



Student Name: _____

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 or ballpoint 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 Paper

Music Performance Practice Aural & Written Examination 3 2017

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Writing time: 1 hour 30 min

Question & Answer Book

Structure of this book

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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 transcription, 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 **printed** 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](#)" 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. "[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 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 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 to 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 30 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 take 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.

Question 3 (12 marks)

This question relates to excerpts from the work "**Black Hole Sun**", composed by Chris Cornell

Interpretation A

Work: "Black Hole Sun"

Performers: Sound Garden

Album: *Superunknown* (A&M Records 1994)

Interpretation B

Work: "Black Hole Sun"

Performers: Katie Noonan

Album: *Time to Begin* (Mushroom Records 2007)

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 (1'14") - 10 seconds of silence

First playing of Interpretation B (0'57") - 1 minute of silence

Second and final playing of Interpretation A (1'14") - 10 seconds of silence

Second and final playing of Interpretation B (0'57") - 3 minutes of silence

Discuss the ways in which the approach taken, in the two interpretations, towards tone colour and dynamics, have resulted in different expressive outcomes.

Possible points to be included in answers:

Version 1 (V1)

Expressive Outcome:

in the chorus

Tone Colour - V1 has a fair bit of atmosphere.

Example answers continued on next page.

Version 2 (V2)

Expressive Outcome:

Tone Colours - Sparse character.

Example answers continued on next page.

Student: Unit 4 - Practice Examination 3

Section A - Listening and Interpretation cont.

Question 3 (12 marks)

This question relates to excerpts from the work "**Black Hole Sun**", composed by Chris Cornell

Interpretation A

Work: "Black Hole Sun"

Performers: Sound Garden

Album: *Superunknown* (A&M Records 1994)

Interpretation B

Work: "Black Hole Sun"

Performers: Katie Noonan

Album: *Time to Begin* (Mushroom Records 2007)

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 (1'14") - 10 seconds of silence

First playing of Interpretation B (0'57") - 1 minute of silence

Second and final playing of Interpretation A (1'14") - 10 seconds of silence

Second and final playing of Interpretation B (0'57") - 3 minutes of silence

Discuss the ways in which the approach taken, in the two interpretations, towards tone colour and dynamics, have resulted in different expressive outcomes.

Teacher: Unit 4 - Practice Examination 3

Section B - Music Language (Aural)

Click on CD icons for individual question playings or click [here for full Section B Audio File.](#)

Question 4 (3 marks)


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Listen to the following intervals.

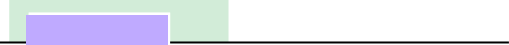
Each interval will be played twice:

- a. harmonically and/or melodically,
- b. ascending or descending.

Identify the size and the quality of each interval.

1. 

2. 

3. 

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

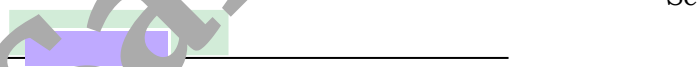
Question 5 (3 marks)

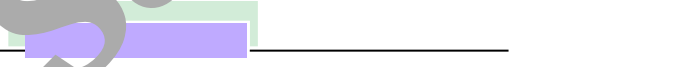
1/24


Listen to the following scales and modes.

Each scale will be played twice - ascending and/or descending.

Identify each scale and mode.

1. 

2. 

3. 

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

Student: Unit 4 - Practice Examination 3

Section B - Music Language (Aural)

Question 4 (3 marks)

Listen to the following intervals.

Each interval will be played twice:

- a. harmonically and/or melodically,
- b. 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. _____
- 2. _____
- 3. _____

Question 5 (3 marks)

Listen to the following scales and/or modes.

Each scale will be played twice ascending and/or descending.

Identify each scale and/or mode used.

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

- 1. _____
- 2. _____
- 3. _____

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.

Question 18 (2 marks)

Identify the quality of each of the following chords.

1. 2.

Question 19 (3 marks)

Write any **three** of chords 1-5 below. Use treble clef. An example has been provided.

Only **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

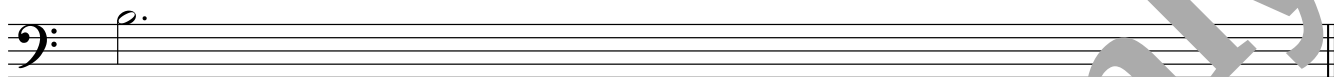
Student: Unit 4 - Practice Examination 3

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 the printed note.



Question 18 (2 marks)

Identify the quality of each of the following chords.



1. _____ 2. _____

Question 19 (3 marks)

Write any **three** of chords 1-5 below. Use treble clef. An example has been provided.

Harp

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

Section C - continued