EXAMINATION NUMBER

Time: 1½ hours 50 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 9 pages, and a Resource Booklet (pages i – ix). Please check that your paper is complete. Detach the Resource Booklet from the middle of your question paper. This Resource Booklet includes a page marked for rough work.

2. All questions must be answered on the question paper.

3. All music notation must be written using a sharp pencil. The rest of the paper must be answered in pen.

4. Be guided by the mark allocation when planning your answers; the number of lines required will depend on individual handwriting. Avoid repeating information in your answers.

5. One mark will be awarded for each significant fact.

6. It is in your own interest to write legibly and to present your work neatly. Tippex may not be used.

<table>
<thead>
<tr>
<th>Question</th>
<th>Possible Marks</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>50</td>
<td></td>
</tr>
</tbody>
</table>
QUESTION 1

1.1 Write the blues scale beginning on D ascending in the given time signature. Use quavers and complete the second bar with rests, correctly grouped. Your scale should be two (2) bars in length.

\[ \text{\begin{music}
\\\\text{\\textbf{9/8}}
\end{music}} \]

(3)

1.2 Identify the scale on which this extract is based.

\[ \text{\begin{music}
\\\\text{\\textbf{3/4}}
\end{music}} \]

(1)

1.3 Add the necessary accidentals to create the F Mixolydian mode.

\[ \text{\begin{music}
\\\\text{\\textbf{6/4}}
\end{music}} \]

(1)

1.4 Add the necessary accidentals to create the scale of D flat major.

\[ \text{\begin{music}
\\\\text{\\textbf{D}}
\end{music}} \]

(1)

1.5 Identify the following scale:

\[ \text{\begin{music}
\\\\text{\\textbf{9/4}}
\end{music}} \]

(1)
1.6 Study the extract below and choose **three (3)** statements from the given list which best describe the music.

![Musical notation]

<table>
<thead>
<tr>
<th>Minor 7th</th>
<th>Pentatonic Scale</th>
<th>Some Irregular Time Signatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shifting Accents</td>
<td>Pedal Point</td>
<td>Polyrhythm</td>
</tr>
<tr>
<td>Chromatic Scale</td>
<td>Compound Quadruple</td>
<td>Phrygian Mode</td>
</tr>
</tbody>
</table>

(3)

1.7 Name the key and the cadence. __________________________________________|

![Musical notation]

(1)

1.8 The following notes can be described as:

![Musical notation]

| The leading note and sub-dominant in B flat minor |
| The supertonic and sub-mediant in G flat major |
| The sub-dominant and supertonic in D flat major |

(1)
1.9 Choose two descriptors for the following chord:

<table>
<thead>
<tr>
<th>Chord iii in E major</th>
<th>Chord V in C sharp minor</th>
<th>Chord vii in A major</th>
</tr>
</thead>
</table>

1.10 Choose the pair of notes which are the enharmonic equivalents of the given pitch.

<table>
<thead>
<tr>
<th>B double sharp and F Flat</th>
<th>E natural and F Flat</th>
<th>C sharp and D Flat</th>
</tr>
</thead>
</table>
QUESTION 2

Refer to APPENDIX 1 in the Resource Booklet.

2.1 With reference to the instrumentation of the extract, during which stylistic period was this work written? Give a reason, other than the size of the orchestra, for your answer.

___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________ (2)

2.2 Rewrite bar 8 of the viola part (printed below) at the same pitch in the bass clef. Remember to include the key signature.

(2)

2.3 Transpose bars 8 and 9 of the clarinet part (printed below) to concert (sounding) pitch. Remember to include the key signature.

(3)

2.4 Figure the chords labelled A, B and C in the key of E flat major.

A _________
B _________
C _________ (3)
2.5 Rewrite the following rhythm in the equivalent simple time signature so that it sounds the same.

\[\begin{align*}
\frac{6}{8} & \quad \frac{2}{8} \\
\text{(3)} & \quad \text{[13]}
\end{align*}\]
QUESTION 3

Study the extract in the Resource Booklet labelled APPENDIX 2.

3.1 Name the key of this piece.

___________________________________________________________________ (1)

3.2 Explain why there is a difference between the first and second time bars (bar 4a and bar 4b).

___________________________________________________________________

___________________________________________________________________

___________________________________________________________________

___________________________________________________________________ (2)

3.3 Identify the non-harmonic notes labelled (i), (ii) and (iii).

(i)  ________________________________________________________________

(ii) ________________________________________________________________

(iii) ________________________________________________________________ (3)

3.4 Name a compositional device found in bars 9 and 10.

___________________________________________________________________ (1)

3.5 Compare bars 1 – 4 with bars 13 – 16. State one (1) difference and one (1) similarity.

Similarity:

___________________________________________________________________ (1)

Difference:

___________________________________________________________________ (1)
3.6 Fully identify the intervals labelled A, B and C.

A ________________________________

B ________________________________

C ________________________________ (3)

3.7 Give the bar number and beat number of one (1) bar which demonstrates the inversion of the motive labelled D.

Original: Bar 1 Beat 1

Inversion: Bar _____ Beat _____ (1)

3.8 Give the number of one (1) bar in which imitation between the treble and bass clef is demonstrated.

Bar: ________________________________ (1)

[14]
QUESTION 4

Study the score in the Resource Booklet labelled APPENDIX 3.

This piece is in rondo form in the key of D Major.

4.1 In which movement of a sonata or symphony would one expect this structure to be used?

___________________________________________________________________ (1)

4.2 Although part of the larger rondo form, section A has its own form. State the form that is used in section A.

___________________________________________________________________ (1)

4.3 In which bar does section B begin?

___________________________________________________________________ (1)

4.4 Identify the key and figure the chords labelled A (bar 21 beat 2) and B (bar 22 beat 1)

Key: _________________________

Chord A (Bar 21 Beat 2): ________

Chord B (Bar 22 Beat 1): ________ (3)

4.5 What is the key of section C?

___________________________________________________________________ (1)

4.6 What is its relationship to the tonic key?

___________________________________________________________________ (1)

Total: 50 marks