

Victorian Certificate of Education Year

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

		Letter
STUDENT NUMBER		

MUSIC REPERTOIRE PERFORMANCE

Aural and written examination

Day Date

Reading time: *.** to *.** (15 minutes) Writing time: *.** to *.** (1 hour)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
В	7	7	40
			Total 60

- 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 12 pages, including blank manuscript for rough work on page 10
- An audio recording of musical excerpts for Sections A and B

Instructions

- Write your **student number** in the space provided above on this page.
- All your work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recordings.
- 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 recording will play continuously throughout Section A.

Question 1 (8 marks)	
Work: 'Flight Research'	,

Composer/Creator: Nigel Westlake

Performers: Melbourne Symphony Orchestra

Album: Paper Planes (original soundtrack; ABC Music, 2015)

The excerpt will be played three times. The excerpt will be played twice for **part a.** and one time for **part b.** There will be silent working time after each playing.

First playing (1'15'') - 30 seconds of silence Second playing (1'15'') - 3 minutes of silence

		_
		_

Third and final playing (1'15'') - 3 minutes of silence

Discuss now the performers create contrast.	4 mark

Question 2 (12 marks)

This question relates to excerpts from two interpretations of the work 'Embraceable You', composed by George Gershwin and Ira Gershwin.

Interpretation A

Work: 'Embraceable You' – 1940 single version

Performers: Judy Garland, and Victor Young and His Orchestra

Album: Judy Garland – The Complete Decca Masters (Plus) (MCA Records, 1994)

Interpretation B

Work: 'Embraceable You'
Performers: The Idea of North
Album: *Anthology* (ABC Jazz, 2014)

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

First playing of Interpretation A (1'23") – 30 seconds of silence

First playing of Interpretation B (1'34") – 1 minute of silence

Second playing of Interpretation A (1'23") – 30 seconds of silence

Second playing of Interpretation B (1'34") – 2 minutes of silence

Third and final playing of Interpretation A (1'23") – 1 minute of silence

Third and final playing of Interpretation B (1'34") – 2 minutes and 30 seconds of silence

Compare the ways in which the two interpretations use **three** of the following to create musical character:

•	tone	CO	laur
•	wile	CO	ioui

- texture
- articulation
- repetitioncontrast

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SECTION B – Music language

Instructions for Section B

Answer all questions in pencil in the spaces provided.

An audio recording will play continuously throughout Section B.

Question 3 (3 marks)

Listen to the following three melodies. Each melody will be played twice. There will be silent working time after each playing.

 $First \ playing-5 \ seconds \ of \ silence$ Second and final playing -10 seconds of silence

Four possible contours for the three melodies, A., B., C. and D. are provided below.





For each melody, select one contour from the options provided above that most closely represents each melody.

Melody 1 _____

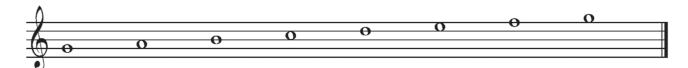
Melody 2 _____

Melody 3 _____

Question 4 (5 marks)

a. Add appropriate accidentals to make the following the G natural minor scale. Change the notes to minims by adding stems. You will have three minutes to complete this question.

2 marks



b. Add appropriate accidentals to make the following the D lydian mode. Change the semibreves to crotchets. You will have three minutes to complete this question.

2 marks



c. Listen to the following scale or mode. It will be played twice and there will be silent working time after each playing.

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

Circle the scale and/or mode that is played twice, ascending and/or descending.

1 mark

natural minor dorian mixolydian

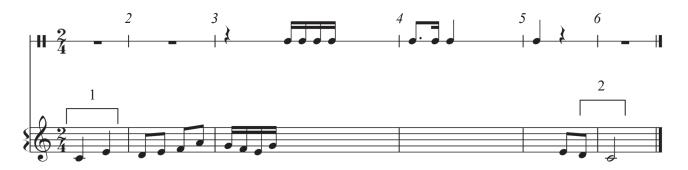
Question 5 (11 marks)

Listen to the following six-bar melody. The melody will be played five times. A transcription of the melody is printed below; however, the notation is missing for the second half of bar 3, all of bar 4 and the first half of bar 5. The melody begins on the tonic note of the key. A one-bar count-in will precede each playing. There will be silent working time after each playing.

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 and final playing – 2 minutes of silence

a. Transcribe the missing notation for the piano part and fill in the missing pitch notation for the second half of bar 3, all of bar 4 and the first half of bar 5.

8 marks



b. Identify the intervals labelled 1 and 2 and indicated by brackets in the melody above.

2 marks

Interval 1 _____

Interval 2

c. Identify the scale or mode of this melody.

1 mark

CONTINUES OVER PAGE

Blank manuscript for rough work if required

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Question 6 (3 marks)

Listen to the following intervals. Each interval will be played twice, with silent working time after each playing. 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			

Question 7 (4 marks)

Write each triad or 7th chord in the key given, as indicated in the table below. You may use accidentals or a key signature. You will have three minutes to complete the question.

Key	Eb major D major		F major	C major	
Triad or 7th chord	triad built on subdominant (4)	7th chord built on supertonic (2)	7th chord built on subdominant (4)	triad built on leading note (7)	



Question 8 (6 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, 6 and 7 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.	9.
Bass note	G	D	Е		D			D	G
Quality	major	major	minor		dominant 7th			major	major

Question 9 (8 marks)

Listen to the following four-bar excerpt featuring a snare drum. The excerpt will be played four times. A one-bar count-in will precede each playing. There will be silent working time after each playing. Transcribe the missing rhythmic notation for bars 2 and 3.

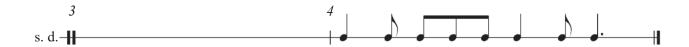
First playing – 15 seconds of silence

Second playing – 15 seconds of silence

Third playing – 20 seconds of silence

Fourth and final playing -20 seconds of silence





END OF QUESTION AND ANSWER BOOK

