

Victorian Certificate of Education
Year

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

MUSIC PERFORMANCE
Aural and written examination

Day Date

Reading time: *.*.* to *.*.* (15 minutes)

Writing time: *.*.* to *.*.* (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	10	10	50
C	7	7	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 20 pages, including blank manuscript for rough work on page 15
- 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

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: ‘When the River Runs Dry’ by Hunters & Collectors

Performers: Hunters & Collectors

Album: *Ghost Nation* (White Label Records/Mushroom Records, 1989)

The excerpt will be played three times. There will be silent working time after the second and third playings.

First playing (1'48") – 10 seconds of silence

Second playing (1'48") – 3 minutes of silence

- a. Describe how the performers create excitement and energy through their use of tone colour. 4 marks

Third and final playing (1'48") – 4 minutes of silence

- b. Describe the ways in which the performers have used articulation to create character in their performance.

4 marks

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 (3 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. _____

Question 5 (3 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. _____

Question 6 (4 marks)

- a. Listen to the following four-bar melody. The melody will be played twice. The rhythm of the melody is provided. A two-bar count-in will precede each playing.



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

- i. Identify the size and the quality of the intervals marked with a bracket. 2 marks

- _____
- _____

- ii. Identify the tonality of the melody. 1 mark

- b. Listen to the following four-bar melody. The melody will be played twice. The rhythm of the melody is not provided. A two-bar count-in will precede each playing.

Identify the tonality of the melody.

1 mark

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

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 between each playing. Each chord is in root position and the progression ends with a common cadence. The first two chords are given. A one-bar count-in will precede each playing.

Identify the bass note and the quality of chords 3 and 4 in the blank spaces of the harmonic grid below.

First playing – 5 seconds of silence

Second playing – 5 seconds of silence

Third and final playing – 5 seconds of silence

Harmonic grid	1.	2.	3.	4.
Bass note	B \flat	G		
Quality	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 between each playing. Each chord is in root position. The first two chords and the last two chords are given. A one-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 – 5 seconds of silence

Fifth and final playing – 5 seconds of silence

Harmonic grid	1.	2.	3.	4.	5.	6.	7.	8.
Bass note	E	C					B	E
Quality	minor	major					dom7	minor

Question 10 (4 marks)

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

Transcribe the missing melody for bar 4 of the oboe part.

First playing – 20 seconds of silence

Second playing – 20 seconds of silence

Third playing – 20 seconds of silence

Fourth and final playing – 30 seconds of silence

ochoe

violoncello

3

ob.

vc.

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Question 11 (8 marks)

Listen to the following eight-bar melody. The melody will be played five times. A transcription of this melody is printed on page 14; however, the notation is missing for bar 2 of the electric guitar part, bar 3 of the trumpet part and bar 7 of the electric bass part. The rhythm of the missing notation is given in the top line. A two-bar count-in will precede each playing.

Transcribe the missing melody for:

- bar 2 of the electric guitar part
- bar 3 of the trumpet part
- bar 7 of the electric bass part.

First playing – 20 seconds of silence

Second playing – 20 seconds of silence

Third playing – 20 seconds of silence

Fourth playing – 30 seconds of silence

Fifth and final playing – 30 seconds of silence

percussion

trumpet in C

electric guitar

electric bass

perc.

tpt. in C

elec. gtr.

elec. bass

perc.

tpt. in C

elec. gtr.

