

**Victorian Certificate of Education  
2015**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER           Letter

**MUSIC PERFORMANCE**  
**Aural and written examination**

**Friday 13 November 2015**

**Reading time: 11.45 am to 12.00 noon (15 minutes)**

**Writing time: 12.00 noon to 1.30 pm (1 hour 30 minutes)**

**QUESTION AND ANSWER BOOK**

**Structure of book**

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	15	15	80
B	2	2	20
			Total 100

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

**Materials supplied**

- Question and answer book of 17 pages, including blank manuscript paper for rough working on page 11.
- An audio compact disc will run continuously throughout Sections A and B of the examination. The audio compact disc will run for 78 minutes 32 seconds.

**Instructions**

- Write your **student number** in the space provided above on this page.
- You may write at any time during the running of the audio compact disc, and after it stops.
- All written responses must be in English.

**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**

**SECTION A – Theory and aural comprehension****Instructions for Section A**

Answer all questions in **pencil**.

An audio compact disc containing music examples will run continuously throughout Section A.

Questions 1, 4, 9, 10, 11, 12, 13, 14 and 15 **do** contain audio material. Questions 2, 3, 5, 6, 7 and 8 **do not** contain any audio material.

**Part 1: Intervals****Question 1 (5 marks) – Identify intervals presented aurally**

You will hear five intervals. Each interval will be played three times – melodically, harmonically and melodically.

Identify the quality and size of each of the five intervals.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

4. \_\_\_\_\_ 5. \_\_\_\_\_

**Question 2 (5 marks) – Write intervals**

(2 minutes and 30 seconds silent working time)

Identify each of the following intervals.

The musical notation consists of five measures in a grand staff (treble and bass clefs). Each measure contains two notes:

- Measure 1: Treble clef, G4; Bass clef, E3. Interval: G3 (perfect octave).
- Measure 2: Treble clef, G4; Bass clef, B2. Interval: G3 (perfect octave).
- Measure 3: Treble clef, G#4; Bass clef, G3. Interval: G#3 (augmented octave).
- Measure 4: Treble clef, G4; Bass clef, G3. Interval: G3 (perfect octave).
- Measure 5: Treble clef, G#4; Bass clef, G3. Interval: G#3 (augmented octave).

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

## Part 2: Scales and modes

### Question 3 (3 marks) – Identify intervals and tonality in a written melody

(1 minute and 30 seconds silent working time)

- a. Identify the quality and size of the opening and closing intervals that are bracketed in the melody written below.

2 marks



Opening interval \_\_\_\_\_ Closing interval \_\_\_\_\_

- b. Identify the scale form of the melody by circling the correct answer from the list below.

1 mark

minor pentatonic      mixolydian      dorian      major pentatonic

### Question 4 (4 marks) – Identify scales and/or modes presented aurally

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

Identify each scale and/or mode using the list below:

major	natural minor	harmonic minor
melodic minor	minor pentatonic	major pentatonic
blues	dorian	mixolydian

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

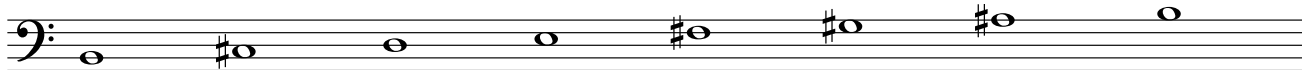
**Question 5** (4 marks) – **Identify written scales and/or modes**

(2 minutes and 30 seconds silent working time)

Identify the following scale and/or mode forms.



