

VERY IMPORTANT - PLEASE READ!

These "possible answers" for the VCAA Sample Paper (<https://www.vcaa.vic.edu.au/Documents/exams/music/musicperf-samp-w.pdf>) have been provided by Deborah Smith Music to assist VCE Teachers and students in preparing for the end of year Written and Aural Exam.

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VCE MUSIC PERFORMANCE 2017

Sample Aural and written examination

Reading time: *. to *.** (15 minutes)**

Writing time: *. to *.** (1 hour 30 minutes)**

QUESTION AND ANSWER BOOK

Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	3	3	30
B	10	10	50
C	7	7	20
			Total 100

SECTION A – Listening and interpretation**Instructions for Section A**

Answer **all** questions in pen or pencil in the spaces provided.

An audio compact disc will run continuously throughout Section A.

Question 1 (8 marks)

Work: 'When the River Runs Dry' by Hunters & Collectors

Performers: Hunters & Collectors

Album: *Ghost Nation* (White Label Records/Mushroom Records, 1989)

The excerpt will be played three times. There will be silent working time after the second and third playings.

First playing (1'48") – 10 seconds of silence

Second playing (1'48") – 3 minutes of silence

- a. Describe how the performers create excitement and energy through their use of tone colour. 4 marks

Possible points to be included in answer

- *A harsh, raw tone colour is used by the male vocalist through straining, forcing his voice creating a sense of energy and excitement. This is particularly exacerbated when the vocalist sings up the octave at a forceful, loud dynamic.*
- *The screaming, harsh tone colour of the vocalist yelling "all right" adds to the energy*
- *The pounding, reverberant snare drum hits on beats 2 and 4 are accented increasing the energy*
- *The electric guitar uses distortion creating a distorted, harsh tone colour. As this is up the octave, there are also tinny, bright tone colours used.*
- *The rhythm guitar opens with distorted chords with a harsh tone colour at loud dynamic, increasing the energy of the piece.*
- *The bass guitar has a warm, mellow tone colour played at low pitch which has a little distortion on it at the start. This makes it blend with the snare a little more and increases the tone colour spectrum which increases the energy of the piece.*
- *The drum sticks playing on the rim of the drum has a bright, ringing tone colour which adds to the energy of the piece.*

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Third and final playing (1'48") – 4 minutes of silence

- b. Describe the ways in which the performers have used articulation to create character in their performance. 4 marks

Possible points to be included in answer

The articulation creates an urgent, insistent, energetic character through

- *Sharp, accented attack*
- o *Snare drum played with a wooden stick with great force*
- o *Exaggerated annunciation in the vocal part at the starts of phrases eg– “Keep your head down” “Come on...”*
- o *Clicks on the snare drum side have a sharp attack*
- o *Bass guitar notes are hard to discern due to low pitch but the synthesised, harsher sound of these makes the sharp attack clear*
- o *Electric guitar*
- *Upward bend to start the electric guitar distorted chords increases energy. These notes are not allowed to ring but are prematurely cut off which increases the energy of the piece*
- *Echoing decay – sounds overlap each other creating a full sound and energetic character*
- o *Snare, while this has a sharp attack, the decay echoes*
- o *The crash cymbal has a sharp attack but echoing, elongated decay creating another energetic level*
- o *All percussive elements use elongated decay. Use of relentless ostinato with this effect creates the relentless character*

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SECTION A – continued
TURN OVER

Question 2 (10 marks)

Work: ‘The Evidence of Love’ by Phillip Pietruschka

Performers: Phillip Pietruschka and ensemble

Album: *Itinerant Labours* (Cajid Media, 2007)

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

First playing (2'50") – 2 minutes of silence

Second and final playing (2'50") – 6 minutes of silence

Discuss how the performers’ approach to dynamics, articulation and phrasing contributes to creating expressive outcomes in this performance.

Due to copyright issues and the lack of information given about where this excerpt begins in the given work we are unable to give possible answers for this question.

Question 3 (12 marks)

This question relates to excerpts from the work ‘With Every Breath I Take’, composed by Cy Coleman, from the 1989 musical *City of Angels*.

Interpretation A

Work: ‘With Every Breath I Take’

Performers: Kay McClelland and orchestra

Album: *City of Angels* (Original Broadway Cast Recording; Sony Music Entertainment Inc., 1990)

Interpretation B

Work: ‘With Every Breath I Take’

Performers: Rachelle Ferrell and band

Album: *First Instrument* (Blue Note Records, 1995)

The excerpts will be played twice. There will be silent working time after each playing of the pair of excerpts.

