VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

Victorian Certificate of Education 2012

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

									Letter
Figures									
Words									

MUSIC PERFORMANCE

Aural and written examination

Friday 16 November 2012

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

Section	*Number of questions*	*Number of questions to be answered*	*Number of marks*
A	15	15	80
B	2	2	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 white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 20 pages including blank manuscript paper for rough working on page 13.
- An audio compact disc will run continuously throughout Sections A and B of the examination. The audio compact disc will run for approximately 78 minutes 57 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, 4, 9, 10, 11, 12, 13, 14 and 15 **do** contain audio material. Questions 2, 3, 5, 6, 7 and 8 **do not** contain any audio material.

Part 1: Intervals

Question 1 – Identify intervals presented aurally

Identify the quality and size of each of the six intervals played. Each interval will be played three times – the first time melodically, the second time harmonically and the third time melodically.

There will be **10 seconds silence** after each playing.

1. _____ **2.** _____ **3.** _____

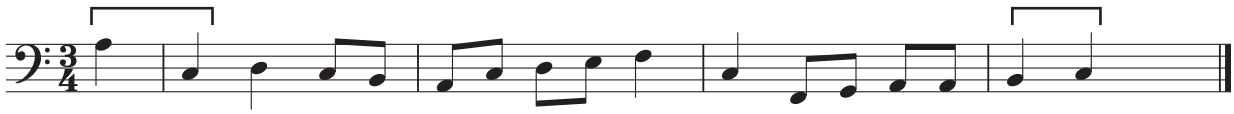
4. _____ **5.** _____ **6.** _____

6 marks

Question 2 – Identify written intervals

(2 minutes and 30 seconds silent working time)

a. Identify the quality and size of the opening and closing intervals that are bracketed in the written melody below.



opening interval _____ closing interval _____

2 marks

b. Identify the quality and size of each of the following written intervals.

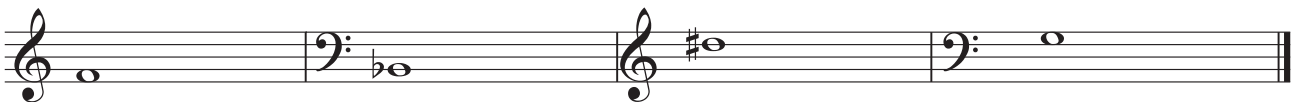
1. _____ **2.** _____ **3.** _____

3 marks

Question 3 – Write intervals

(2 minutes and 30 seconds silent working time)

Write each of the following intervals above or below the given notes as indicated.



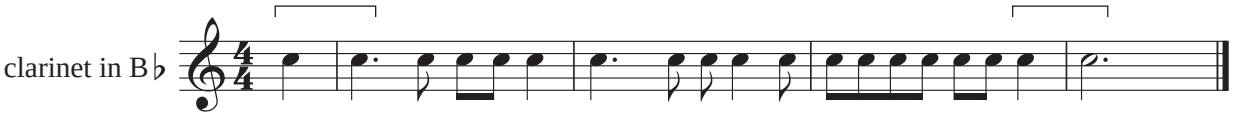
perfect 4th above	major 3rd above	major 7th below	minor 2nd below

4 marks

Part 2: Scales and modes

Question 4 – Identify intervals and tonality in a melody presented aurally

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



opening interval _____ closing interval _____

2 marks

b. Identify the tonality of the melody by circling the correct alternative from the list below.

The clarinet melody will be played once more to complete this part.

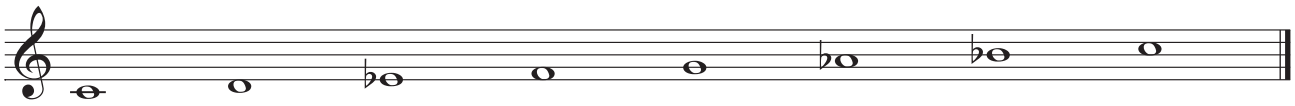
major minor mixolydian blues

1 mark

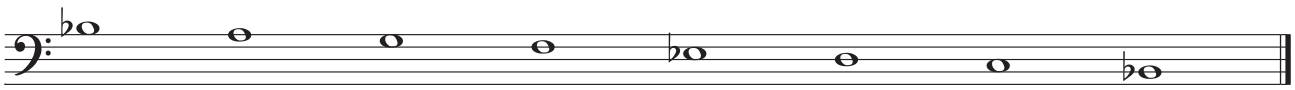
Question 5 – Identify written scales/modes

(2 minutes and 30 seconds silent working time)

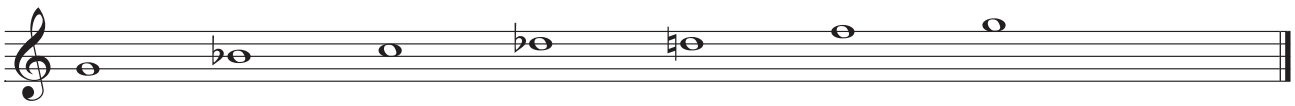
Identify the following scale or mode forms.



