

**Victorian Certificate of Education
2018**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

MUSIC PERFORMANCE
Aural and written examination

Thursday 15 November 2018

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 10.45 am (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	3	3	30
B	9	9	50
C	6	6	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 19 pages, including blank manuscript for rough work on page 13
- An audio compact disc containing musical excerpts for Sections A and B

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 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, either ascending 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. _____

2. _____

3. _____

4. _____

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 form.

First playing – 5 seconds of silence

Second and final playing – 5 seconds of silence

1. _____

2. _____

3. _____

4. _____

Question 6 (5 marks)

You will hear two different melodies. The first melody will be played in **part a.** and the second melody will be played in **part b.**

Melody 1

- a. Listen to the following four-bar melody. The melody will be played twice. A one-bar count-in will precede each playing.

First playing – 5 seconds of silence

Second and final playing – 5 seconds of silence

Identify the tonality of the melody.

1 mark

Melody 2

- b. Listen to the following four-bar melody. The melody will be played four times. 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

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

3 marks

1. _____

2. _____

3. _____

Fourth and final playing – 10 seconds of silence

- ii. 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 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. _____
2. _____
3. _____
4. _____

Question 8 (4 marks)

Listen to the following chord progression. The chord progression begins on the tonic chord and will be played four 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 one-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 – 5 seconds of silence
 Third playing – 15 seconds of silence
 Fourth and final playing – 20 seconds of silence

Harmonic grid	1.	2.	3.	4.	5.	6.
Bass note	G	C	D	G		
Quality	minor	minor	major	minor		

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.	2.	3.	4.	5.	6.	7.	8.
Bass note	B \flat	E \flat					F	B \flat
Quality	major	major					dom7	major

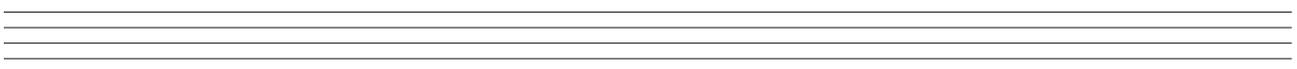
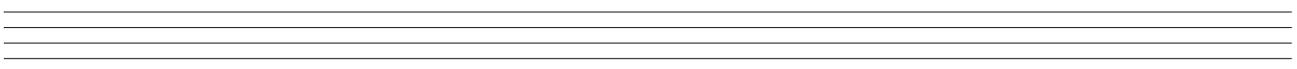
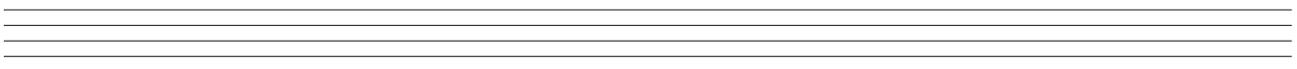
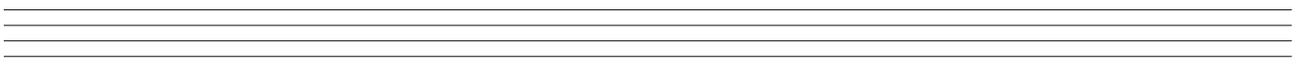
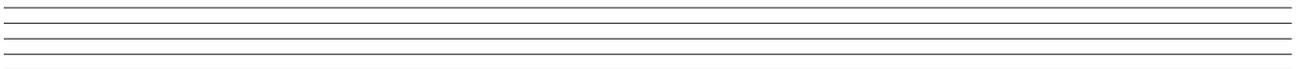
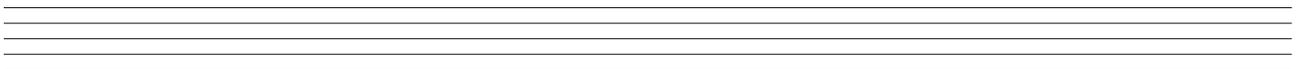
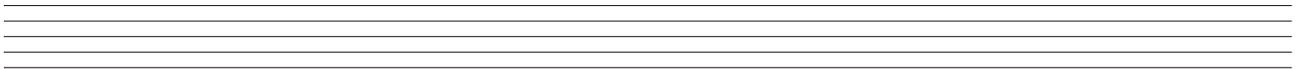
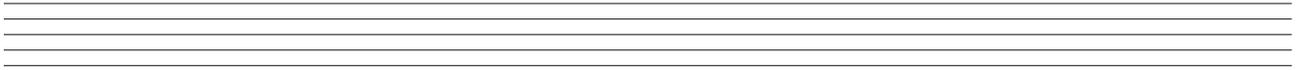
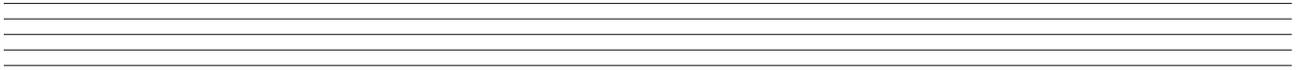
Question 10 (8 marks)

Listen to the following four-bar work for flute and violoncello. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bar 2 of the violoncello part and bar 4 of the flute part. The rhythm of the missing parts is given in the top line. A one-bar count-in will precede each playing.

Transcribe the missing notation for bar 2 of the violoncello part and bar 4 of the flute 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

Blank manuscript for rough work if required



Question 11 (4 marks)

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

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

First playing – 15 seconds of silence

Second playing – 15 seconds of silence

Third and final playing – 20 seconds of silence

♩. = 48

1 2

snare drum

12/8

agogos

12/8

3 4

s.d.

ag.

