



VCE Music Performance Aural and Written Exam Practice Sheet

Rhythm and Rhythmic Dictations

“Key Knowledge” or what you need to know

- semibreve (biggest)
- minim
- crotchet
- quaver
- semiquaver (smallest)
- associated rests
- simple duple, triple & quadruple meters
- compound duple, triple & quadruple meters
- asymmetric metre up to 5 beats
- anacrusis, dotted notes, syncopation, rests, ties, triplets, duplets

Simple Time Signatures: $\frac{2}{4}$ $\frac{2}{2}$ C $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ C $\frac{4}{2}$

Compound Time Signatures: $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$



Asymmetric Signatures: $\frac{5}{8}$ $\frac{5}{4}$

“Key Skills” or what you need to be able to do with what you know

- Be able to recognise (from given choices) rhythms presented aurally in simple and compound duple, triple & quadruple meters
- Be able to transcribe rhythms presented aurally in simple duple, triple & quadruple meters and compound duple meter

“Practice Activities” or how to get better

First with notation then from memory

- Practice reading all rhythms while keeping a steady beat (preferably conducting)
- Use inner hearing to isolate and highlight particular beats of a bar e.g. only read the rhythm names of the rhythm on the first beat of each bar and inner hear the rest.
- Use inner hearing to isolate and practice difficult rhythms e.g. read rhythm in rhythm names and inner hear all the  or vice versa read only the  out loud.
- Practice creating logical rhythms quickly in simple duple, triple & quadruple meters and compound duple meter

Scales	
“Key Knowledge” or what you need to know	
<ul style="list-style-type: none"> • Major • natural minor • harmonic minor • melodic minor • <i>chromatic (Unit 1 only)</i> 	<ul style="list-style-type: none"> • Major Pentatonic (do based) • minor pentatonic (la based) • blues scale • Mixolydian mode • dorian mode <p>All scales up to 7 sharps and flats</p>
“Key Skills” or what you need to be able to do with what you know	
<ul style="list-style-type: none"> • Be able to identify scales/modes presented in writing • Be able to identify scales/modes presented aurally • Be able to write scales/modes • Be able to recognise the tonality of a melody presented in writing • Be able to recognise the tonality of a melody presented aurally • Using treble and bass clef • In any key – key signatures will not be used 	
“Practice Activities” or how to get better	
<p>First with notation then from memory</p> <ul style="list-style-type: none"> • Sing all scales in solfa with handsigns, and letter names in all keys ascending AND descending, labelling intervals. • Sing random notes in scale and inner hear all others • Sing sequences in different scales i.e. drmd, rmfr, mfsm, fslf etc • Sing scales using particular rhythmic patterns • Sing scales with various rhythmic ostinati • Sing scales conducting in different metres • Sing scales and handsign in canon • Write all possible scales ascending AND descending in treble and bass clef. • Practice writing all possible key signatures in treble and bass clef. 	

Intervals
“Key Knowledge” or what you need to know
<ul style="list-style-type: none"> • Major • minor • Perfect • diminished • Augmented
“Key Skills” or what you need to be able to do with what you know
<ul style="list-style-type: none"> • Be able to identify intervals presented in writing • Be able to identify intervals presented aurally • Be able to write intervals • Be able to recognise intervals in a melody presented in writing • Be able to recognise intervals in a melody presented aurally • Diatonic and Chromatic intervals • Using treble and bass clef • In any key – key signatures will not be used • Enharmonic equivalents not accepted
“Practice Activities” or how to get better
<p>First with notation then from memory</p> <ul style="list-style-type: none"> • Sing all intervals ascending and descending in solfa with handsigns and letter names in all possible keys. • Sing all intervals in Major and melodic minor scales ascending and descending in solfa with handsigns and letter names in various keys. • Sing intervals from given bottom note e.g. play C on the piano then sing a Major 3rd above. Check by playing E on the piano etc. • Sing and label intervals within melodies in solfa and letter names. • Sing and label intervals within chords in solfa and letter names. • Practice writing all intervals in treble and bass clef.