First playing of Interpretation A (1'33") – 30 seconds of silence

First playing of Interpretation B (1'53") – 2 minutes of silence

Second and final playing of Interpretation A (1'33") – 30 seconds of silence

Second and final playing of Interpretation B (1'53") – 7 minutes of silence

Discuss the ways in which the approach taken in the two interpretations towards **two** of the following elements of music has resulted in different expressive outcomes:

- tempo
- dynamics
- phrasing
- embellishment and/or ornamentation

Due to copyright issues and the lack of information given about where this excerpt begins in the given work we are unable to give possible answers for this question.

SECTION B – Music language (aural)**Instructions for Section B**

Answer **all** questions in **pencil** in the spaces provided.

An audio compact disc will run continuously throughout Section B.

Question 4 (3 marks)

Listen to the following intervals. Each interval will be played twice.

Each interval may be played harmonically and/or melodically, either ascending 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. *minor 3rd* _____

2. *Major 6th* _____

3. *Perfect 4th* _____

Question 5 (3 marks)

Listen to the following scales and/or modes. Each scale or mode will be played twice, ascending and/or descending.

Identify each scale and/or mode form.

First playing – 5 seconds of silence

Second and final playing – 5 seconds of silence

1. *Major pentatonic scale* _____

2. *Major scale* _____

3. *dorian mode* _____

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Question 6 (4 marks)

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



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

- i. Identify the size and the quality of the intervals marked with a bracket. 2 marks

- minor 3rd
- Major 2nd

- ii. Identify the tonality of the melody. 1 mark

dorian mode

- b. Listen to the following four-bar melody. The melody will be played twice. The rhythm of the melody is not provided. A two-bar count-in will precede each playing.

Identify the tonality of the melody.

1 mark

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

Major

Question 7 (4 marks)

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

Identify the quality of each triad/chord.

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

1. half diminished chord
2. minor triad
3. Major 7th chord
4. Major triad

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**SECTION B – continued
TURN OVER**

Question 8 (4 marks)

Listen to the following chord progression. The chord progression begins on the tonic chord and will be played three times, with silent working time between each playing. Each chord is in root position and the progression ends with a common cadence. The first two chords are given. A one-bar count-in will precede each playing.

Identify the bass note and the quality of chords 3 and 4 in the blank spaces of the harmonic grid below.

First playing – 5 seconds of silence

Second playing – 5 seconds of silence

Third and final playing – 5 seconds of silence

Harmonic grid	1.	2.	3.	4.
Bass note	B \flat	G	<i>F</i>	<i>B flat</i>
Quality	major	minor	<i>Major</i>	<i>Major</i>

Question 9 (8 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 between each playing. Each chord is in root position. The first two chords and the last two chords are given. A one-bar count-in will precede each playing.

Identify the bass note and the quality of chords 3–6 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 – 5 seconds of silence

Fifth and final playing – 5 seconds of silence

Harmonic grid	1.	2.	3.	4.	5.	6.	7.	8.
Bass note	E	C	<i>A</i>	<i>E</i>	<i>G</i>	<i>F#</i>	B	E
Quality	minor	major	<i>minor 7</i>	<i>minor</i>	<i>Aug</i>	<i>dim 7</i>	dom7	minor

Please note - due to the nature of the audio material used to present the above two chord progressions, the use of 7ths may not be correctly answered e.g. chord 3 of Question 8 may be a Dominant 7th chord and not a Major triad.

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Question 10 (4 marks)

Listen to the following four-bar work for oboe and violoncello. The work will be played four times. A transcription of this work is printed below; however, the notation is missing for bar 4 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 4 of the oboe part.

First playing – 20 seconds of silence

Second playing – 20 seconds of silence

Third playing – 20 seconds of silence

Fourth and final playing – 30 seconds of silence

The musical score is for Oboe and Violoncello in 4/4 time, B-flat major. The Oboe part has a missing melody in bar 4, which is highlighted in yellow. The Violoncello part is complete. The score is divided into two systems. The first system shows bars 1 and 2. The second system shows bars 3 and 4. Bar 4 of the Oboe part is highlighted in yellow.

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**SECTION B – continued
TURN OVER**

Question 11 (8 marks)

Listen to the following eight-bar melody. The melody will be played five times. A transcription of this melody is printed on page 14; however, the notation is missing for bar 2 of the electric guitar part, bar 3 of the trumpet part and bar 7 of the electric bass part. The rhythm of the missing notation is given in the top line. A two-bar count-in will precede each playing.

Transcribe the missing melody for:

- bar 2 of the electric guitar part
- bar 3 of the trumpet part
- bar 7 of the electric bass part.

