DIRECTIONS TO CANDIDATES

- Write your Student Number and Centre Number at the top right-hand corner of this page, on the first page for each question, and on any manuscript used.

- Attempt ALL questions.

- Answer the questions in the spaces provided in this paper.
All instructions, musical examples and pauses for reading and writing are included on this recording.

QUESTION 1 (10 marks)

This question is based on the third movement from *Refractions at Summer Cloud Bay* (1989) by Nigel Westlake.

Score Attachment A contains the score of this movement. The movement is in RONDO form. The sections are marked on the score. You have ONE minute to look at the score.

Time: One minute pause

The whole movement will be played ONCE for familiarisation.

Bars 1–18 will be played ONCE for you to answer part (a).

Time: One playing — 2 minute pause

(a) Explain the following performance directions:

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

(ii) pizz slap (bar 14)

Question 1 continues on page 4
QUESTION 1 (Continued)

Bars 1–18 will be played ONCE more for you to answer part (b).

   Time:  One playing — 3 minute pause

Refer to the piccolo part in bars 3 and 4, indicated by the shaded area on the score.

(b) Describe how this pitch material has been used in the cello part, bars 7–10.

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Bars 18–21 will be played TWICE for you to answer part (c).

   Time:  First playing — 1 minute pause
          Second playing — 2 minute pause

(c) Describe the relationship between the bass clarinet part and the piccolo part in these bars.

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Section A (bars 1–13) and Section C (bars 22–35) will be played TWICE for you to answer part (d).

   Time:  First playing — 3 minute pause
          Second playing — 3 minute pause

Refer to Sections A (bars 1–13) and C (bars 22–35).

(d) Compare the treatment of duration in these two sections.

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QUESTION 2 (9 marks)

Part (a) is a melody dictation based on an excerpt from *The Lark Ascending* (1914) by Vaughan Williams.

(a) The excerpt will be played SIX times for you to notate the Flute melody (bars 69–74) and the Clarinet I melody (bars 75–78) on the staves below.

Time:  
First playing — short pause  
Second playing — short pause  
Third playing — 30 second pause  
Fourth playing — 2 minute pause  
Fifth playing — 2 minute pause  
Sixth playing — 2 minute pause

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Allegretto tranquillo (quasi Andante)

\[
\begin{align*}
\text{Flute} & : \\
\text{Clarinet I} & : \\
\end{align*}
\]

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Fl.  
Cl. I  
Fl.  
Cl. I

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QUESTION 2 (Continued)

Parts (b) and (c) are based on another excerpt from *The Lark Ascending*.

Score Attachment B contains the score of this excerpt.

You have ONE minute to look at the score.

The excerpt will be played TWICE for you to answer parts (b) and (c).

Time: First playing — 2 minute pause  
Second playing — 3 minute pause

In bar 10, two chords are marked X and Y.

(b) Identify these chords by using letter names, and indicate whether they are major or minor, eg C min, C maj.

<table>
<thead>
<tr>
<th>Chord</th>
<th>X</th>
<th>Y</th>
</tr>
</thead>
</table>

(c) Identify THREE harmonic features and explain their use in this excerpt.

(i) ...................................................................................................................
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(ii) ...................................................................................................................
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(iii) ...................................................................................................................
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Question 2 Total 9
QUESTION 3 (6 marks)

This question is based on two versions of the theme from the television show *Mr Ed*, the original television theme by Livingston and Evans (1960), and an arrangement by Donald Fraser (1997).

Score Attachment C contains the original theme. You have ONE minute to look at the score.

The original theme will be played TWICE for familiarisation.

First playing — short pause
Second playing — short pause

An excerpt from the Fraser arrangement will be played THREE times for you to answer the question. The original *Mr Ed* theme will be heard again before the third playing.

Time: First playing — 30 second pause
Second playing — 2 minute pause
Original *Mr Ed* Theme — short pause
Third playing — 5 minute pause

Identify and describe THREE ways in which the original *Mr Ed* theme has been transformed and developed in the Fraser arrangement.

(a) ........................................................................................................................................
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Question 3 continues on page 8
QUESTION 3 (Continued)

(b) ........................................................................................................................................
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(c) ........................................................................................................................................
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You have twenty minutes to complete Question 4.

Musical works written since 1970 share as many similarities as they do differences.

Discuss this statement by referring to at least TWO works you have studied from the mandatory topic, Music 1970 Onwards.

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Question 4 continues on page 10
SCORE FOR QUESTION 1

Refractions at Summer Cloud Bay by Nigel Westlake
Refractions at Summer Cloud Bay

3rd mvt.

Nigel Westlake 1989

All parts are notated at sounding pitch

piccolo
Bass clar. (in C)
violin
viola
violoncello

Westlake N. Refractions at Summer Cloud Bay, 3rd movement. Reproduced with permission of Rimshot Music Australia Pty Ltd.

rhythm of first beat of Bar 4
SCORE FOR QUESTION 2
Parts (b) and (c) ONLY

*The Lark Ascending* by Vaughan Williams
SCORE ATTACHMENT C

SCORE FOR QUESTION 3

Television theme from *Mr Ed* by Livingston and Evans
Moderately, with humor

A horse is a horse, of course, of course, and no one can talk to a horse, of course. That is, of course, unless the horse is the famous Mister Ed. Go right to the source and ask the horse, he'll give you the answer that you'll endorse; He's always on a steady course.

Talk to Mister Ed! People yakki-yak a streak and waste your time o' day; But Mister Ed will never speak unless he has something to say! A horse is a horse, of course, of course, and this one'll talk 'til his voice is hoarse. You never heard of a talking horse?

Well, listen to this, I am Mister Ed!