



Teacher Paper

Music Performance Practice Aural & Written Examination 1 2017

Reading time: 15 minutes
Writing time: 1 hour 30 min

Question & Answer Book

Structure of this book

Section	Number of questions	Number of questions to be answered	Number of marks
A	3	3	30
B	10	10	50
C	7	7	20
			Total: 100

Instructions for students:

This exam consists of 20 questions, all of which need to be answered in the spaces provided. Students are advised to use pencil NOT pen to complete this examination. There are a total of 100 marks available. The marks allocated to each question are indicated beside each individual question title.

Aural material is provided for Sections A and B of this examination.
Blank manuscript for rough work is included on page 15.

This practice examination has been produced by Deborah Smith Music.

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*The **VCAA** is the **ONLY** official source of advice on this examination.*

*This practice examination should only be used for practice purposes and all information herein should be considered in the context of the information, guidelines and parameters set by the **VCAA**.*

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Teacher Information

This Music Performance, Practice Aural & Written Examination 1 2017 has been written to assist teachers in the preparation of students undertaking the VCE Music Performance Aural & Written Examination and should be used for practice purposes only.

The Victorian Curriculum and Assessment Authority (**VCAA**) is the **ONLY** official source for advice on this examination. Teachers should use this practice examination in the context of the information, guidelines and parameters provided by the **VCAA**.


In particular, teachers should only use the information given by the **VCAA** when advising students of terminology for use in answering questions, question format and wording, possible question types etc.

The "Examination specifications" document and the "Sample aural and written examination" (published online at www.vcaa.vic.edu.au) give parameters and content for each question type. Teachers and students should be aware of these parameters etc.

The VCE Report for Teachers, based on previous VCE Aural and Written Examinations, also contains useful advice on how to approach and answer questions. A list of official resources is available on the **VCAA** website.

Practice Examination Instructions

This Practice Aural and Written Examination 1 2017 Teacher version includes:

- o Section A: answer suggestions and interactive links to audio recordings e.g. "[King of the Mountain](#)";
- o Section B transcriptions and interactive links to the mp3 files e.g. ;
- o Section C answers and
- o The student practice examination pages (on the facing right pages).

The full **printable** student version of this Practice Aural and Written Examination 1 2017 is also included as a separate download.

Teachers are advised to refer to the following texts: "[Musicianship & Aural Training for the Secondary School, Level Three 2nd Edition](#)" by Deborah Smith and "[Music Analysis: Listening Beyond Hearing 3rd Edition](#)" by Jenny Gillan for further information, teaching strategies and approaches for the question types included in this practice examination.

Acknowledgements

Many thanks to Jenny Gillan for the analysis questions and suggested answers and to everyone who has helped bring this paper to fruition.

Audio Material Instructions

Section A:


For each question in **Section A** of this teacher version, an interactive link is provided e.g. "[King of the Mountain](#)". Clicking on this link will take you to the associated page on the dsmusic.com.au website.

Due to copyright restrictions, related videos (**for audio use only**) have been embedded in the website individually (but with appropriate timing set where necessary so the required portion of the track will play when clicked on). Follow the instructions given on the linked page to view the audio material required by the students for that question. A stopwatch timer has also been included on these pages for teachers to use when giving students writing time. It is advised that teachers familiarise themselves with this material prior to giving this practice examination to students.

Section B

An **interactive link** is given for the audio material required in **Section B** of this teacher version of the practice examination in two ways:

1. A **complete audio file link**, designed to run from beginning to end of Section B, is included at the beginning of Section B (Teacher Page 8) and
2. Individual question playings (without speaking) are available by clicking on the **CD icon** beside each Section B question.

All Section B audio files can be downloaded onto the purchaser's computer by clicking on the download link button:  in the audio file and saving the file into a folder of choice. Once this has been done, the file can be played using a program (such as Windows Media Player or VLC Media Player) that gives the user more control over pausing, replaying etc if required.

Practice Examination Timing Information

Section A

Section A should take approximately 27 minutes. This allows between 15 and 20 seconds reading time for each question before the first playing of the audio material and approximately 30 seconds at the end to prepare for the next question.

Section B

Section B should run for approximately 38 minutes. The **complete audio file link** lasts for this length of time.

Section C

Section C should take approximately 18 minutes.

Following the above timing leaves approximately 7 minutes review time at the end of the writing time for students to review their answers.

Suggested Practice Examination Timing Chart:

Section	Question No	Approximate Start time	Approximate End time
A	1	00:00	08:00
	2	08:00	17:00
	3	17:00	27:00
B	4 to 13	27:00	65:00
C	14 to 20	65:00	83:00
Review		83:00	90:00

Teacher: Unit 4 - Practice Examination 1

Section A - Listening and Interpretation

Question 1 (8 marks)

Work: "**King of the Mountain**"

Composers: M Rotsey, R Hirst, J Moginie, P Garrett and W Stevens

Performers: Midnight Oil

Album: *Blue Sky Mining* (Rhinoceros Studios, 1989)

The excerpt will be played twice. There will be silent working time after the second playing.

