

**Victorian Certificate of Education
2021**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

MUSIC PERFORMANCE
Aural and written examination

Tuesday 16 November 2021

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 14
- 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 A – Listening and interpretation

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

Question 1 (10 marks)

Work: ‘Everyone’s Waiting’ by Missy Higgins and Dan Wilson

Performer: Missy Higgins

Album: *The Ol’ Razzle Dazzle* (produced by Brad Jones and Butterfly Boucher; Eleven: A Music Company, 2012)

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

<p>Due to copyright restrictions, this audio file is not supplied.</p>
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First playing (2’14”) – 30 seconds of silence
 Second playing (2’14”) – 3 minutes of silence

- a. Describe how the performers use articulation, improvisation/embellishment/ornamentation and dynamics to contribute to the expressive outcomes in this excerpt. 6 marks

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Question 3 (12 marks)

This question relates to excerpts from the work ‘To Love Somebody’, composed by Barry and Robin Gibb.

Interpretation A

Work: ‘To Love Somebody’

Performer: Michael Bolton

Album: *A Symphony of Hits* (Montaigne Records, LLC and Entertainment One US, LP, 2019)

Interpretation B

Work: ‘To Love Somebody’

Performer: Bonnie Tyler

Album: *Hide Your Heart* (CBS Records, 1988)

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

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

First playing of Interpretation A (2’15”) – 30 seconds of silence

First playing of Interpretation B (2’00”) – 1 minute of silence

Second playing of Interpretation A (2’15”) – 30 seconds of silence

Second playing of Interpretation B (2’00”) – 2 minutes of silence

Third and final playing of Interpretation A (2’15”) – 1 minute of silence

Third and final playing of Interpretation B (2’00”) – 2 minutes and 30 seconds of silence

Compare the ways in which the two interpretations create different characters and expressive outcomes through **three** of the following:

- tone colour
- balance of musical lines
- improvisation/embellishment/ornamentation
- articulation
- phrasing

DO NOT WRITE IN THIS AREA

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. _____

DO NOT WRITE IN THIS AREA

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.

First playing – 5 seconds of silence
 Second playing – 10 seconds of silence
 Third playing – 10 seconds of silence

- a. Identify the size and the quality of the three intervals indicated by the brackets. 3 marks

1. _____

2. _____

3. _____

Fourth and final playing – 10 seconds of silence

- b. 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/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 three times, with silent working time after each playing. Each chord is in root position and the progression ends with a common cadence. The first five chords are given. A one-bar count-in will precede each playing.

Identify the bass note and the quality of chords 6 and 7 in the blank spaces of the harmonic grid below.

First playing – 5 seconds of silence
 Second playing – 10 seconds of silence
 Third and final playing – 20 seconds of silence

Harmonic grid	1.	2.	3.	4.	5.	6.	7.
Bass note	A	E	A	E	A		
Quality	minor	major	minor	dominant 7th	minor		

DO NOT WRITE IN THIS AREA

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	G	C					C	G
Quality	major	major					major	major

DO NOT WRITE IN THIS AREA

Question 10 (8 marks)

Listen to the following eight-bar work for trumpet, violin and double bass. The work will be played six times. A transcription of this work is printed below; however, the notation is missing for bars 5 and 6 of the trumpet part. All parts are written at concert pitch. 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 bars 5 and 6 of the trumpet 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

The musical score consists of two systems. The first system contains bars 1 and 2. The trumpet part has rests in both bars, with a rhythm line above it showing quarter notes. The violin part plays a continuous eighth-note pattern, and the double bass part plays a continuous eighth-note pattern. The second system contains bars 3 and 4. The trumpet part has notes in both bars, with a rhythm line above it showing quarter notes. The violin and double bass parts continue their patterns.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

5 6

tpt.

vln.

d. b.

7 8

tpt.

vln.

d. b.

Blank manuscript for rough work if required

A series of ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are evenly spaced and occupy most of the page's vertical space.

DO NOT WRITE IN THIS AREA

Question 11 (6 marks)

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

Transcribe the missing rhythmic notation for bars 4, 5 and 7 of the tenor drum 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

The musical score consists of three systems, each with two staves: tenor drum (t. d.) and tambourine (tamb.). The time signature is 6/8.

- System 1 (Bars 1-3):**
 - Bar 1: t. d. has a dotted quarter note followed by an eighth note. tamb. has a dotted quarter note followed by an eighth note.
 - Bar 2: t. d. has a dotted quarter note followed by an eighth note. tamb. has a dotted quarter note followed by an eighth note.
 - Bar 3: t. d. has a dotted quarter note followed by an eighth note. tamb. has a dotted quarter note followed by an eighth note.
- System 2 (Bars 4-5):**
 - Bar 4: t. d. is blank. tamb. has a dotted quarter note followed by an eighth note.
 - Bar 5: t. d. is blank. tamb. has a dotted quarter note followed by an eighth note.
- System 3 (Bars 6-8):**
 - Bar 6: t. d. has a dotted quarter note followed by an eighth note. tamb. has a dotted quarter note followed by an eighth note.
 - Bar 7: t. d. is blank. tamb. has a dotted quarter note followed by an eighth note.
 - Bar 8: t. d. has a dotted quarter note followed by an eighth note. tamb. has a dotted quarter note followed by an eighth note.