First playing – 20 seconds of silence

Second playing – 20 seconds of silence

Third playing – 20 seconds of silence

Fourth playing – 30 seconds of silence

Fifth and final playing – 30 seconds of silence

Trumpet in C

Electric Guitar

Electric Bass

Tempo: ♩ = 60

Measures 3, 4, 5, 6, 7, 8 are indicated.

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Question 12 (4 marks)

Listen to the following four-bar excerpt. The excerpt will be played three times. A two-bar count-in will precede each playing.

Transcribe the missing rhythmic notation for bars 3 and 4 of the snare drum part.

First playing – 15 seconds of silence

Second playing – 15 seconds of silence

Third and final playing – 20 seconds of silence

The image displays musical notation for a four-bar excerpt. The top section shows the original notation for snare drum and tambourine in 4/4 time. The snare drum part has a triplet of eighth notes in bar 3. The bottom section shows the same notation with red handwritten notes for the snare drum in bars 3 and 4, including a triplet bracket over the first three notes.

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Question 13 (8 marks)

Listen to the following eight-bar excerpt. The excerpt will be played five times. A two-bar count-in will precede each playing.

Transcribe the missing rhythmic notation for:

- bars 3 and 6 of the taiko drum part
- bar 4 of the cowbell part.

First playing – 15 seconds of silence
 Second playing – 15 seconds of silence
 Third playing – 20 seconds of silence
 Fourth playing – 20 seconds of silence
 Fifth and final playing – 20 seconds of silence

The musical score is in 6/4 time and consists of three systems. The first system shows the cowbell and taiko drum parts for bars 1-2. The second system shows bars 3-4, with blue handwritten notes and a '2' above a slur in the taiko drum part. The third system shows bars 5-6, with a '7' above the cowbell part. The score ends with a double bar line.

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**END OF SECTION B
 TURN OVER**

SECTION C – Music language (written)

Instructions for Section C
 Answer **all** questions in **pencil** in the spaces provided.

Question 14 (2 marks)

Identify the size and the quality of each interval.

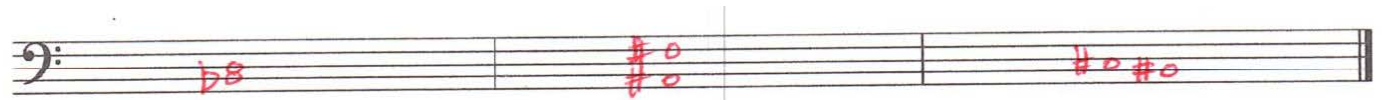


1. Augmented 4th

2. minor 7th

Question 15 (3 marks)

Write each interval using semibreves in either the treble clef or the bass clef.

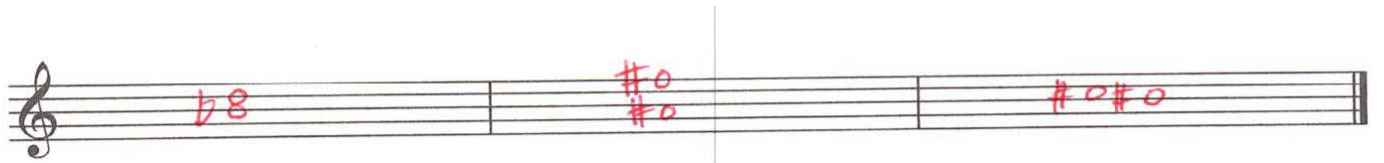


major 3rd above B \flat

minor 6th below F \sharp

minor 2nd below C \sharp

OR



major 3rd above B \flat

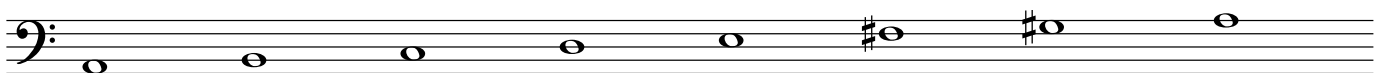
minor 6th below F \sharp

minor 2nd below C \sharp

Question 16 (2 marks)

a. Identify the following scale or mode form.

1 mark



Scale or mode form melodic minor

b. Identify the scale or mode form of the following melody.

1 mark



Scale or mode form Lydian

Question 20 (5 marks)

Use the following notation to answer the questions below.

- a. Identify the scale or mode form. 1 mark
dorian mode
- b. Identify the bracketed interval between bars 4 and 5 in the soprano saxophone part. 1 mark
diminished 5th
- c. What is the correct time signature for bar 3? 1 mark
 5
 8
- d. What is the correct time signature for bar 4? 1 mark
 6
 4
- e. Identify the final chord in the marimba part. 1 mark
C# half diminished

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END OF QUESTION AND ANSWER BOOK