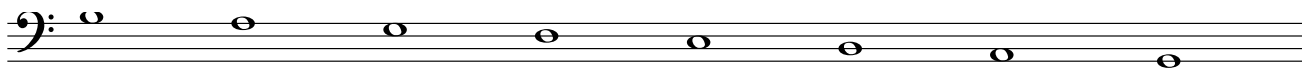
1. \_\_\_\_\_



2. \_\_\_\_\_



3. \_\_\_\_\_



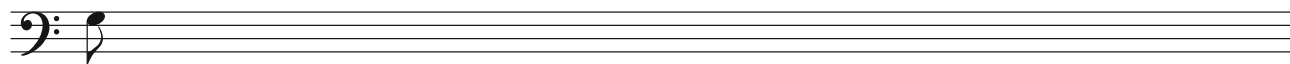
4. \_\_\_\_\_

**Question 6** (6 marks) – **Write scales and/or modes**

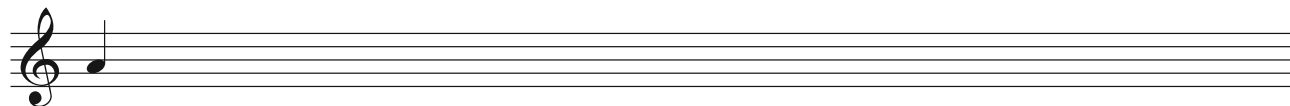
(2 minutes and 30 seconds silent working time)

Write the following scales and/or modes, beginning on the given note and using the rhythmic value of the given note.

Minor pentatonic scale one octave descending



Dorian mode one octave ascending



### Part 3: Chords and chord progressions

#### Question 7 (5 marks) – Identify written chords

(2 minutes and 30 seconds silent working time)

Identify the following chords by naming the note on which each is built and the quality.

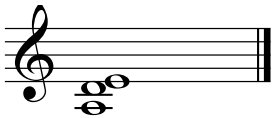
1.



Note name \_\_\_\_\_

Quality \_\_\_\_\_

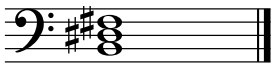
2.



Note name \_\_\_\_\_

Quality \_\_\_\_\_

3.



Note name \_\_\_\_\_

Quality \_\_\_\_\_

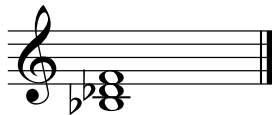
4.



Note name \_\_\_\_\_

Quality \_\_\_\_\_

5.

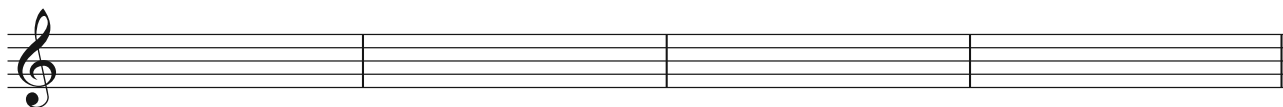


Note name \_\_\_\_\_

Quality \_\_\_\_\_

**Question 8** (4 marks) – **Write chords**

(2 minutes and 30 seconds silent working time)

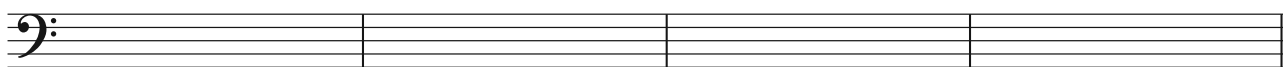
Write the following chords as they occur in the keys as indicated. You may write each chord in **either** treble **or** bass clef.

ii<sup>ø7</sup>  
(supertonic)  
in e minor

iii  
(mediant)  
in E $\flat$  major

IV  
(subdominant)  
in A $\flat$  major

V<sup>7</sup>  
(dominant 7)  
in F major

**OR**

ii<sup>ø7</sup>  
(supertonic)  
in e minor

iii  
(mediant)  
in E $\flat$  major

IV  
(subdominant)  
in A $\flat$  major

V<sup>7</sup>  
(dominant 7)  
in F major

**Question 9** (4 marks) – **Identify chords presented aurally**

Listen to the following chords. Each chord will be played in root position three times – in block harmony, as an arpeggio and in block harmony.

Identify the quality of each chord.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

**Question 10** (2 marks) – **Harmonic recognition**

Listen to the following chord progression. The progression will be played four times.

Chords 1 to 4 are the same in each alternative.

Circle the progression that you hear from the alternatives (**A.–D.**) below.

