# SECTION B – Music language (aural)

### Instructions for Section B

Answer all questions in pencil in the spaces provided.

An audio compact disc will run continuously throughout Section B.

### Question 4 (4 marks)

Listen to the following intervals. Each interval will be played twice.

Each interval may be played harmonically and/or melodically, ascending and/or descending.

Identify the size and the quality of each interval.

First playing – 5 seconds of silence

Second and final playing - 5 seconds of silence

1	May 6th	(Dup to B)
2	May 2nd	(Edown to D)
3.	May 7th	(Cupito B)
4	Tri-tone	(Cup to F#/Gb)

## Question 5 (4 marks)

Listen to the following scales and/or modes. Each scale or mode will be played twice, ascending and/or descending.

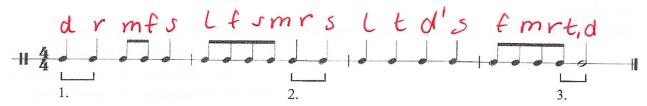
Identify each scale and/or mode.

First playing – 5 seconds of silence Second and final playing – 5 seconds of silence

1. melodic minor (G) Ovoc. 4 desc. loct
2. blues acade (A) ovoc. 4 desc. loct
3. Mixolydian Model (G) ovocendung 2005
4. Lydian Model (Bb) descending loct

## Question 6 (4 marks)

Listen to the following four-bar melody. The melody will be played four times. There will be three playings for **part a.** and a fourth playing for **part b.** The rhythm of the melody is provided. A one-bar count-in will precede each playing.



First playing – 5 seconds of silence Second playing – 10 seconds of silence Third playing – 15 seconds of silence

a. Identify the size and the quality of the intervals indicated by a bracket.

3 marks

1. May 2nd 2. Perf 4th

Fourth and final playing - 10 seconds of silence

b. Identify the tonality of the melody.

1 mark

### Question 7 (4 marks)

Listen to the following triads/chords. Each triad/chord is in root position. Each triad/chord will be played twice, in block harmony and/or as an arpeggio.

Identify the quality of each triad/chord.

First playing – 5 seconds of silence Second and final playing – 5 seconds of silence

1. minor triad (A)
2. sus. 4th shord (D)
3. 1/2 dim shord (Eb)
4. Aug. triad (A)

#### Question 8 (4 marks)

Listen to the following chord progression. The chord progression begins on the tonic chord and will be played three times, with silent working time after each playing. Each chord is in root position and the progression ends with a common cadence. The first four chords are given. A two-bar count-in will precede each playing.

Identify the bass note and the quality of chords 5 and 6 in the blank spaces of the harmonic grid below.

First playing – 5 seconds of silence Second playing – 10 seconds of silence Third and final playing – 20 seconds of silence

Harmonic grid	1. <b>d</b>	2. L	3. <del>f</del>	4. <b>V</b>	5. <b>S</b>	6. d
Bass note	G	Е	С	А	D	G
Quality	major	minor	major	minor 7	Dom7	Mogor

#### Question 9 (8 marks)

Listen to the following chord progression. The chord progression begins on the tonic chord and will be played five times, with silent working time after each playing. Each chord is in root position and the progression ends with a common cadence. The first two chords and the last two chords are given. A two-bar count-in will precede each playing.

Identify the bass note and the quality of chords 3-6 in the blank spaces of the harmonic grid below.

First playing – 5 seconds of silence
Second playing – 5 seconds of silence
Third playing – 5 seconds of silence
Fourth playing – 10 seconds of silence
Fifth and final playing – 15 seconds of silence

Harmonic grid	1. <b>d</b>	2. 5,	3. <b>L</b> /	4. f,	5. <b>d</b>	6. 🦰	7. 🕭	8. A
Bass note	С	G	A	F	C	D	G	С
Quality	major	major	minor	Mojor	Mayor	minort	dom7	major

#### Question 10 (8 marks)

Listen to the following four-bar work for trumpet and bass trombone. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bars 2 and 3 of the trumpet part. The rhythm of the missing parts is given in the top line. A two-bar count-in will precede each playing. Transcribe the missing notation for bars 2 and 3 of the trumpet part.

First playing – 20 seconds of silence
Second playing – 20 seconds of silence
Third playing – 20 seconds of silence
Fourth playing – 20 seconds of silence
Fifth playing – 30 seconds of silence
Sixth and final playing – 30 seconds of silence

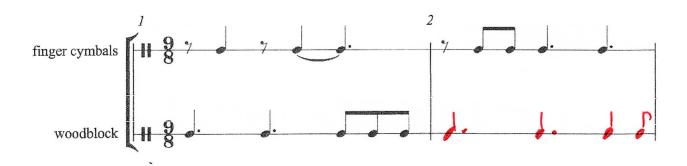


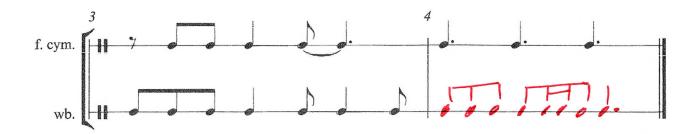
## Question 11 (6 marks)

Listen to the following four-bar excerpt. The excerpt will be played three times. A two-bar count-in will precede each playing.