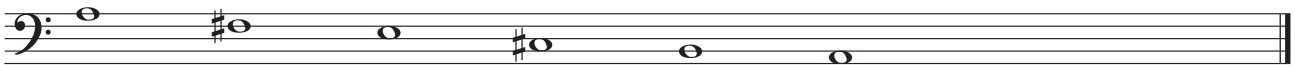
1. _____



2. _____



3. _____



4. _____

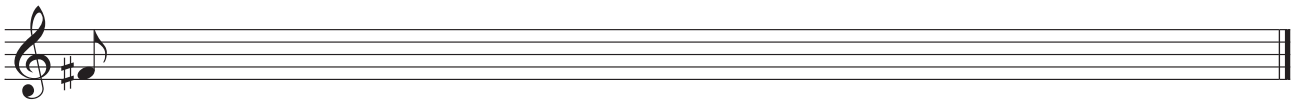
4 marks

Question 6 – Write scales/modes

(2 minutes and 30 seconds silent working time)

Write the following scales or modes, beginning on the given note and using the rhythmic value of the given note.

harmonic minor one octave ascending



mixolydian mode one octave ascending

6 marks

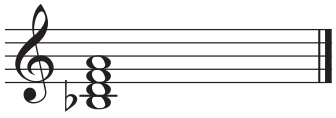
Part 3: Chords and chord progressions

Question 7 – Identify written chords

(2 minutes and 30 seconds silent working time)

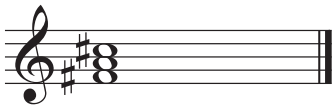
Identify the following chords by naming the note on which each is built and the quality.

1.



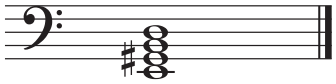
note name _____ quality _____

2.



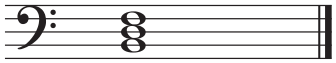
note name _____ quality _____

3.



note name _____ quality _____

4.



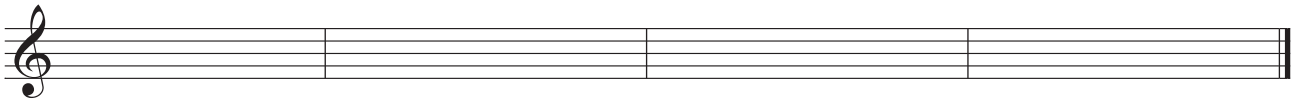
note name _____ quality _____

4 marks

Question 8 – Write chords

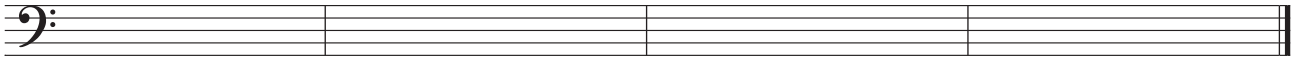
(2 minutes and 30 seconds silent working time)

Write the following chords as they occur in the tonic keys indicated. You may write your answers in either treble **or** bass clef – both clefs are provided.



IV major in G major	iv minor 7 in d minor	vi minor in Eb major	ii half diminished in f# minor

OR



IV major in G major	iv minor 7 in d minor	vi minor in Eb major	ii half diminished in f# minor

4 marks

Question 9 – Identify chords presented aurally

Listen to the following chords and identify the quality of each chord from the list of alternatives.

Each chord will be played in root position three times – the first time in block harmony, the second time as an arpeggio and the third time in block harmony.

There will be **5 seconds silence** after each chord.

major 7 minor 7 dominant 7 diminished 7

1. _____

major minor suspended 4 diminished 7

2. _____

dominant 7 major 7 minor 7 half diminished

3. _____

suspended 4 minor augmented diminished

4. _____

4 marks

Question 10 – Harmonic recognition

Listen to the following progression and circle the option (**A.–D.**) that represents the missing four chords from the harmonic grid below.

