MUSIC PERFORMANCE
Aural and written examination

Friday 27 November 2020
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

<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>3</td>
<td>3</td>
<td>28</td>
</tr>
<tr>
<td>B</td>
<td>9</td>
<td>9</td>
<td>46</td>
</tr>
<tr>
<td>C</td>
<td>6</td>
<td>6</td>
<td>26</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 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.

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SECTION A – Listening and interpretation

Instructions for Section A
Answer all questions in pen or pencil in the spaces provided.
An audio compact disc will run continuously throughout Section A.

Question 1 (8 marks)
Work: ‘A World First’ by David Hirschfelder
Performers: Studio ensemble conducted by Brett Kelly
Album: Ride Like a Girl: Original Motion Picture Soundtrack (David Hirschfelder, 2019)

The excerpt will be played three times. There will be silent working time after each playing.

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

First playing (1'55") – 30 seconds of silence
Second playing (1'55") – 3 minutes of silence
Third and final playing (1'55") – 3 minutes of silence

Describe how the performers create character in this excerpt. In your response, refer to one or more of the following elements of music:
• tone colour
• articulation
• dynamics

SECTION A – Question 1 – continued
**Question 2** (8 marks)


Performers: Little Mix

Album: *DNA* (Simco Limited under exclusive license to Sony Music Entertainment UK Limited, 2012)

The excerpt will be played three times. There will be a first and second playing for part a., and a third playing for part b. There will be silent working time after each playing.

Listen to the first and second playings for part a.

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

First playing (2’04") – 30 seconds of silence
Second playing (2’04") – 3 minutes of silence

**a.** Describe how the accompaniment (instrumental and vocal) contributes to the expressive outcomes in this excerpt.  

4 marks

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**SECTION A – Question 2 – continued**
Listen to the third and final playing for part b.

Third and final playing (2'04") – 2 minutes 30 seconds of silence

b. Describe the vocalists’ use of articulation and improvisation/embellishment/ornamentation. 4 marks

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
**Question 3 (12 marks)**
This question relates to excerpts from the work ‘Weather With You’, composed by Neil Mullane Finn and Brian Timothy Finn.

**Interpretation A**
Work: ‘Weather With You’
Performers: Crowded House
Album: *Woodface* (Capitol Records Inc., 1991)

**Interpretation B**
Work: ‘Weather With You’
Performer: Hollie Smith
Album: *They Will Have Their Way: The Songs of Tim & Neil Finn* (EMI Recorded Music Australia Pty Ltd, 2011)

The excerpts will be played three times. There will be silent working time after each excerpt is played.

<table>
<thead>
<tr>
<th>Interpretation A (2'26'') - 30 seconds of silence</th>
<th>Interpretation B (1'40'') - 1 minute of silence</th>
</tr>
</thead>
<tbody>
<tr>
<td>First playing</td>
<td>First playing</td>
</tr>
<tr>
<td>Second playing (2'26'') - 30 seconds of silence</td>
<td>Second playing (1'40'') - 2 minutes of silence</td>
</tr>
<tr>
<td>Third and final playing (2'26'') - 1 minute of silence</td>
<td>Third and final playing (1'40'') - 3 minutes 30 seconds of silence</td>
</tr>
</tbody>
</table>

Due to copyright restrictions, these audio files are not supplied.

Compare the ways in which the two interpretations create different expressive outcomes through three of the following:
- tone colour
- articulation
- phrasing
- improvisation/embellishment/ornamentation
- balance of music lines
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. _____________________________
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.

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

1. _____________________________
2. _____________________________
3. _____________________________
4. _____________________________
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.

![Melody notation]

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. ____________________________
2. ____________________________
3. ____________________________

Fourth and final playing – 10 seconds of silence

b. Identify the type of scale or mode that is used for 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. ____________________________
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 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.

<table>
<thead>
<tr>
<th>First playing – 5 seconds of silence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second playing – 10 seconds of silence</td>
</tr>
<tr>
<td>Third playing – 10 seconds of silence</td>
</tr>
<tr>
<td>Fourth and final playing – 20 seconds of silence</td>
</tr>
</tbody>
</table>

<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>D</td>
<td>Bb</td>
<td>G</td>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td>minor</td>
<td>major</td>
<td>minor</td>
<td>minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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 three 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 4–7 in the blank spaces of the harmonic grid below.

<table>
<thead>
<tr>
<th>First playing – 5 seconds of silence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second playing – 5 seconds of silence</td>
</tr>
<tr>
<td>Third playing – 5 seconds of silence</td>
</tr>
<tr>
<td>Fourth playing – 10 seconds of silence</td>
</tr>
<tr>
<td>Fifth and final playing – 15 seconds of silence</td>
</tr>
</tbody>
</table>

<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>
<th>7.</th>
<th>8.</th>
<th>9.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass note</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td>C</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td>major</td>
<td>minor 7</td>
<td>minor 7</td>
<td></td>
<td></td>
<td>dom 7</td>
<td>major</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Question 10 (8 marks)

Listen to the following five-bar work for flute and cello. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bars 4 and 5 of the flute 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 4 and 5 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 eight-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 4 and 5 of the conga part.

First playing – 15 seconds of silence
Second playing – 15 seconds of silence
Third and final playing – 20 seconds of silence
Question 12 (6 marks)

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

Transcribe the missing rhythmic notation for bars 2 and 3 of the cajon part.

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

\[\text{Question 12} (6 \text{ marks})\]

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

Transcribe the missing rhythmic notation for bars 2 and 3 of the cajon part.

\[\text{First playing – 15 seconds of silence}\]
\[\text{Second playing – 15 seconds of silence}\]
\[\text{Third playing – 20 seconds of silence}\]
\[\text{Fourth and final playing – 20 seconds of silence}\]
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.

\[ \text{interval 1} \quad \text{interval 2} \quad \text{interval 3} \]

Question 14 (3 marks)
Write each interval using semibreves in the indicated clef on the printed stave below.

\[ \text{interval 1} \quad \text{interval 2} \quad \text{interval 3} \]

perfect 4th below A♭  major 2nd above G#  major 3rd below B♭
Question 15 (9 marks)

a. Write an ascending Lydian mode on the printed stave below. The mode should:
   • be written in crotchets
   • begin on the given starting note.
   You may use accidentals or a key signature. 3 marks

b. Write a descending blues 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

c. Write an ascending natural minor 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
Question 16 (3 marks)
Write each chord in the given keys on the printed stave below. You may use accidentals or a key signature.

\[
\begin{align*}
\text{vii}^\circ \text{ diminished of E minor} & \quad \text{ii minor 7 of F major} & \quad \text{IV major of Bb major}
\end{align*}
\]

Question 17 (4 marks)
Identify the quality of the given chords and their diatonic function in G minor. The diatonic function and the quality of the first chord and the last chord are given.

\[
\begin{align*}
\text{Diatonic function} & \quad \text{Quality} & \quad \frac{1}{2} & \quad \frac{3}{4} & \quad \text{V (dominant) (5)} \\
\text{i (tonic) (1)} & \quad \text{minor} & \quad & & \quad \text{dom 7}
\end{align*}
\]
Question 18 (4 marks)
Use the following notation to answer the questions below.

Concert pitch score

Con spirito

a. What is the correct time signature for this excerpt?  

b. Circle the scale or mode used in this excerpt from the options below.  

   B harmonic minor  D major  B melodic minor  G major

   

c. Identify the chord in bar 4 indicated by a box.  

   

d. Identify the interval in the trumpet part in bar 2 indicated by a bracket.  

   

END OF QUESTION AND ANSWER BOOK