Transcribe the missing rhythmic notation for bars 2 and 4 of the woodblock part.

First playing -15 seconds of silence Second playing -15 seconds of silence Third and final playing -20 seconds of silence





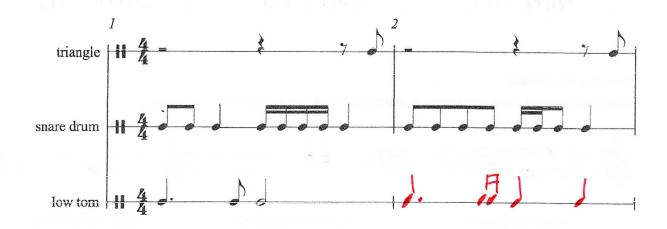
## Question 12 (8 marks)

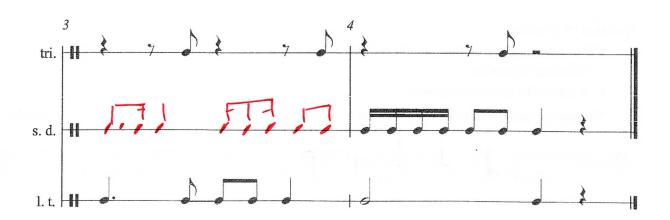
Listen to the following four-bar excerpt. The excerpt will be played five times. A one-bar count-in will precede each playing.

Transcribe the missing rhythmic notation for:

- · bar 2 of the low tom part
- bar 3 of the snare drum part.

First playing – 15 seconds of silence
Second playing – 15 seconds of silence
Third playing – 20 seconds of silence
Fourth playing – 20 seconds of silence
Fifth and final playing – 30 seconds of silence





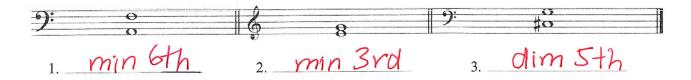
# SECTION C - Music language (written)

## Instructions for Section C

Answer all questions in pencil in the spaces provided.

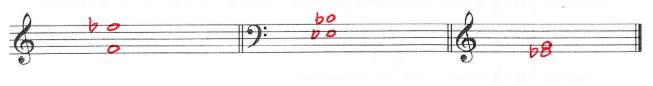
#### Question 13 (3 marks)

Identify the size and the quality of each interval.



## Question 14 (3 marks)

Write each interval using semibreves in the indicated clef on the printed stave below.



minor 7th above F

perfect 5th below Bb

major 3rd above Eb

#### Question 15 (6 marks)

- a. Write an ascending minor pentatonic scale on the printed stave below. The scale should:
  - · be written in minims
  - begin on the given starting note.

You may use accidentals or a key signature.

3 marks



- b. Write a descending dorian mode on the printed stave below. The mode should:
  - · be written in semibreves
  - · begin on the given starting note.

You may use accidentals or a key signature.

3 marks



## Question 16 (2 marks)

Write each chord in the given keys on the printed stave below. You may use accidentals or a key signature.

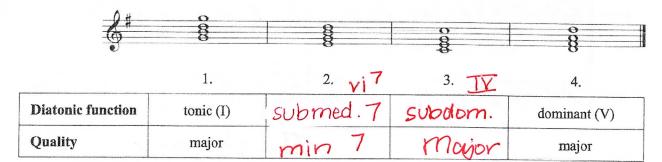


IV major 7 of A major

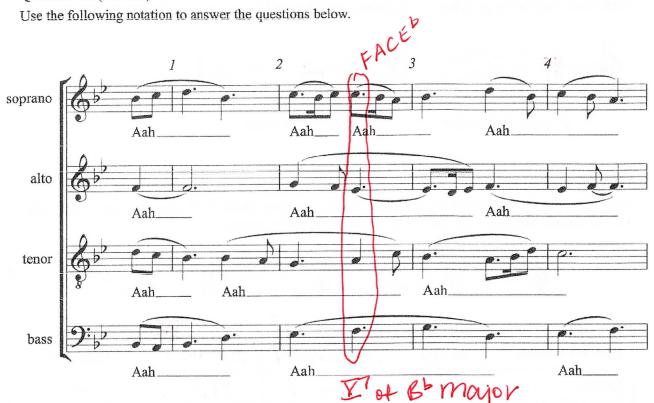
i minor of G minor

## Question 17 (4 marks)

Identify the quality and the diatonic function of each of the given chords in the key of G major. The quality and the diatonic function of the first chord and the last chord are given.



# Question 18 (2 marks)



a. Circle one example of a dominant 7th chord.

1 mark

**b.** What is the correct time signature for this work?

1 mark