First playing (1'47") - 10 seconds of silence

Second and final playing (1'47") - 3 minutes of silence

a. Describe how the performers have used dynamics in this excerpt.

4 marks

Possible points to be included in answer:

- ✗ Excerpt starts **mf**, generally quieter than the rest of the song
 - o low pitch of male solo vocal part;
 - o relatively few instruments playing.

- ✗ Significant dynamics at – “Workers of the world”
 - o lyrics sung in comfortably high register;
 - o accompaniment harmonising, creating a thicker texture;
 - o high tone colour of snare drum:
 - force;
 - syncopation with accents on beats 2 and 4;

- ✗ The snare drum provides a rhythmic accompaniment with a bright, resonant tone - especially in the rhythmic accompaniment.

- ✗ The bass guitar is relatively quiet during the first playing
 - dominated by other brighter instruments with a darker colour and low pitch;

- ✗ Unison singing uses call and response
 - o call and response in unison in high register;
 - o response in a lower register.

- ✗ “I can’t take it” face the audience with a harsh, distorted tone and notes on the snare drum.

- ✗ The chorus as instruments drop out:
 - o just the rhythm guitar and unison singing before.
 - o snare drum and 4 again.
 - o maracas is due to the contrast with the snare drum.
 - o bridge drop from loud to soft.

Student: Unit 4 - Practice Examination 1

Section A - Listening and Interpretation

Question 1 (8 marks)

Work: "King of the Mountain"

Composers: M Rotsey, R Hirst, J Moginie, P Garrett and W Stevens

Performers: Midnight Oil

Album: *Blue Sky Mining* (Rhinoceros Studios, 1989)

The excerpt will be played twice. There will be silent working time after the second playing.

First playing (1'47") - 10 seconds of silence

Second and final playing (1'47") - 3 minutes of silence

a. Describe how the performers have used dynamics in this excerpt 4 marks

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Teacher: Unit 4 - Practice Examination 1

Section B - Music Language (Aural) cont.

Question 10 (4 marks)

1/08

Listen to the following four-bar work for oboe and bass clarinet. The work will be played four times. A transcription of this work is printed below; however, the notation is missing for bar 3 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 3 of the oboe part.

First playing - 20 seconds of silence

Second playing - 30 seconds of silence

Third playing - 30 seconds of silence

Fourth and final playing - 30 seconds of silence

2

Oboe

Euphonium

3

4

MUSIC

Section B - continued

Student: Unit 4 - Practice Examination 1

Section B - Music Language (Aural) cont.

Question 10 (4 marks)

Listen to the following four-bar work for oboe and bass clarinet. The work will be played four times. A transcription of this work is printed below; however, the notation is missing for bar 3 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 3 of the oboe part.

First playing - 20 seconds of silence

Second playing - 30 seconds of silence

Third playing - 30 seconds of silence

Fourth and final playing - 30 seconds of silence

The musical score is for a four-bar piece in 4/4 time, featuring Oboe and Euphonium. The key signature has one flat (B-flat). The score is divided into two systems, each with two staves. The first system shows the Oboe part (top staff) and the Euphonium part (bottom staff). The Oboe part has a missing bar 3, indicated by a vertical line and the number '2' above it. The Euphonium part has a whole note in bar 3. The second system shows the Oboe part (top staff) and the Euphonium part (bottom staff). The Oboe part has a missing bar 3, indicated by a vertical line and the number '4' above it. The Euphonium part has a whole note in bar 3. A large red watermark 'Sample page only - not for sale' is overlaid diagonally across the score.

Section B - continued

Teacher: Unit 4 - Practice Examination 1

Section C - Music Language (Written) cont.

Question 20 (5 marks)

Use the following notation to answer the questions below.

a. Identify the scale or mode form. 1 mark

b. Interval between the third note in the flute part and the third note in the violin part.

1 mark

c. What is the correct time signature for bar 3.

1 mark

d. Name three notes in the bass clef of the electric piano part in bar 2 using letter names.

1 mark

e. Identify the chord in bar 4 of the treble clef of the electric piano part.

1 mark

End of Question and Answer Book

Student: Unit 4 - Practice Examination 1

Section C - Music Language (Written) cont.

Question 20 (5 marks)

Use the following notation to answer the questions below.

The musical score consists of four staves. The top staff is for Flute, the second for Violin, the third for Electric Piano (treble and bass clefs), and the bottom for Snare Drum. The Flute and Violin parts are in 5/4 time, while the Snare Drum is in 3/4 time. The Electric Piano part is in 5/4 time. The score includes dynamics such as *mf*, *ff*, and *mp*, and a tempo marking of quarter note = 70. A large red watermark 'Sample page only - not for sale' is overlaid diagonally across the score.

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

- b. Identify the interval between the third note in the flute part and the third note in the violin part. 1 mark

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

- d. Name the notes in the bass clef of the electric piano part in bar 2 using letter names. 1 mark

- e. Identify the chord in bar 4 of the treble clef of the electric piano part. 1 mark

End of Question and Answer Book