**A.**

Chord 1	Chord 2	Chord 3	Chord 4	Chord 5	Chord 6	Chord 7	Chord 8
B $\flat$ major	D minor 7	G minor	F major	G minor	B $\flat$ major	E $\flat$ major	F dominant 7
I	iii <sup>7</sup>	vi	V	vi	I	IV	V <sup>7</sup>

**B.**

Chord 1	Chord 2	Chord 3	Chord 4	Chord 5	Chord 6	Chord 7	Chord 8
B $\flat$ major	D minor 7	G minor	F major	E $\flat$ major	B $\flat$ major	D minor	F dominant 7
I	iii <sup>7</sup>	vi	V	IV	I	iii	V <sup>7</sup>

**C.**

Chord 1	Chord 2	Chord 3	Chord 4	Chord 5	Chord 6	Chord 7	Chord 8
B $\flat$ major	D minor 7	G minor	F major	E $\flat$ major	B $\flat$ major	C minor	F dominant 7
I	iii <sup>7</sup>	vi	V	IV	I	ii	V <sup>7</sup>

**D.**

Chord 1	Chord 2	Chord 3	Chord 4	Chord 5	Chord 6	Chord 7	Chord 8
B $\flat$ major	D minor 7	G minor	F major	E $\flat$ major 7	B $\flat$ major	G minor	F dominant 7
I	iii <sup>7</sup>	vi	V	IV <sup>7</sup>	I	vi	V <sup>7</sup>

**Question 11** (10 marks) – **Harmonic transcription**

Listen to the following harmonic chord progression. The progression will be played six times.

All chords will be in root position.

The first chord is given.

Use the chord terminology with which you are most familiar to identify chords 2–6. Complete only **one** of the answer formats below.

- First playing (20 seconds silence)
- Second playing (20 seconds silence)
- Third playing (20 seconds silence)
- Fourth playing (20 seconds silence)
- Fifth playing (20 seconds silence)
- Sixth and final playing (40 seconds silence)

1.   E minor   2.                    3.                    4.                    5.                    6.                   

**OR**

1.   i   2.                    3.                    4.                    5.                    6.                   

**OR**

<b>Harmonic grid</b>	<b>1.</b>	<b>2.</b>	<b>3.</b>	<b>4.</b>	<b>5.</b>	<b>6.</b>
bass note	E					
quality	minor					



### Part 4: Melody

#### Question 12 (2 marks) – Melodic recognition

Listen to the following piece, which will be played four times.

Circle the correct version of the missing melody in bars 4 to 7 from the alternatives (A.–D.) below.

1. 2. 3.

violin

bassoon

4. 5.

vln.

bsn.

6. 7. 8.

vln.

bsn.

A. 4. 5. 6. 7.

B. 4. 5. 6. 7.

C. 4. 5. 6. 7.

D. 4. 5. 6. 7.

**Question 13 (12 marks) – Melodic transcription**

A melody with accompaniment will be played six times.

The time signature, rhythm of the melody and the first note of the melody are given.

A one-bar count-in will precede each playing.

Transcribe the missing melody in the space provided, using the rhythm given above the staff.

First playing (25 seconds silence)

Second playing (25 seconds silence)

Third playing (30 seconds silence)

Fourth playing (30 seconds silence)