The chord progression will be played four times.

Chord 1	Chord 2	Chord 3	Chord 4	Chord 5	Chord 6	Chord 7	Chord 8
D	A	F#	G				
major	dom 7	minor	major				
I major	V 7	iii minor	IV major				

A.

Chord 5	Chord 6	Chord 7	Chord 8
E	F#	B	A
minor	minor	minor 7	major
ii minor	iii minor	vi minor 7	V major

B.

Chord 5	Chord 6	Chord 7	Chord 8
E	F#	G	A
minor	minor	major 7	major
ii minor	iii minor	IV major 7	V major

C.

Chord 5	Chord 6	Chord 7	Chord 8
F#	G	B	A
minor	major	minor	major
iii minor	IV major	vi minor	V major

D.

Chord 5	Chord 6	Chord 7	Chord 8
B	F#	G	A
minor	minor	major 7	major
vi minor	iii minor	IV major 7	V major

2 marks

Question 11 – Harmonic transcription

A chord progression will be played six times. All chords will be in root position.
The first chord is given.
Listen to the chord progression and identify the other five chords.
Use the chord terminology with which you are most familiar.
Use only one of the answer formats below.

First playing of the harmonic progression (20 seconds silence)
Second playing of the harmonic progression (20 seconds silence)
Third playing of the harmonic progression (20 seconds silence)
Fourth playing of the harmonic progression (20 seconds silence)
Fifth playing of the harmonic progression (20 seconds silence)
Sixth and final playing of the harmonic progression (40 seconds silence)

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

1. A min **2.** _____ **3.** _____ **4.** _____ **5.** _____ **6.** _____

OR

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

1. i minor **2.** _____ **3.** _____ **4.** _____ **5.** _____ **6.** _____

OR

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

Harmonic grid	**1.**	**2.**	**3.**	**4.**	**5.**	**6.**
bass note	A					
quality	minor					

10 marks

Part 4: Melody

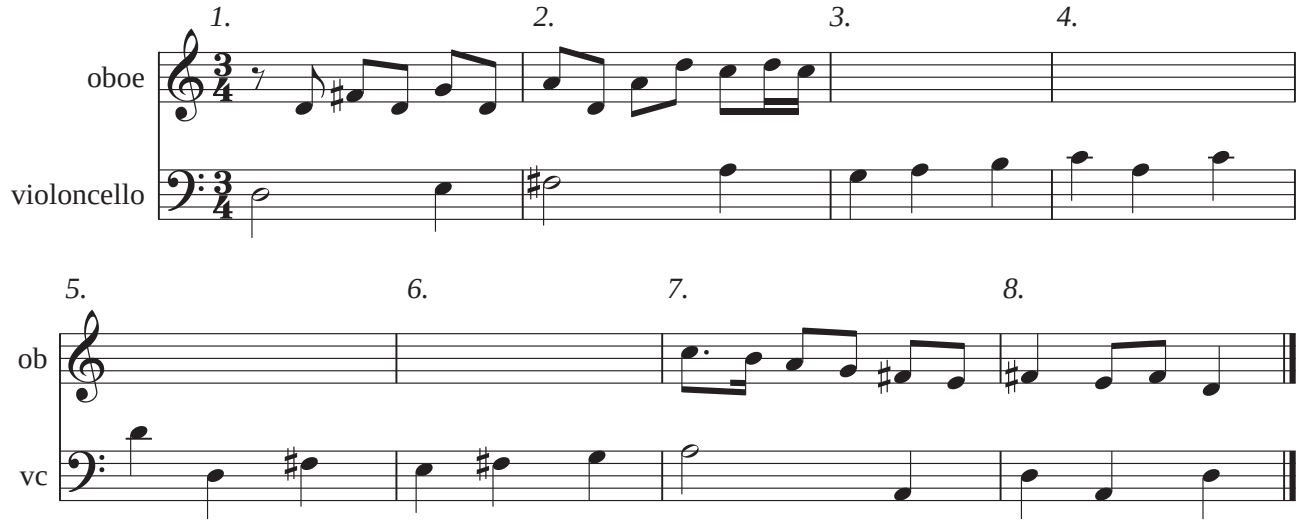
Question 12 – Melodic recognition

Listen to the following **oboe** melody with violoncello accompaniment.

