



**Teacher Paper**

# Music Performance Practice Aural & Written Examination 4 2018

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.

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*This publication 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 4 2018 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 on 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](http://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 4 2018, teacher version includes:

- o Section A: answer suggestions and interactive links to audio recordings e.g. "[Other Plans](#)";
- 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 4 2018 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. "**Other Plans**". Clicking on this link will take you to the associated page on the [dsmusic.com.au](http://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 give 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 playing (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 42 minutes. This allows between 15 and 20 seconds reading time for each question before the first playing of the audio material.

### Section B

Section B should run for approximately 32 minutes. The **complete audio file link** lasts for this length of time.

### Section C

Section C should take approximately 12 minutes.

Following the above timing leaves approximately 4 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
<b>A</b>	1	00:00	12:30
	2	12:30	25:30
	3	25:30	42:00
<b>B</b>	4 to 13	42:00	74:00
<b>C</b>	14 to 20	68:00	86:00
<b>Review</b>		86:00	90:00

# Teacher: Unit 4 - Practice Examination 4

## Section A - Listening and Interpretation cont.

Third and final playing (1'49") - 4 minutes of silence

1) Describe the ways in which the performers have used blend and balance of instrumental voices to create character in their performance.

4 marks

Possible points to be included in answer:

**Character:** Energetic, excited, at times relaxed

× There is an overall blended, unified quality which aids the relaxed character as does:

- o The tonal quality of the individual voices
- o Similar voices with different parts and a similar colour assist with

...c, excited character is created more natural colours are of 'twang' technique, parts are forward in the mix, the colour is quite rich

...phonic - into the foreground. As each part enters, the foreground and pushes the previous layer further back. This is done (in this case one per pitch) as each layer

× The texture tends

...h of the work, gradually adding layers. Exceptions include:

...at the end of the final phrases of which finally combines into a unison to e

...ing in rhythmic unison and in colours which brings it to the fore

...and contrast with the brighter, more texture is less blended here increasing the

- o "Ta ting" has a sharp

...ow, more power and blend

...ne extra

...er. The sounds are brighter range of tones

...ves the effect of energetic, yet



# Teacher: Unit 4 - Practice Examination 4

## Section B - Music Language (Aural) cont.

Question 6 (4 marks)

1/36

Listen to the following three  
melody is provided. A one-

will be played four times. The rhythm of the  
ch play



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

(2s)

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

b. \_\_\_\_\_ melody.

(1 mark)

Fourth and final playing - 5 seconds of silence

Question 7 (4 marks)

1/37

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

Identify the quality of each triad/chord.

First playing of each triad/chord - 5 seconds of silence

Second and final playing of each triad/chord - 5 seconds of silence

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_



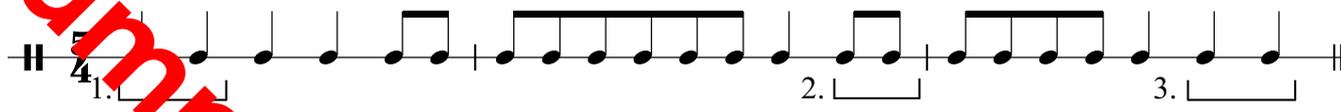
Section B - continued

# Student: Unit 4 - Practice Examination 4

## Section B - Music Language (Aural) cont.

Question 6 (4 marks)

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



First playing - 5 seconds of silence  
 Second playing - 5 seconds of silence  
 Third playing - 5 seconds of silence

a. Identify the size and quality of the intervals marked with a bracket. (2 marks)

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

b. Identify the tonality of the melody. (1 mark)

\_\_\_\_\_

Fourth and final playing - 5 seconds of silence

Question 7 (4 marks)

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

Identify the quality of each triad/chord.

First playing of each triad/chord - 5 seconds of silence  
 Second and final playing of each triad/chord - 5 seconds of silence

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

Section B - continued

# Teacher: Unit 4 - Practice Examination 4

## Section C - Music Language (Written) cont.

Question 17 (3 marks)

Write an ascending dorian mode scale below. The scale should:

- be written in dotted crotchet rhythm
- begin on the printed note

(2 marks)  
Write the notes of each of the following chords.

Question 19 (3 marks)

Complete the chord progression notation for chords 3-5 below. Use treble clef chords 1, 2 and 6 have been given as examples. A key signature has been provided.

1. F# minor    2. A Aug    3.    4.    5.    6. C# Major

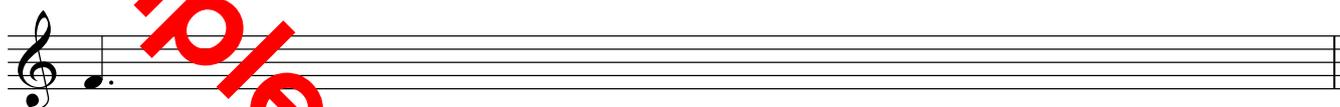
# Student: Unit 4 - Practice Examination 4

## Section C - Music Language (Written) cont.

Question 17 (3 marks)

Write an ascending dorian mode on the printed staff below. The scale should:

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



Question 18 (2 marks)

Identify the quality of each of the following chords.



1. \_\_\_\_\_

Question 19 (3 marks)

Complete the chord progression notation for chords 3-5 below. Use treble clef chords 1, 2 and 6 have been given as examples. A key signature has been provided.

Piano

1. F# minor    2. A Aug    3. E# dim 7    4. G half dim    5. B minor 7    6. C# Major

Section C - continued