MUSIC PERFORMANCE
Aural and written examination

Monday 7 November 2016
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

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Number of marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>15</td>
<td>15</td>
<td>80</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Total 100</td>
</tr>
</tbody>
</table>

- 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 79 minutes 51 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.

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

Part 1: Intervals, scales and modes

Question 1 (7 marks) – Identify intervals presented aurally
You will hear seven intervals. Each interval will be played three times – melodically, harmonically and melodically.
Identify the quality and size of each interval.

1. 2. 3.
4. 5. 6.
7.

Question 2 (4 marks) – Identify written intervals
(1 minute and 30 seconds of silent working time)
Identify each of the following intervals.

1. 2. 3. 4.
Question 3 (3 marks) – Identify intervals and tonality in a melody

a. Listen to the following melody. The melody will be played three times.
   Identify the quality and size of the opening and closing intervals in this melody.
   2 marks

   Opening interval ____________________  Closing interval ____________________

b. Listen to the melody again.
   Name the scale form on which the melody is based.
   1 mark

   Scale form ____________________

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.

1. ____________________
2. ____________________
3. ____________________
4. ____________________
Question 5 (3 marks) – Identify written scales and/or modes
(1 minute and 30 seconds of silent working time)
Identify the following scale and/or mode forms.

1. ________________________

2. ________________________

3. ________________________

Question 6 (6 marks) – Write scales and/or modes
(2 minutes and 30 seconds of silent working time)
Write the following scale and/or mode, beginning on the given notes and using the rhythmic value of the given notes.

Melodic minor scale one octave ascending and descending

Mixolydian mode one octave descending
Part 2: Chords and chord progressions

Question 7 (4 marks) – Identify written chords
(2 minutes and 30 seconds of silent working time)
Identify the following chords by naming the note on which each is built and the quality of the chord.

1. \[\text{Note name: } \text{Quality:} \]

2. \[\text{Note name: } \text{Quality:} \]

3. \[\text{Note name: } \text{Quality:} \]

4. \[\text{Note name: } \text{Quality:} \]
Question 8 (4 marks) – Write chords
(2 minutes and 30 seconds silent working time)
Write the following chords as they occur in the tonic keys as indicated. You may write each chord in either treble or bass clef.

\[ \text{IV} \quad \text{V}^7 \quad \text{iii} \quad \text{I} \]
\( \text{(subdominant)} \quad \text{(dominant 7)} \quad \text{(mediant)} \quad \text{(tonic)} \)
\( \text{in c minor} \quad \text{in C major} \quad \text{in a minor} \quad \text{in B}\flat \text{ major} \)

OR

\[ \text{IV} \quad \text{V}^7 \quad \text{iii} \quad \text{I} \]
\( \text{(subdominant)} \quad \text{(dominant 7)} \quad \text{(mediant)} \quad \text{(tonic)} \)
\( \text{in c minor} \quad \text{in C major} \quad \text{in a minor} \quad \text{in B}\flat \text{ major} \)

Question 9 (5 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. ______________________________________
5. ______________________________________
**Question 10** (2 marks) – *Harmonic recognition*

Listen to the following chord progression. The progression will be played three times. Chords 1 to 4 are the same in each alternative. Circle the progression that you hear for chords 5 to 8 from the alternatives (A.–D.) below.