elec. bass

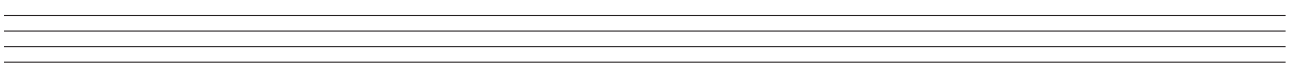
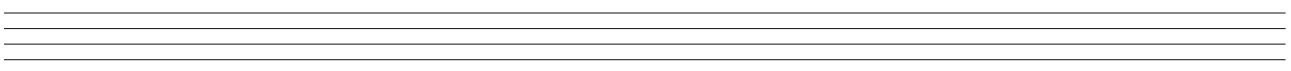
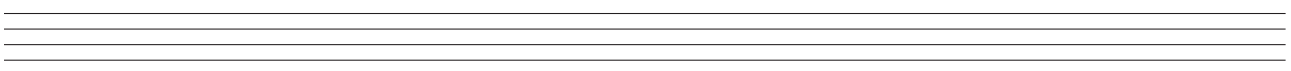
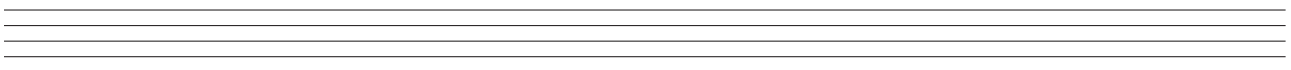
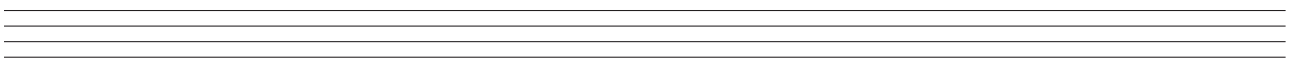
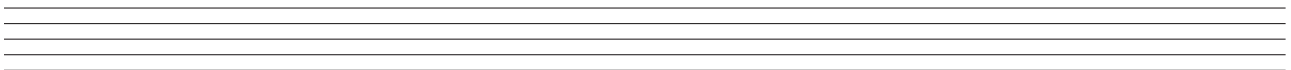
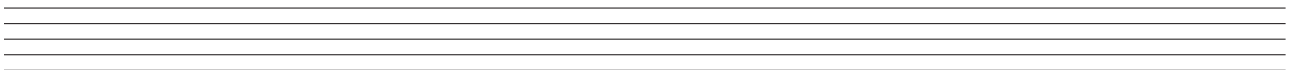
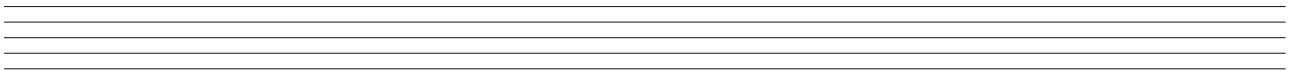
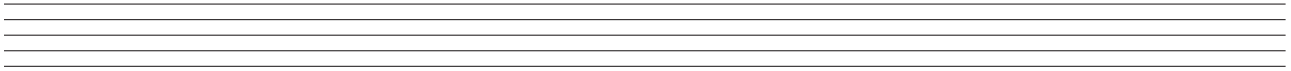
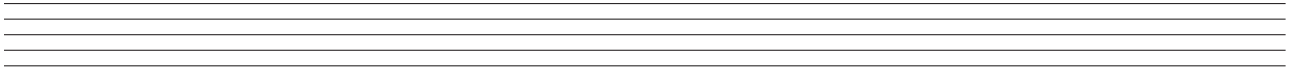
perc.

tpt. in C

elec. gtr.

elec. bass

Blank manuscript for rough work if required



SECTION B – continued
TURN OVER

Question 12 (4 marks)

Listen to the following four-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 3 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

The image shows musical notation for a four-bar excerpt. The top staff is for the snare drum (labeled 'snare drum') and the bottom staff is for the tambourine (labeled 'tambourine'). Both are in 4/4 time. The snare drum part has a triplet of eighth notes in bar 3. The tambourine part has a steady eighth-note pattern. Below this is a separate staff for transcription, labeled 's.d.' (snare drum) and 'tamb.' (tambourine). The snare drum part in this staff is mostly silent, with a triplet of eighth notes in bar 3. The tambourine part in this staff has a steady eighth-note pattern.

Question 13 (8 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:

- bars 3 and 6 of the taiko drum part
- bar 4 of the cowbell 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 – 20 seconds of silence

The musical notation consists of three systems, each with a cowbell part (top staff) and a taiko drum part (bottom staff). The time signature is 6/4.

- System 1 (Bars 1-2):** The cowbell part starts with a half note, followed by eighth notes. The taiko drum part starts with a half note, followed by eighth notes. A '2' is written above the second bar of the taiko drum part.
- System 2 (Bars 3-4):** The cowbell part starts with a half note, followed by eighth notes. The taiko drum part starts with a half note, followed by eighth notes. A '4' is written above the first bar of the cowbell part.
- System 3 (Bars 5-6):** The cowbell part starts with a half note, followed by eighth notes. The taiko drum part starts with a half note, followed by eighth notes. A '7' is written above the first bar of the cowbell part.