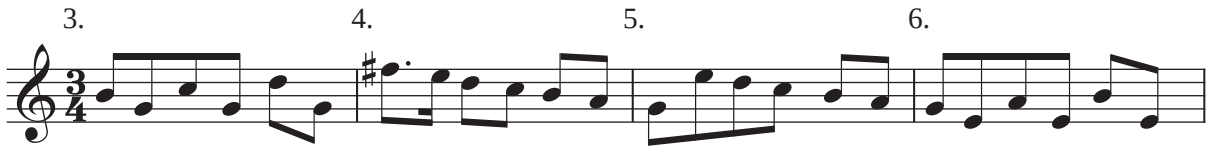
Circle the correct version of the missing **oboe** melody in bars 3 to 6 from the alternatives (**A.–D.**) below.

The excerpt will be played four times.

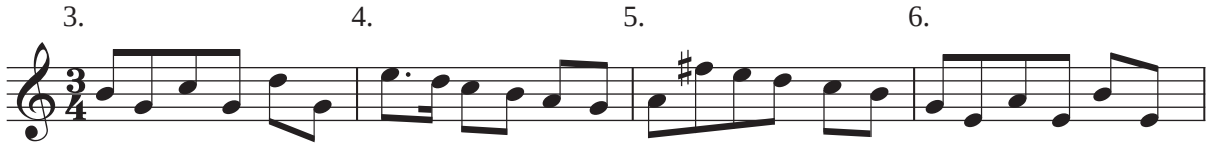
There will be **10 seconds silence** between each playing.



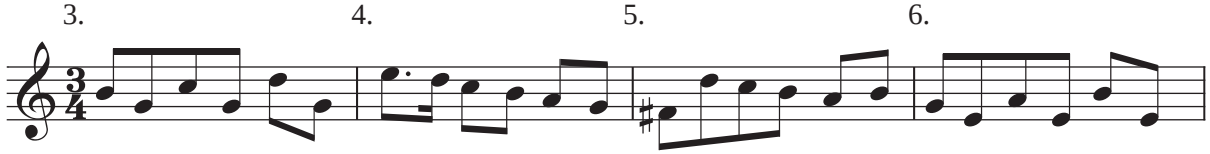
A.



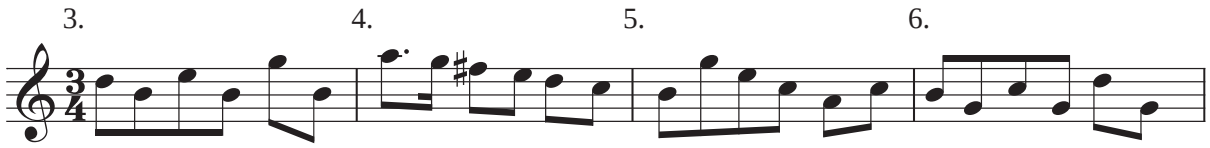
B.



C.



D.



2 marks

Question 13 – Melodic transcription

A work for electric guitar accompanied by piano and snare drum will be played six times.

The time signature, rhythm of the melody and the first note of the melody in A melodic minor are given.

A one-bar snare drum count-in will precede each playing.

Transcribe the missing melody in the space provided, using the rhythm given above the stave.

First playing of the melodic transcription (25 seconds silence)

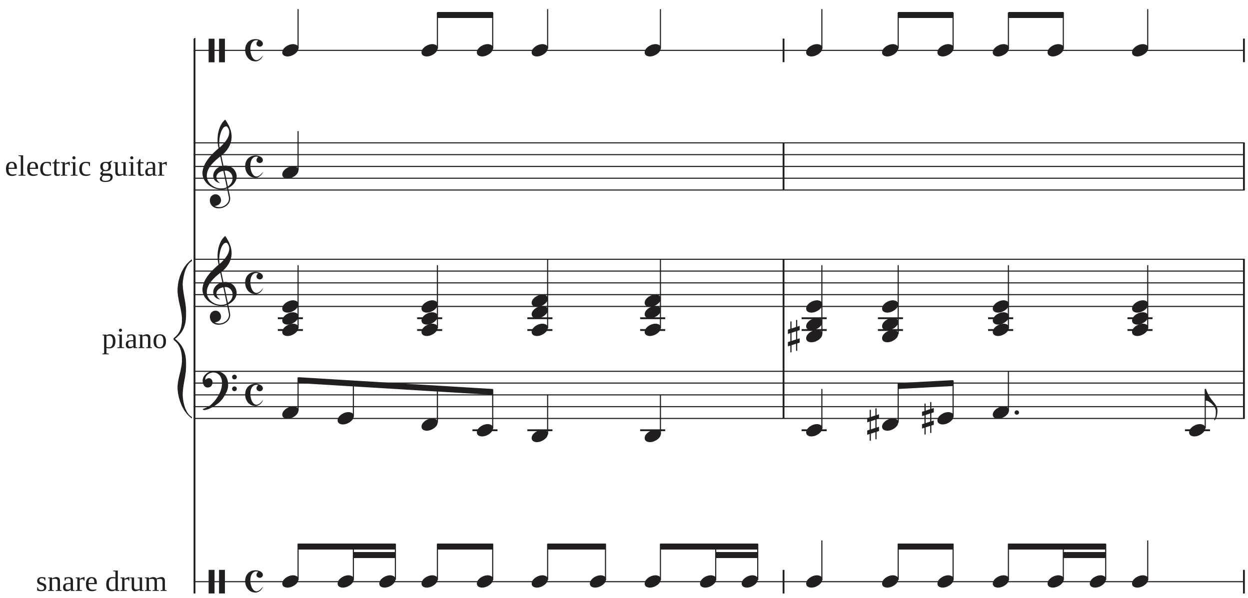
Second playing of the melodic transcription (25 seconds silence)