Question 12 (9 marks)

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

Transcribe the missing rhythmic notation for:

- bar 3 of the conga drum part
- bar 5 of the xylophone part
- bar 7 of the xylophone 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

The musical score consists of three systems, each with three staves. The first system (bars 1-3) includes xylophone, conga drum, and bass drum. The second system (bars 4-5) includes xylophone, conga drum, and bass drum. The third system (bars 6-8) includes xylophone, conga drum, and bass drum. The conga drum part has missing notation in bar 3, and the xylophone part has missing notation in bars 5 and 7.

**END OF SECTION B
 TURN OVER**

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.



1. _____ 2. _____ 3. _____

Question 14 (4 marks)

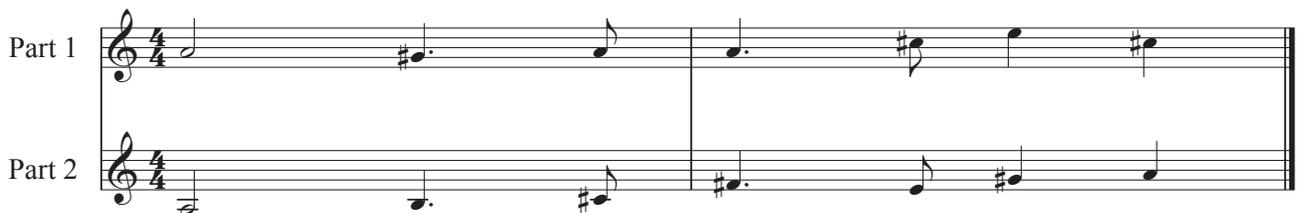
Write each interval using semibreves in the indicated clef on the printed staff below.



- minor 3rd above D augmented 2nd below C# minor 7th above Eb diminished 5th below A

Question 15 (2 marks)

Circle **two** minor 6ths that occur harmonically between Part 1 and Part 2 on the printed staff below.

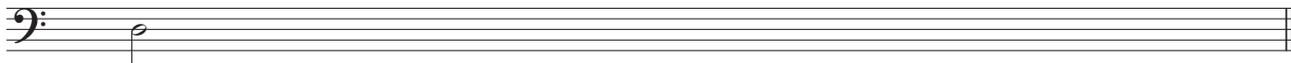


Question 16 (3 marks)

Write an ascending Lydian mode on the printed staff below. The mode should:

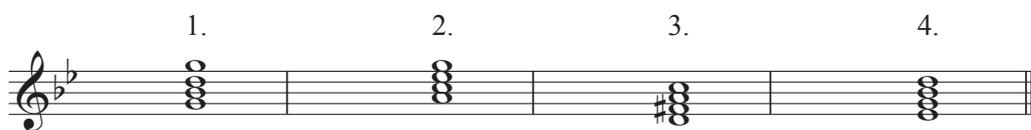
- be written in minims
- begin on the given starting note.

You may use accidentals or a key signature.



Question 17 (3 marks)

Identify the quality of the given chords and their diatonic function in the key of G minor. The quality of the first chord and its diatonic function are given.



	1.	2.	3.	4.
Diatonic function	tonic			
Quality	minor			

Question 18 (5 marks)

Use the following notation to answer the questions on page 19.

Concert pitch score

Musical score for measures 1 through 5. The score is for five instruments: flute, oboe, clarinet in Bb, horn in F, and bassoon. The key signature is one flat (Bb) and the time signature is 3/4. Measure 1 is in 3/4 time. Measure 2 is in 3/4 time. Measure 3 is in 4/4 time. Measure 4 is in 4/4 time. Measure 5 is in 4/4 time. The flute part is mostly rests. The oboe, clarinet in Bb, and bassoon parts have melodic lines. The horn in F part has a sustained chord.

Musical score for measures 6 through 8. The score is for five instruments: flute (fl.), oboe (ob.), clarinet (cl.), horn (hn.), and bassoon (bsn.). The key signature is one flat (Bb) and the time signature is 3/4. Measure 6 is in 3/4 time. Measure 7 is in 3/4 time. Measure 8 is in 3/4 time. The flute part has a melodic line. The oboe part has a sustained chord. The clarinet part has a sustained chord. The horn part has a sustained chord. The bassoon part has a melodic line.

The image shows a musical score for five woodwind instruments: flute (fl.), oboe (ob.), clarinet (cl.), horn (hn.), and bassoon (bsn.). The score is divided into three measures, labeled 9, 10, and 11. The key signature has two flats (B-flat and E-flat). Measure 9 shows the flute with a whole rest, the oboe with a descending eighth-note scale, the clarinet with a descending eighth-note scale, the horn with a descending eighth-note scale, and the bassoon with a descending eighth-note scale. Measure 10 shows the flute with a quarter note, the oboe with a whole rest, the clarinet with a whole rest, the horn with a quarter note, and the bassoon with a quarter note. Measure 11 shows the flute with a quarter note, the oboe with a whole rest, the clarinet with a whole rest, the horn with a quarter note, and the bassoon with a quarter note. A bracket in the clarinet part spans measures 9 and 10, indicating the interval between the lowest and highest notes in that section.

- a. Identify the scale or mode form of the first four bars. 1 mark

- b. What is the correct time signature for bar 4? 1 mark

- c. Circle a descending major 2nd in any individual part as it occurs anywhere on the score. 1 mark
- d. Identify the interval between the notes played by the clarinet and the oboe indicated by the box at the beginning of bar 6. 1 mark

- e. What is the interval between the lowest note and the highest note of the clarinet part in bars 9 and 10 indicated by a bracket? 1 mark