SECTION C – Music language (written)

Instructions for Section C
 Answer **all** questions in **pencil** in the spaces provided.

Question 14 (2 marks)

Identify the size and the quality of each interval.

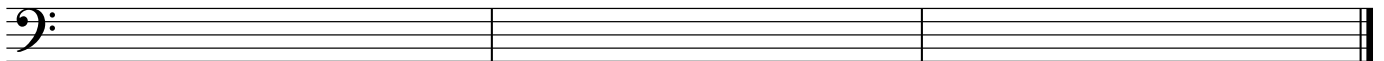


1. _____

2. _____

Question 15 (3 marks)

Write each interval using semibreves in either the treble clef or the bass clef.

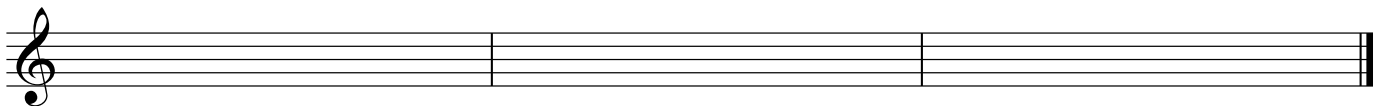


major 3rd above B \flat

minor 6th below F \sharp

minor 2nd below C \sharp

OR



major 3rd above B \flat

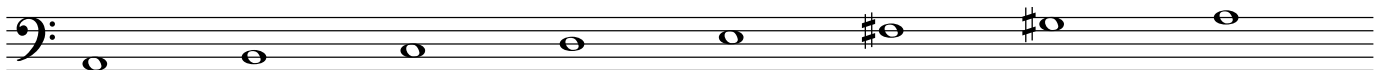
minor 6th below F \sharp

minor 2nd below C \sharp

Question 16 (2 marks)

a. Identify the following scale or mode form.

1 mark



Scale or mode form _____

b. Identify the scale or mode form of the following melody.

1 mark

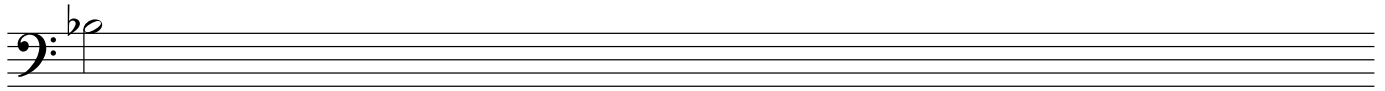


Scale or mode form _____

Question 17 (3 marks)

Write a descending mixolydian mode on the printed staff below. The mode should:

- be written in minims
- begin on the printed note.

**Question 18** (2 marks)

Identify the quality of each of the following chords.



1. _____ 2. _____

Question 19 (3 marks)

Write any **three** of chords 1–5 below. Use treble clef. An example has been provided.

piano

- D minor 1. A7 2. E half dim 3. Bb major7 4. G minor 5. A major

Question 20 (5 marks)

Use the following notation to answer the questions below.

The musical score consists of five staves. The soprano saxophone staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains five measures of music with dynamics *f*, *mp*, *f*, and *p*. Fingerings 2, 3, 4, and a bracketed interval of 5 are indicated. The marimba staff is in treble clef with a key signature of one sharp and a 4/4 time signature, featuring chords with dynamics *f*, *mp*, *f*, and *p*. The electric guitar staff is in treble clef with a key signature of one sharp and a 4/4 time signature, featuring chords with dynamics *mp*, *ff*, and *p*. The bass guitar staff is in bass clef with a key signature of one sharp and a 4/4 time signature, featuring a bass line with dynamics *mp*, *p*, *f*, and *p*. The drum set staff is in common time (C) with a key signature of one sharp and a 4/4 time signature, featuring a rhythmic pattern with dynamics *mp*, *p*, *f*, and *p*.

- a. Identify the scale or mode form. 1 mark

- b. Identify the bracketed interval between bars 4 and 5 in the soprano saxophone part. 1 mark

- c. What is the correct time signature for bar 3? 1 mark

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

- e. Identify the final chord in the marimba part. 1 mark