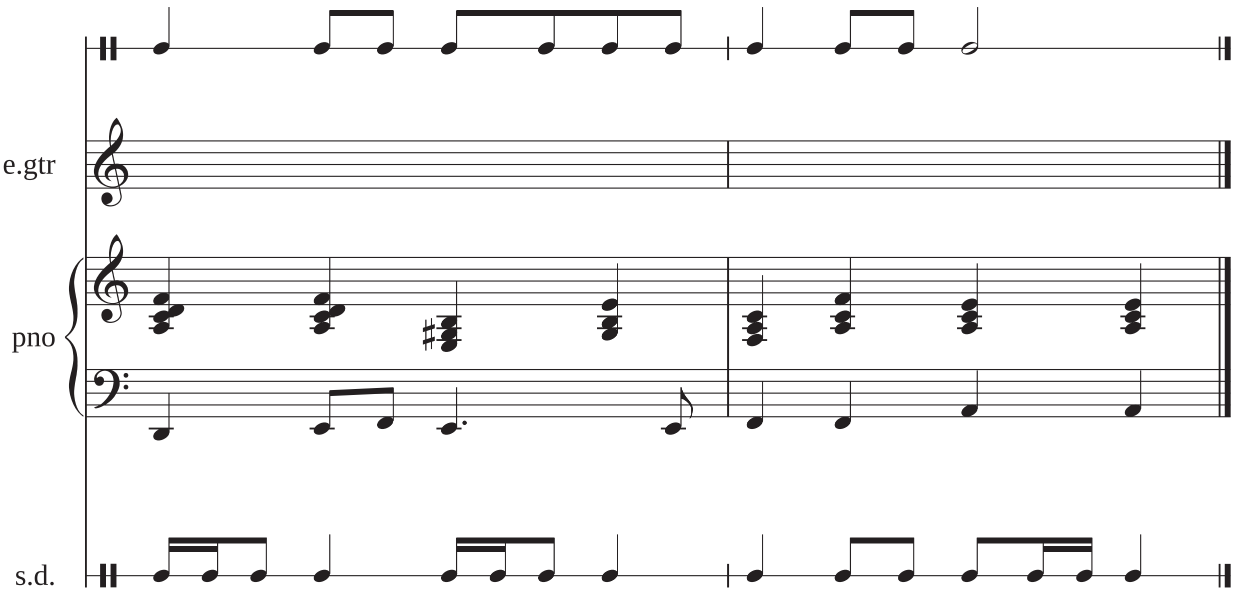
Third playing of the melodic transcription (30 seconds silence)

Fourth playing of the melodic transcription (30 seconds silence)

Fifth playing of the melodic transcription (30 seconds silence)

Sixth and final playing of the melodic transcription (1 minute silence)





12 marks

SECTION A – continued

Blank manuscript for rough working if required.

