



Student Name: \_\_\_\_\_

# 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 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.

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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 Paper

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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](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 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 **printed** 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](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 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:  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 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
<b>A</b>	1	00'00"	12'00"
	2	12'00"	21'30"
	3	21'30"	36'00"
<b>B</b>	4 to 13	36'00"	69'00"
<b>C</b>	14 to 20	69'00"	84'00"
<b>Review</b>		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") - 1 minute 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 [redacted] DYN
- × The [redacted] EO
- × The [redacted] feeling (EO)
- × A gradual [redacted] character (EO)
- × This is [redacted] EO
- × The entrance of a [redacted] (EO)
- × The [redacted] EO
- × Other [redacted] EO

*Sample observations continued on next page.*

# Student: 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") - 1 minute of silence  
Second playing (1'17") - 3 minutes of silence  
Third and final playing (1'17") - 4 minutes of silence

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

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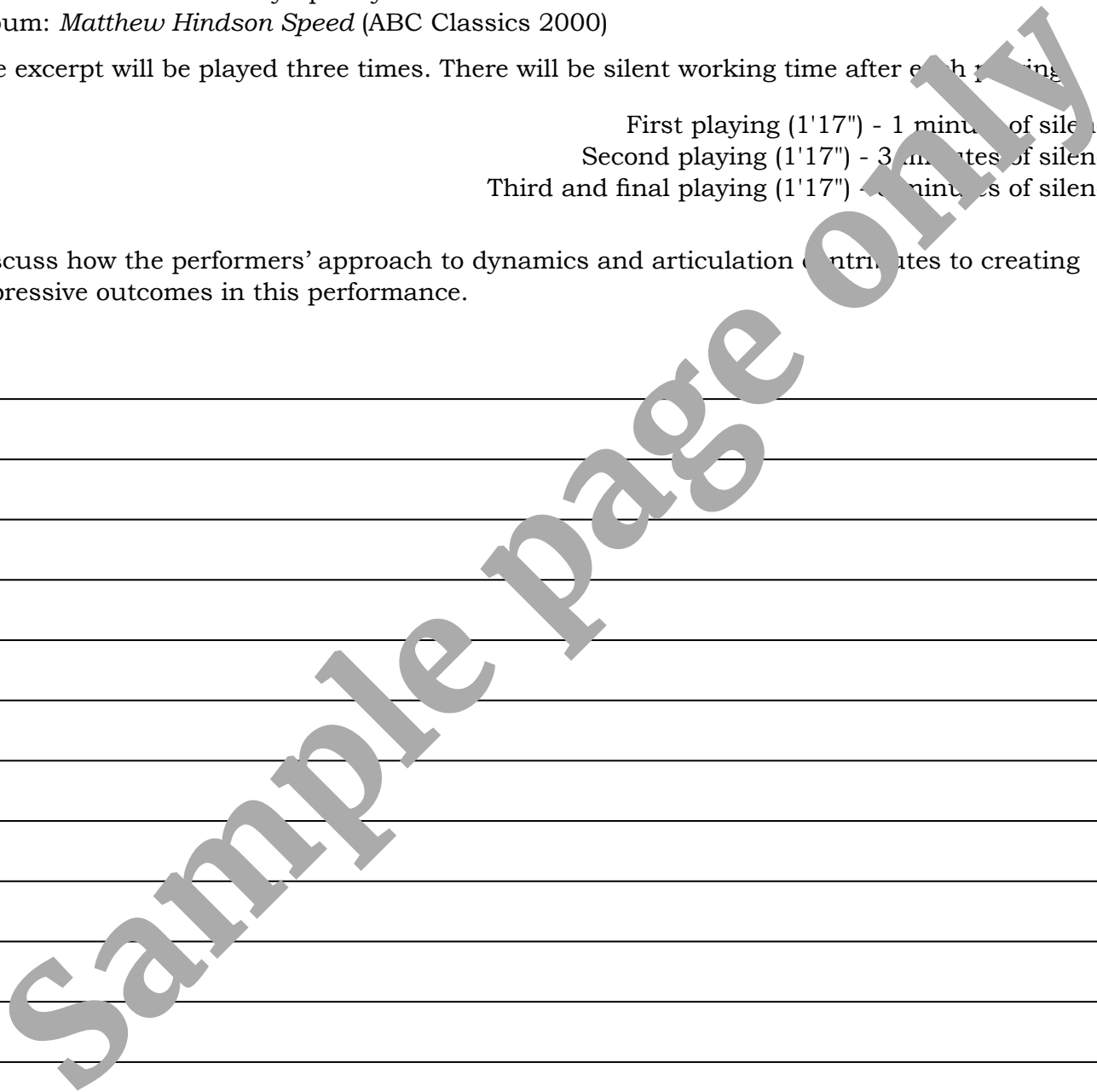
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# Teacher: Unit 4 - Practice Examination 5

