day
  - c. Bessie Smith
  - d. Dame Edna
  
- 2. Which of the following scales is the blues scale pattern? 1/2
  - a. T T S T T T S
  - b. 1 <sup>b</sup>3 4 <sup>b</sup>5 5 <sup>b</sup>7 8
  - c. T S T T S T <sup>1/2</sup> S
  - d. 1 2 3 5 6
  
- 3. The first ragtime pieces were played by black musicians who could not read music and instead... 1/2
  - a. improvised the piano music for entertainment and dancing
  - b. they learnt music theory
  - c. went to a music school
  - d. played riffs on their guitars
  
- 4. Who is known as the most famous jazz trumpet player and singer of his time? 1/2

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- 5. Collective improvisation means? 1/2
  - a. Playing banjo's very quickly
  - b. Collecting improvisation trading cards
  - c. A Dragonforce guitar solo
  - d. Many instruments improvising at the same time
  
- 6. The "Front Line" in a New Orleans Jazz group consisted of which instruments? 1/2
  - a. Percussion
  - b. Trumpet, Clarinet and Trombone
  - c. Bass, Tuba and Drums
  - d. Trumpet, Tuba and Trombone



7. Which of the following are Romantic era Virtuoso's? ½
- Liszt & Mozart
  - Mozart & Beethoven
  - Paganini & Purcell
  - Liszt & Paganini
8. If I was to play a solo over some jazz chords what methods could I use to improvise over these chords? ½
- Close my eyes and hope to hit a good note
  - Look at the notes of the melody or harmony
  - Look at the notes in the drum part
  - Just play quickly and you are bound to swing
9. Romantic composers were proud of their nations and so borrowed \_\_\_\_\_ to include in their musical works. ½
- Instruments
  - Money
  - Food
  - Folk Tunes
10. Line up the following Romantic composers with their correct composition and romantic ideals 1½
- |            |                                       |
|------------|---------------------------------------|
| Mussorgsky | Ma Vlast (nationalism)                |
| Berlioz    | Night on Bald Mountain (supernatural) |
| Smetana    | Symphonie Fantastique (Love & Beauty) |
11. What is *Through Composed Form*? ½
- Chorus repeating – like a rock song
  - Verse Repeating – the same music is repeated for each verse
  - Instrumental music with tutti then solo sections
  - Each section is different from the next
12. Melodies in the Romantic Period became more? ½
- Lyrical and song-like with more adventurous modulations
  - Mathematical and with no modulations
  - Lengthy and dance like
  - Short with catchy tunes



13. Three main ideas that influenced and inspired Romantic composers were? ½
- a. The Supernatural, Nationalism, Sports
  - b. Art, Poetry, Mathematics
  - c. Nationalism, The Supernatural, Nature
  - d. Star Spangled Banner, Charmed, Bold & the Beautiful
14. Which of the following are **not** Romantic composers? ½
- a. Wagner, Mendelssohn, Schubert
  - b. Berlioz, Schumann, Mussorgsky
  - c. Verdi, Puccini, Bellini
  - d. Mozart, Haydn, Purcell
15. Along with Beethoven which other Romantic composer went deaf? ½
- a. Schubert
  - b. Mussorgsky
  - c. Tchaikovsky
  - d. Smetana
16. Which composer was the first to insist the audience remain in darkness throughout their works? ½
- a. Wagner
  - b. Paganini
  - c. Smetana
  - d. Beethoven
17. What is a piece of music with a story attached to it called? ½
- a. Fairytale Music
  - b. New Music
  - c. Programmatic Music
  - d. A Mediocre Symphony
18. Berlioz used a *melodic idea* that he transformed in various ways within each movement of *The Fantastic Symphony*. What was it called? ½
- a. The Melody
  - b. The Idee Fixe
  - c. The Dies Irae
  - d. The Ostinato



\* Bonus 10 Marks

If you have time answer the following questions to get bonus marks

1. Wagner's *The Ring of the Neibelung*...

- a) Goes for how many hours? \_\_\_\_\_ 1
- b) Has the famous tune of *The* \_\_\_\_\_ 1
- c) Seeks to show how insatiable human desire and emotion through almost never r \_\_\_\_\_ 1
- d) Gives to each character/idea a musical theme called a L \_\_\_\_\_ 1

2. Write a short musical description of a **jazz piece** we studied in class

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3. Write a short musical description of a **romantic piece** we studied in class

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4. Explain what is to happen musically in the **exposition** section of Sonata Form

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