Part 5: Rhythm

Question 14 – Rhythmic recognition

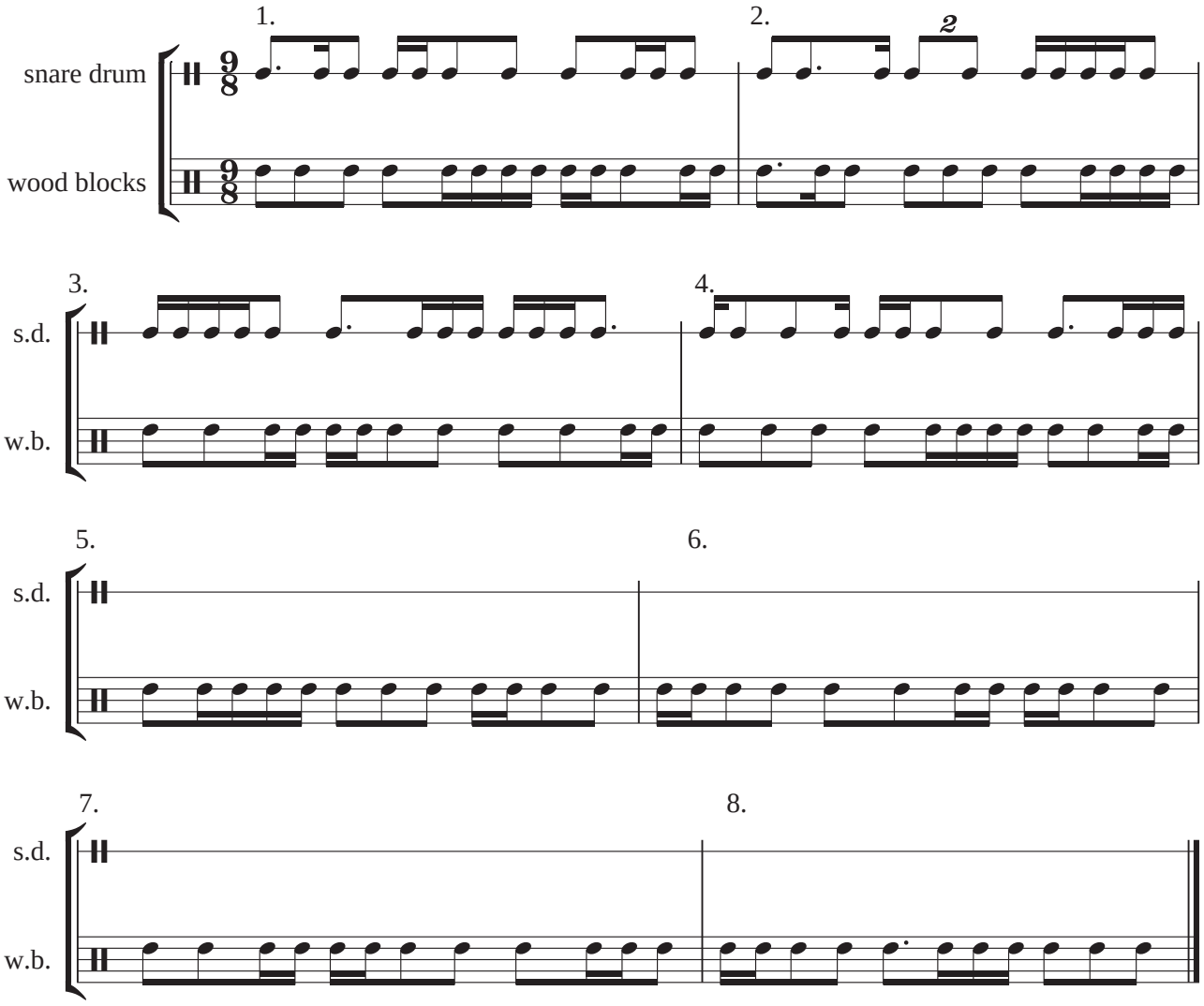
Listen to the following eight-bar rhythm.

Circle the correct version of the missing **snare drum** rhythm in bars 5 to 8 from the alternatives (**A.–D.**) on page 15.

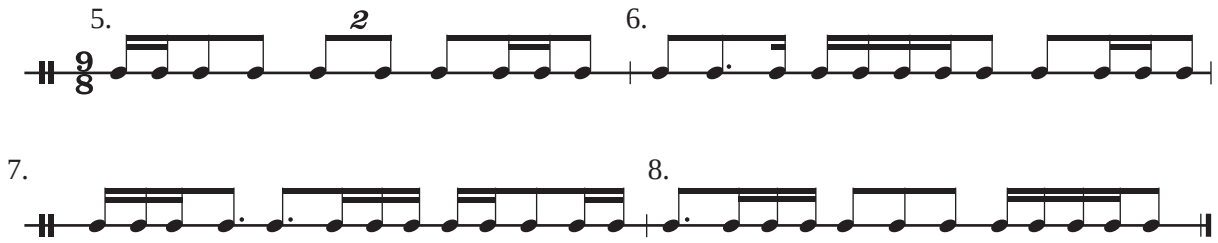
The rhythm will be played four times.