<table>
<thead>
<tr>
<th></th>
<th>Chord 1</th>
<th>Chord 2</th>
<th>Chord 3</th>
<th>Chord 4</th>
<th>Chord 5</th>
<th>Chord 6</th>
<th>Chord 7</th>
<th>Chord 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A minor</td>
<td>F major 7</td>
<td>E7</td>
<td>F major</td>
<td>D minor</td>
<td>B half diminished</td>
<td>E major</td>
<td>A minor</td>
</tr>
<tr>
<td></td>
<td>i minor</td>
<td>VI major 7</td>
<td>V7</td>
<td>VI major</td>
<td>iv minor</td>
<td>ii⁰</td>
<td>V major</td>
<td>i minor</td>
</tr>
<tr>
<td>B</td>
<td>A minor</td>
<td>F major 7</td>
<td>E7</td>
<td>F major</td>
<td>A minor</td>
<td>B half diminished</td>
<td>E7</td>
<td>A minor</td>
</tr>
<tr>
<td></td>
<td>i minor</td>
<td>VI major 7</td>
<td>V7</td>
<td>VI major</td>
<td>i minor</td>
<td>ii⁰</td>
<td>V7</td>
<td>i minor</td>
</tr>
<tr>
<td>C</td>
<td>A minor</td>
<td>F major 7</td>
<td>E7</td>
<td>F major</td>
<td>D minor</td>
<td>B diminished</td>
<td>E7</td>
<td>A minor</td>
</tr>
<tr>
<td></td>
<td>i minor</td>
<td>VI major 7</td>
<td>V7</td>
<td>VI major</td>
<td>iv minor</td>
<td>ii diminished</td>
<td>V7</td>
<td>i minor</td>
</tr>
<tr>
<td>D</td>
<td>A minor</td>
<td>F major 7</td>
<td>E7</td>
<td>F major</td>
<td>D minor</td>
<td>B diminished</td>
<td>E major</td>
<td>A minor</td>
</tr>
<tr>
<td></td>
<td>i minor</td>
<td>VI major 7</td>
<td>V7</td>
<td>VI major</td>
<td>iv minor</td>
<td>ii diminished</td>
<td>V major</td>
<td>i minor</td>
</tr>
</tbody>
</table>
**Question 11 (10 marks) – Harmonic transcription**

Listen to the following harmonic chord progression. The chord 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 to 6. Complete only one of the answer formats below:

- 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 (20 seconds of silence)
- Sixth and final playing (40 seconds of silence)

Identify each chord in the appropriately numbered spaces (2.–6.).

1. B♭ major 2. ______ 3. ______ 4. ______ 5. ______ 6. ______

OR

Identify each chord in the appropriately numbered spaces (2.–6.).

1. I 2. ______ 3. ______ 4. ______ 5. ______ 6. ______

OR

Complete the blank spaces of the harmonic grid with the bass note and quality of each chord.

<table>
<thead>
<tr>
<th>Harmonic grid</th>
<th>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
<th>5.</th>
<th>6.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bass note</td>
<td>B♭</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>quality</td>
<td>major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Part 3: Melody

Question 12 (2 marks) – Melodic recognition

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

Circle the correct version of the missing melody in bars 5 to 8 from the alternatives (A. – D.) below.

A. 

B. 

C. 

D. 

clarinet in B♭

violoncello

cl.

vc.

cl.

vc.
**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 notes of the melody in the space provided, using the rhythm given above the stave.

First playing (25 seconds of silence)
Second playing (25 seconds of silence)
Third playing (30 seconds of silence)
Fourth playing (30 seconds of silence)
Fifth playing (30 seconds of silence)
Sixth and final playing (1 minute of silence)
Blank manuscript for rough working if required
Part 4: 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 of the missing rhythm played by the snare drum in bars 5 to 8 from the alternatives (A.–D.) below.

A.

B.

C.

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

The following excerpt will be played five times. Notes are missing in bars 1 to 3.
A two-bar count-in will precede each playing.
Write only the **rhythm** of the upper piano part into the blank bars in this score.

First playing (20 seconds of silence)
Second playing (20 seconds of silence)
Third playing (25 seconds of silence)
Fourth playing (25 seconds of silence)
Fifth and final playing (45 seconds of silence)
 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 (8 marks)
Work: ‘Deception Bay’ (single; Sureshaker, 2015)
Artist: Boo Seeka

Due to copyright restrictions, this audio file is not supplied.

First playing (2’00”) – 2 minutes of silence
Second playing (2’00”) – 2 minutes of silence
Third playing (2’00”) – 3 minutes of silence

a. Describe how the vocalist uses tone colour to create expressive outcomes. 4 marks

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________________________________________________________________________
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SECTION B – Question 16 – continued
b. Describe two ways in which the use of phrasing by the performers in this band creates character in this excerpt.

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4 marks
**Question 17** (12 marks)

**Work:** Wild Swans Concert Suite – Eliza Aria  
**Composer:** Elena Kats-Chernin  
**Track from the album:** Wild Swans (ABC Classics, 2007)

Due to copyright restrictions, this audio file is not supplied.

First playing (3’00”) – 3 minutes of silence  
Second playing (3’00”) – 3 minutes of silence  
Third playing (3’00”) – 4 minutes of silence

This excerpt has changing moods.

Discuss how the performers create these moods using:

- blend and balance between voice and instruments  
- articulation.

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