Question 12 (8 marks)

Listen to the following seven-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 djembe part
- bar 6 of the shaker 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 is written for djembe and shaker in 4/4 time. It consists of seven bars. The notation is as follows:

- Bar 1:** Djembe: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Shaker: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Bar 2:** Djembe: 2-measure rest. Shaker: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Bar 3:** Djembe: 3-measure rest. Shaker: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Bar 4:** Djembe: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Shaker: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Bar 5:** Djembe: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Shaker: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Bar 6:** Djembe: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Shaker: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Bar 7:** Djembe: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter. Shaker: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

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SECTION C – Music language (written)**Instructions for Section C**

Answer **all** questions in **pencil** in the spaces provided.

Question 13 (2 marks)

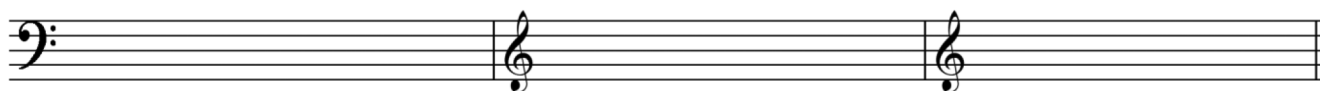
Identify the size and the quality of the two intervals indicated by the brackets.



1. _____ 2. _____

Question 14 (3 marks)

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



major 2nd below B \flat

major 3rd above E

major 7th above C

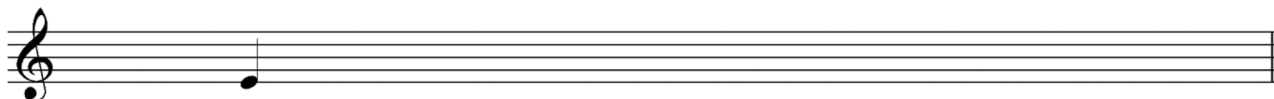
Question 15 (6 marks)

a. Write an ascending one octave harmonic minor scale on the printed staff below. The scale should:

- be written in crotchets
- begin on the given starting note
- include the upper tonic.

You may use accidentals or a key signature.

3 marks



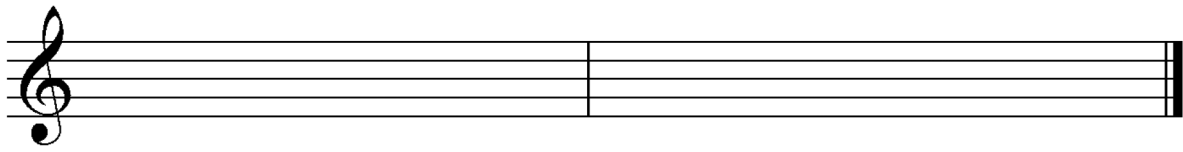
b. Add a clef and any necessary accidentals to make the following an F mixolydian mode.

3 marks



Question 16 (2 marks)

Write each chord in the given keys on the printed staff below. You may use accidentals or a key signature.

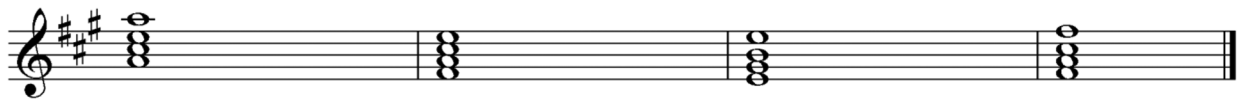


vi of D major

V7 of G major

Question 17 (4 marks)

Identify the quality of the given chords and their diatonic function in the key of A major. The diatonic function and the quality of the first chord and the last chord are given.



1.

2.

3.

4.

Diatonic function	I (tonic)			vi (submediant)
Quality	major			minor

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Question 18 (3 marks)

Use the following notation to answer the questions below. All parts are written at concert pitch.

- a. Circle the correct time signature for this excerpt from the options below. 1 mark

5
4

3
2

6
4

12
8

- b. Identify the interval between the notes played by the alto saxophone and the trombone indicated by the box on beat 1 of bar 3. 1 mark

- c. Circle the correct name of the chord in bar 4 indicated by a box. 1 mark

B \flat major 7th

B \flat minor 7th

B \flat half diminished

B \flat dominant 7th