There will be a two-bar wood block count-in.

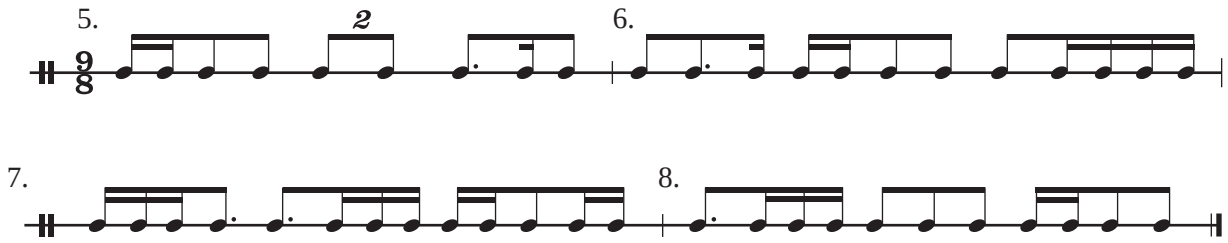
There will be **10 seconds silence** between each playing.



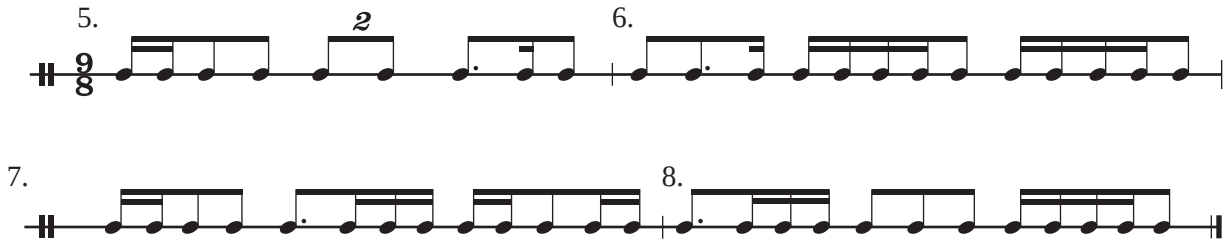
A.



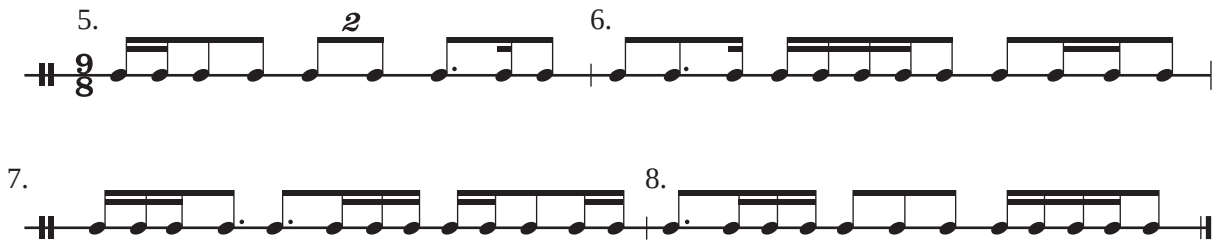
B.



C.



D.



2 marks

Question 15 – Rhythmic transcription

A work for **alto saxophone**, snare drum, hi-hats and bass drum will be played five times. Notes are missing from the last four bars of the **alto saxophone** part.

Transcribe only the rhythm of the **alto saxophone** onto the blank bars in the four-part score.

There will be a two-bar snare drum count-in.