Melody

“Key Knowledge” or what you need to know

- All pitch related elements and concepts learned in other areas:
 - Scales and modes
 - Intervals
 - (Chords and Chord progressions – harmonic implications)

“Key Skills” or what you need to be able to do with what you know

- Be able to recognise (from given choices) melodies presented aurally in Major, melodic minor, Major Pentatonic, minor pentatonic keys or dorian and Mixolydian modes up to any number of sharps and flats
- Be able to transcribe melodies presented aurally in Major or melodic minor, keys with up to three sharps and flats
- treble clef
- key signatures will not be used

“Practice Activities” or how to get better

Using songs from text book and any resource available:

- Focus on melodies in Major and melodic minor keys up to three sharps and flats but cover all possible keys
- Choose any *new* canon or melody and try to hear it in your head many times. (Preferably in solfa showing the handsigns). Spend about 5 minutes doing this before singing out loud to hear fully and then playing it on an instrument to confirm accuracy.
- Add memorising to this so that when you sing the melody out loud for the first time do so without looking at the notation.
- Sing canons or melodies isolating sections of tonal importance using inner hearing. Sing only the *do* and *mi* and inner hear all other notes etc.
- Focus on cadence points and common “words” such as m, r, d or s d etc.
- Practice creating logical melodies quickly in Major and harmonic minor keys up to three sharps and flats in treble clef

Chords

“Key Knowledge” or what you need to know

- Major
- minor
- Augmented
- diminished
- Suspended 4th chord
- Dominant 7th
- Major 7th
- minor 7th
- half diminished (min7/flat5)
- diminished 7th

“Key Skills” or what you need to be able to do with what you know

- Be able to identify individual chords presented in writing
- Be able to identify individual chords presented aurally
- Be able to write individual chords
- Using treble and bass clef
- Root position chords only
- 7th chords to be written as four note chords, other chords can be written as three or four note chords
- In any key – key signatures will not be used

“Practice Activities” or how to get better

First with notation then from memory

- Sing all in solfa and letter names, labelling intervals, ascending AND descending.
- Continually change the order you sing them in.
- Sing from the same bottom note labelling chord type, ascending AND descending.
- Practice writing all chord types in treble and bass clef beginning on various bottom notes.
- Practice writing all chords within all Major and harmonic minor keys in treble and bass clef.

Chord Progressions

“Key Knowledge” or what you need to know

In a Major Key:

- I and I7
- ii and ii7
- iii and iii7
- IV and IV7
- V and V7
- vi and vi7
- vii^o and vii^o7

In a harmonic minor Key:

- i
- ii^o and ii^o7
- III⁺
- iv and iv7
- V and V7
- VI and VI7
- vii^o and vii^o7

- Cadences ending on the tonic, dominant or submediant chords

“Key Skills” or what you need to be able to do with what you know

- Be able to recognise chords in a chord progressions presented aurally
- Be able to identify in writing chords in a chord progressions presented aurally in a Major or harmonic minor key with up to three sharps or flats, ending with a common cadence
- Both question types will begin on the tonic chord
- Key signatures will not be used

“Practice Activities” or how to get better

First with notation then from memory

- Practice listening to and reproducing (singing back) basslines, (i.e. with any very short segment of recorded music) listen and try to sing back the bass line. If possible, try to find the tonic and think tonally. (Hymn style music is great for this). Use solfa or letter names.
- Sing chord charts in solfa with handsigns and letter names, (See Musicianship & Aural Training for the Secondary School, Level Three, page 65 and 73)
- Sing 7th chord charts in solfa with handsigns and letter names, (See Musicianship & Aural Training for the Secondary School, Level Three, page 148 and 160)
- Study and memorise these chord charts for possible chords with bass notes
- Sing all root position chords from the same bottom note in major & harmonic minor scales
- Practice recognising triads versus 7th chords (i.e. simply listening for whether a chord has a 7th in it or not)