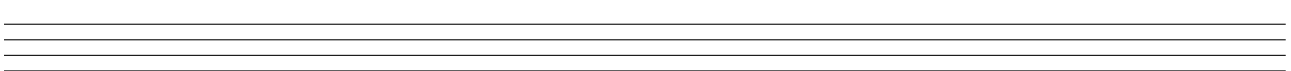
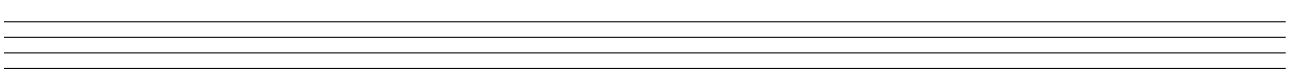
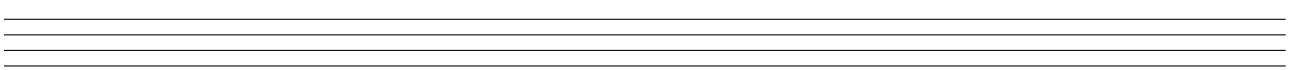
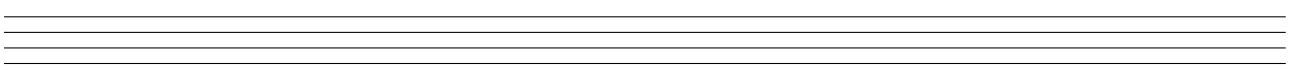
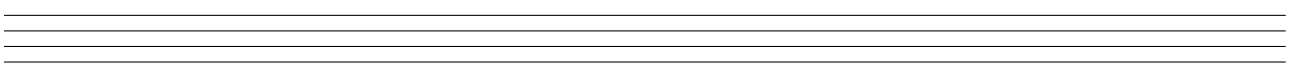
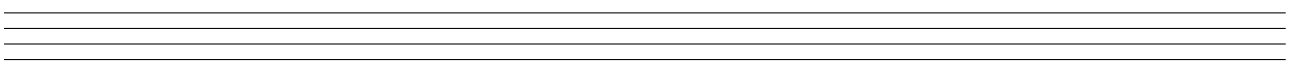
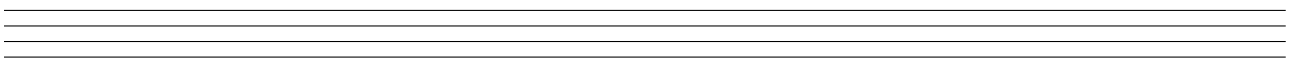
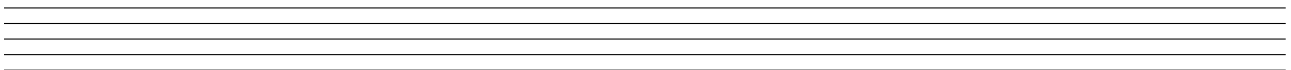
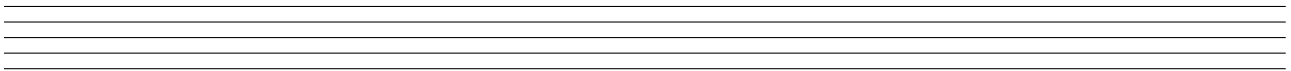
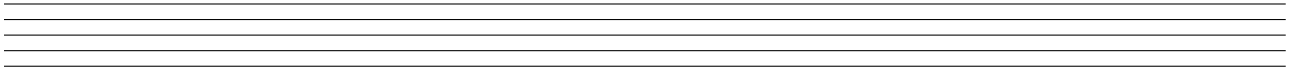
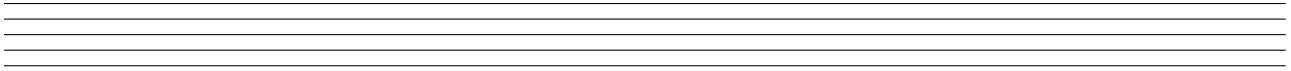
Fifth playing (30 seconds silence)

Sixth and final playing (1 minute silence)

The musical score consists of two staves. The top staff is for the oboe and the bottom staff is for the piano. The time signature is 6/8. The piano accompaniment is as follows:

- Measure 1: Treble clef has two dotted half notes (C4, E4); Bass clef has two dotted half notes (C3, E3).
- Measure 2: Treble clef has two dotted half notes (G4, B4); Bass clef has two dotted half notes (C3, E3).
- Measure 3: Treble clef has two dotted half notes (D5, F5); Bass clef has two dotted half notes (C3, E3).
- Measure 4: Treble clef has two dotted half notes (E5, G5); Bass clef has two dotted half notes (C3, E3).
- Measure 5: Treble clef has two dotted half notes (F5, A5); Bass clef has two dotted half notes (C3, E3).
- Measure 6: Treble clef has two dotted half notes (G5, B5); Bass clef has two dotted half notes (C3, E3).
- Measure 7: Treble clef has two dotted half notes (A5, C6); Bass clef has two dotted half notes (C3, E3).
- Measure 8: Treble clef has two dotted half notes (B5, D6); Bass clef has two dotted half notes (C3, E3).
- Measure 9: Treble clef has two dotted half notes (C6, E6); Bass clef has two dotted half notes (C3, E3).
- Measure 10: Treble clef has two dotted half notes (D6, F6); Bass clef has two dotted half notes (C3, E3).
- Measure 11: Treble clef has two dotted half notes (E6, G6); Bass clef has two dotted half notes (C3, E3).
- Measure 12: Treble clef has two dotted half notes (F6, A6); Bass clef has two dotted half notes (C3, E3).
- Measure 13: Treble clef has two dotted half notes (G6, B6); Bass clef has two dotted half notes (C3, E3).
- Measure 14: Treble clef has two dotted half notes (A6, C7); Bass clef has two dotted half notes (C3, E3).
- Measure 15: Treble clef has two dotted half notes (B6, D7); Bass clef has two dotted half notes (C3, E3).
- Measure 16: Treble clef has two dotted half notes (C7, E7); Bass clef has two dotted half notes (C3, E3).

