



Music Performance

Practice Aural & Written Examination 5

2019

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 publication has been produced by Deborah Smith Music.

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

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 5 2019 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 5 2019, teacher version includes:

- o Section A: answer suggestions and interactive links to audio recordings e.g. "[Speed](#)";
- o Section B transcriptions and interactive links to the mp3 files
e.g. [Complete Section B Audio File](#) and 
- 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 5 2019 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](#)" and "[Decoding Sound: Music Analysis for the Secondary School](#)" by Deborah Smith for further information, teaching strategies and approaches for the question types included in this practice examination.

Audio Material Instructions

Section A:


For each question in **Section A** of this teacher version, an interactive link is provided e.g. "**Speed**". 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 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 Section B Audio File**, 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:  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 36 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 33 minutes. The **Complete Section B Audio File** lasts for this length of time.

Section C

Section C should take approximately 15 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"	12'00"
	2	12'00"	21'30"
	3	21'30"	36'00"
B	4 to 13	36'00"	69'00"
C	14 to 20	69'00"	84'00"
Review		84'00"	90'00"

Teacher: Unit 4 - Practice Examination 5

Section A - Listening and Interpretation cont.

Question 2 (10 marks)

Work: "**Speed**"

Composer: Matthew Hindson

Performers: Tasmanian Symphony Orchestra

Album: *Matthew Hindson Speed* (ABC Classics 2000)

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

First playing (1'17") - 30 seconds of silence

Second playing (1'17") - 2 minutes of silence

Third and final playing (1'17") - 3 minutes of silence

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

Observations that could be included in answer. Note: this question is worth 10 marks

Expressive outcome = EO Articulation = ART Dynamics = DYN

- ✘ The ominous, aggressive and suspenseful EO of the beginning of this work is set immediately by the double basses playing in an extremely low register at an *mp* DYN
- ✘ The bowing used by the double bass players is aggressive with a harsh attack and clipped decay, with some notes articulated with a distinct "slapping" sound (ART), all of which helps establish the ominous and aggressive EO
- ✘ The brass section joins in, increasing the DYN level, with heavily accented notes (ART) increasing the suspenseful feeling (EO)
- ✘ A gradual crescendo (DYN) follows as the ART of the brass instruments becomes more precise and clipped, building to a *fff* climax (DYN) with increasingly explosive repeated chords (ART) resulting in a more aggressive and energetic character (EO)
- ✘ This is followed by a sudden silence (DYN) creating an ominous, foreboding EO
- ✘ The entrance of a new melody, played by the strings at a *mp* DYN, using similar articulation to that used by the double basses at the start (ART), although in a higher register, contributes to the sense of urgency (EO)
- ✘ The harsh, precise ART on the snare adds to the aggressive EO
- ✘ Other percussion joins this increasing the DYN even more until the full orchestra is playing at a very loud DYN all with enhancing the energetic and now frantic EO

Sample observations continued on next page.

Section A - Question 2 - continued

Teacher: Unit 4 - Practice Examination 5

Section B - Music Language (Aural) cont.

Question 8 (4 marks)

6

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 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. <i>do</i>	2. <i>ti</i>	3. <i>so</i>	4. <i>la</i>
Bass note	B \flat	A		
Quality	Major	half dim		



Question 9 (8 marks)

7

Listen to the following chord progression. The chord progression begins on the tonic chord and will be played six 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 quality of chords 3 to 7 in the blank spaces of the harmonic grid below.

First playing - 5 seconds of silence
 5 seconds of silence
 5 seconds of silence
 5 seconds of silence
 5 seconds of silence
 5 seconds of silence

Harmonic Grid	1. <i>la</i>	2. <i>ti</i>	3.	4.	5.	6.	7.	8. <i>la</i>
Bass note	E	F \sharp						E
Quality	minor	half dim						minor

E
minor

- continued

Student: Unit 4 - Practice Examination 5

Section B - Music Language (Aural) cont.

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 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	A		
Quality	Major	half dim		

Question 9 (8 marks)

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

Identify the bass note and quality of chords 3 to 7 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 playing - 5 seconds of silence

Sixth and final playing - 5 seconds of silence

Harmonic Grid	1.	2.	3.	4.	5.	6.	7.	8.
Bass note	E	F \sharp						E
Quality	minor	half dim						minor

Section B - continued

Teacher: Unit 4 - Practice Examination 5

Section C - Music Language (Written) cont.

Question 20 (5 marks)

Use the following notation to answer the questions below.

a. What chord is created by the top four instruments playing in the final bar? 1 mark

b. 1 mark

c. bars 2 and 3 in the oboe. 1 mark

d. bar two? 1 mark

e. bassoon part - what should the value of this note be? 1 mark

End of Question and Answer Book

Student: Unit 4 - Practice Examination 5

Section C - Music Language (Written) cont.

Question 20 (5 marks)

Use the following notation to answer the questions below.

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

$\text{♩} = 60$

f *mf* *mp* *mf* *mp* *p* *mf* *p* *mf* *p*

a. What chord is created by the top four instruments playing in the final bar? 1 mark

b. Identify the scale or mode form. 1 mark

c. Identify the bracketed interval between bars 2 and 3 in the oboe. 1 mark

d. What is the correct time signature for bar two? 1 mark

e. There is a note missing in bar 3 of the bassoon part - what should the value of this note be? 1 mark

End of Question and Answer Book