



Teacher Paper

Music Performance

Practice Aural & Written Examination 3

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.

This publication is not associated with, or endorsed by, the Victorian Curriculum and Assessment Authority (VCAA).

*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 3 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 3 2017 Teacher version includes:

- o Section A: answer suggestions and interactive links to audio recordings e.g. "[Who can it be now](#)";
- 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 3 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. "[Who can it be now](#)". 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). 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 39 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 6 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	09:00
	2	07:00	17:00
	3	16:00	27:00
B	4 to 13	27:00	66:00
C	14 to 20	66:00	84:00
Review		83:00	90:00

Teacher: Unit 4 - Practice Examination 3

Section A - Listening and Interpretation cont.

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

4 marks

Sample page only. Not for sale

ed in answer...

× k is refl... a qu...

× character... an ech... with ec... guitar. e bass... articulation... ctive

character;

s to suffer... ne me...

roach to con... nants means the lyrics are not always clearly articulated. The... changes in... articulation. Some more gentle attacks inc... gated which give a gradual attack which enhances

ted th... y accented;

ant st... level than all the oth...

are i... quality;

d don... with the legato artic...

of the... has a consistent ap...

× in the cnorus the entrance o... ted as quavers. Th...

Each note in the 'cello sound... abrupt, staccato nature of the notes

accented which adds to the r... pper string sound. Legato which

contributes to the restless ch... on each note helps create the reflective

softens the more marked 'cel... character and aids in the gentle transition from one note to another.

Teacher: Unit 4 - Practice Examination 3

Section B - Music Language (Aural) cont.

Question 6 (4 marks)

1/25

a. Listen to the following four-bar melody. The melody and the rhythm of the melody is provided. A one-bar count in will precede the melody.



The rhythm of the melody is provided. A one-bar count in will precede the melody.

Third and final playing - 10 seconds of silence

i. Identify the intervals marked with a bracket in the melody. (2 marks)

- _____
- _____

ii. Identify the tonality of the melody.

_____ melodic _____ (1 mark)

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

_____ Major (_____)

Question 7 (4 marks)

1/27

Listen to the following triads/chords. Each triad/chord will be played twice, in block harmony and/or as an arpeggio.

Identify the triad/chord.

1. _____
2. _____
3. _____
4. _____

First playing of each triad/chord - 10 seconds of silence
Second and final playing of each triad/chord - 10 seconds of silence

Section B - continued

Student: Unit 4 - Practice Examination 3

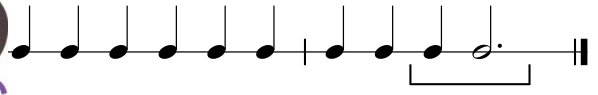
Section B - Music Language (Aural) cont.

Question 6 (4 marks)

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



The melody will be played three times. The rhythm of each playing.



First
Second
Third and final

(1 mark)
(1 mark)
(1 mark)

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

- _____
- _____

ii. Identify the tonality of the melody.

b. Listen to the following four-bar melody. The melody will be played twice.

The rhythm of the melody is not provided. A one-bar count in will precede each playing. Identify the tonality of the melody.

(1 mark)

First playing - 10 seconds of silence
Second and final playing - 10 seconds of silence

Question 7

Listen to
and/or
Identify



Four triads/chords. Each triad/chord will be played twice, in block harmony. Identify the triad/chord.

First playing of each triad/chord - 10 seconds of silence
Second and final playing of each triad/chord - 10 seconds of silence

1. _____
2. _____
3. _____
4. _____

Section B - continued

Teacher: Unit 4 - Practice Examination 3

Section C - Music Language (Written) cont.

Question 17 (3 marks)

Write a descending blues scale on the printed staff below. The scale should:

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

Write the following chords.

1. Dominant 7th chord _____
2. A _____

Question 18

Write an accompaniment for the following chords. Use treble clef. An example is given.

By **three** out of these five chords need to be written.

- E minor 1. C Major 7 2. D# dim 3. F# half dim 4. A minor 5. B7

Section C - continued

Student: Unit 4 - Practice Examination 3

Section C - Music Language (Written) cont.

Question 17 (3 marks)

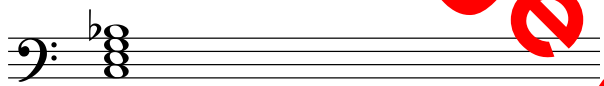
Write a descending blues scale on the printed staff below. The scale should:

- be written in dotted minims
- begin on G



Question 18

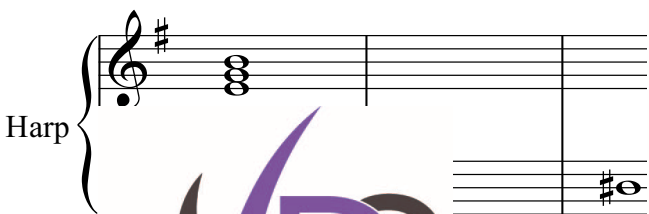
Identify the following chords.



1. _____

Question 19

Write any two chords in the treble clef. An example has been provided.



Major 7 2. D#

A mi

Section C - continued