Blank manuscript for rough working if required



**Part 5: Rhythm**

**Question 14 (2 marks) – Rhythmic recognition**

Listen to the following eight-bar rhythm. The rhythm will be played four times.

A two-bar count-in will precede each playing.

Circle the correct version in bars 3 to 6 from the alternatives (A.–D.) below.

- A.
- B.
- C.
- D.

**Question 15** (12 marks) – **Rhythmic transcription**

The following piece will be played five times. Notes are missing in bars 3 to 6.

A two-bar count-in will precede each playing.

Write only the **rhythm** into the blank bars in this score.

First playing (20 seconds silence)

Second playing (20 seconds silence)

Third playing (25 seconds silence)

Fourth playing (25 seconds silence)

Fifth and final playing (45 seconds silence)

The musical score consists of two systems. The first system is for flute and piano, with a 3/4 time signature. The flute part has four measures: measure 1 contains a quarter note G4, an eighth note A4, and a quarter note B4; measure 2 contains a quarter note C5, an eighth note B4, and a quarter note A4; measures 3 and 4 are blank. The piano part has four measures: measure 1 contains a quarter note G3, a quarter note A3, and a quarter note B3; measure 2 contains a quarter note C4, a quarter note D4, and a quarter note E4; measure 3 contains a quarter note F4, a quarter note G4, and a quarter note A4; measure 4 contains a quarter note B4, a quarter note C5, and a quarter note B4. The second system is for flute (fl.) and piano (pno.), with a 3/4 time signature. The flute part has four measures: measure 5 is blank; measure 6 is blank; measure 7 contains a quarter note G4, an eighth note A4, and a quarter note B4; measure 8 contains a quarter note C5, an eighth note B4, and a quarter note A4. The piano part has four measures: measure 5 contains a quarter note G3, a quarter note A3, and a quarter note B3; measure 6 contains a quarter note C4, a quarter note D4, and a quarter note E4; measure 7 contains a quarter note F4, a quarter note G4, and a quarter note A4; measure 8 contains a quarter note B4, a quarter note C5, and a quarter note B4.

**END OF SECTION A  
TURN OVER**

**SECTION B – Analysis of pre-recorded works**

**Instructions for Section B**

Answer all questions in pen or pencil.  
 The audio compact disc containing the music works will continue to run throughout Section B.  
 Questions 16 and 17 both feature audio material. Each question will focus on one music work. There will be silent working time after each playing (as indicated).

**Question 16** (10 marks)

**Work:** ‘Stakeout’

**Artist:** The Tango Saloon

**Track from the album:** *Shadows & Fog* (Newmarket Music, 2012)

Due to copyright restrictions,  
this excerpt is not supplied.

First playing (2’ 19’’) – 2 minutes silence  
 Second playing (2’ 19’’) – 2 minutes silence  
 Third playing (2’ 19’’) – 3 minutes silence

Explain the performers’ use of instrumental timbre and the blend of instrumental lines to create a sense of character in this performance.

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**Question 17** (10 marks)

**Work:** ‘Sharpen the Battle Claws’

**Composer:** David Hirschfelder

**Track from the album:** *Legend of the Guardians: The Owls of Ga’ Hoole*  
(Water Tower Music, 2010)

Due to copyright restrictions,  
this excerpt is not supplied.

First playing (1’50”) – 3 minutes silence  
Second playing (1’50”) – 3 minutes silence  
Third playing (1’50”) – 4 minutes silence

- a. Describe **two** ways in which performers use articulation to create character in this excerpt. 4 marks

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- b.** Describe how the performers create balance between the music parts/lines in this excerpt. 6 marks

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