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

### Question 10 (4 marks)

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Listen to the following four-bar work for vibraphone and violoncello. The work will be played four times. A transcription of this work is printed below; however, the notation is missing for bar 3 of the vibraphone part. The rhythm of the missing vibraphone part is given in the top line. A two-bar count-in will precede each playing.

Transcribe the missing melody for bar 3 of the vibraphone part.

Note that this question does not use a key signature.

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 a four-bar piece in 4/4 time. The top staff is for Vibraphone and the bottom staff is for Violoncello. The key signature is one sharp (F#). The piece begins with a two-bar count-in. The Vibraphone part has a missing melody in bar 3, indicated by a purple box. The Violoncello part is fully notated. A large 'Sample Page ONLY' watermark is overlaid on the score.

Section B - continued

# Student: Unit 4 - Practice Examination 5

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

### Question 10 (4 marks)

Listen to the following four-bar work for vibraphone and violoncello. The work will be played four times. A transcription of this work is printed below; however, the notation is missing for bar 3 of the vibraphone part. The rhythm of the missing vibraphone part is given in the top line. A two-bar count-in will precede each playing.

Transcribe the missing melody for bar 3 of the vibraphone part.

Note that this question does not use a key signature.

First playing - 20 seconds of silence

Second playing - 50 seconds of silence

Third playing - 20 seconds of silence

Fourth and final playing - 30 seconds of silence

The musical score is in 4/4 time. It consists of four bars. The top staff is for Vibraphone and the bottom staff is for Violoncello. Bar 1: Vibraphone has a melody starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Violoncello has a bass line starting on G2, moving to F2, E2, D2, C2, B1, A1. Bar 2: Vibraphone has a melody starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Violoncello has a bass line starting on G2, moving to F2, E2, D2, C2, B1, A1. Bar 3: Vibraphone has a rhythm of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. Violoncello has a bass line starting on G2, moving to F2, E2, D2, C2, B1, A1. Bar 4: Vibraphone has a melody starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Violoncello has a bass line starting on G2, moving to F2, E2, D2, C2, B1, A1. A large 'Sample Page ONLY' watermark is overlaid on the score.

Section B - continued



# Teacher: Unit 4 - Practice Examination 5

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

Question 17 (3 marks)

Write a descending blues scale, without using a key signature, on the printed staff below.  
The scale should:

- be written in whole notes
- begin on the printed note.

Question 18 (2 marks)

Identify the quality of each of the following chords.

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. G Aug    2. D# dim 7    3. F# half dim    4. B Dom 7    5. C Major

Section C - continued

# Student: Unit 4 - Practice Examination 5

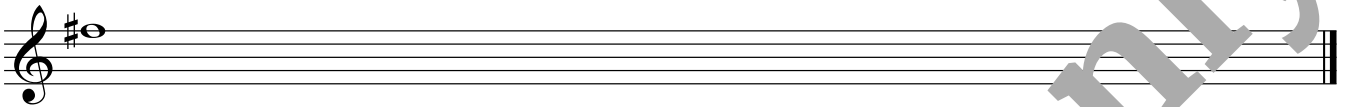
## Section C - Music Language (Written) cont.

### Question 17 (3 marks)

Write a descending blues scale, without using a key signature, on the printed staff below.

The scale should:

- be written in whole notes
- 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.

Organ

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

Section C - continued