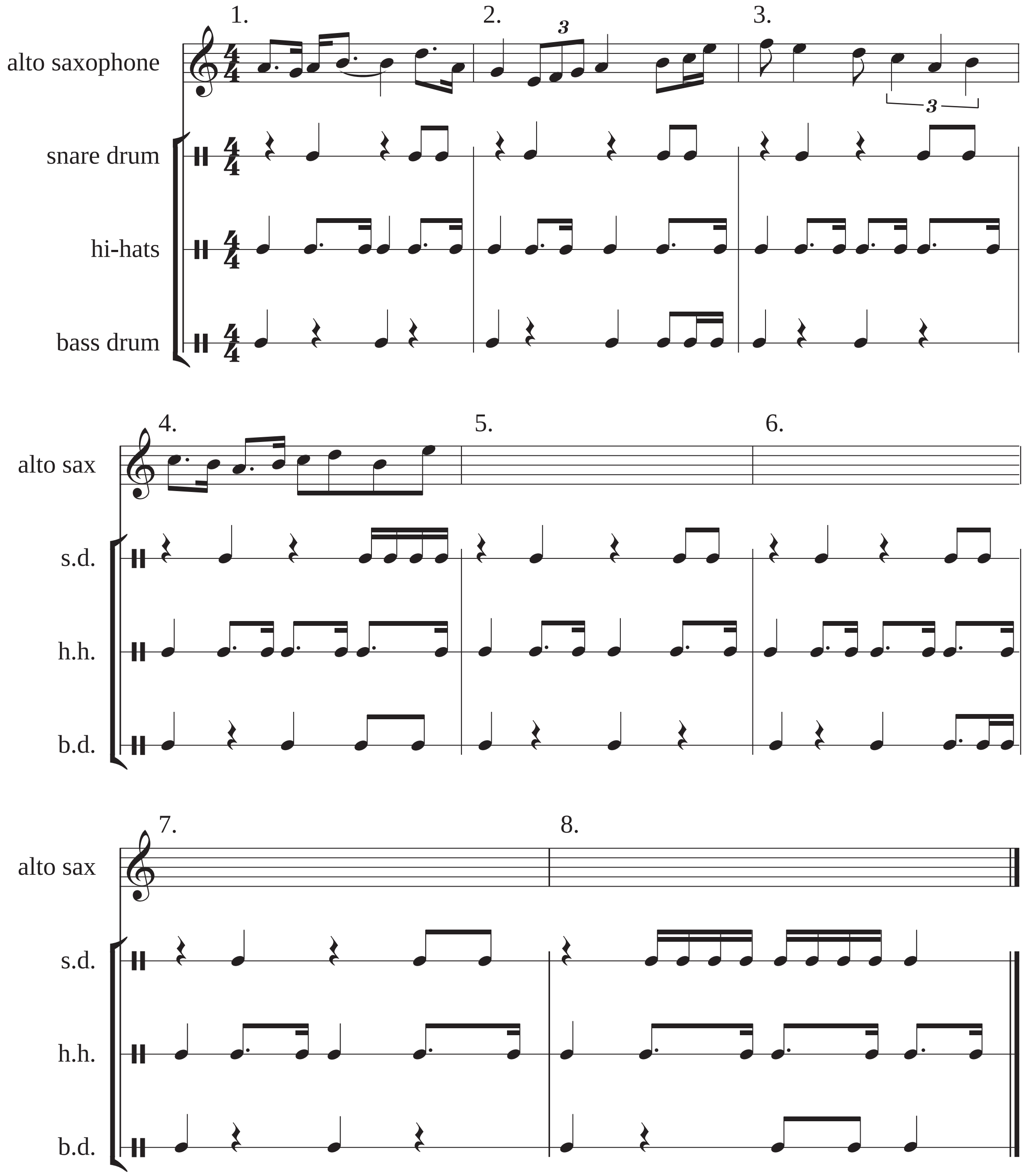
First playing of the rhythmic transcription (20 seconds silence)

Second playing of the rhythmic transcription (20 seconds silence)

Third playing of the rhythmic transcription (25 seconds silence)

Fourth playing of the rhythmic transcription (25 seconds silence)

Fifth and final playing of the rhythmic transcription (25 seconds silence)



12 marks

END OF SECTION A

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

Work: 'The Village' from *The Moonfire*, by Boy and Bear, Island Records

Due to copyright restriction, this excerpt is not supplied.

First playing (1'35") – 2 minutes silence

Second playing (1'35") – 2 minutes silence

Third playing (1'35") – 3 minutes silence

a. Describe how the performers create character in the vocal parts of this work.

5 marks

b. Describe how the performers create character in the accompaniment of this work.

5 marks

Question 17

Work: 'The Brumbies' from the soundtrack for *The Man from Snowy River*, composed by Bruce Rowland, recorded at AAV Studios, Festival Records

Due to copyright restriction, this excerpt is not supplied.

First playing (2'08") – 3 minutes silence

Second playing (2'08") – 3 minutes silence

Third playing (2'08") – 4 minutes silence

How do the performers manipulate expressive elements to communicate tension within this work?

In your answer, refer to at least **two** of the following.

- articulation
- dynamic range
- tempo choices
- tone colour

10 marks

END OF QUESTION AND ANSWER BOOK