



VCE Music Performance 2011–2015

Written examination – November

Examination specifications

Overall conditions

The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority. VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administration Handbook*.

There will be 15 minutes reading time and 90 minutes writing time. The examination will be marked by a panel appointed by the VCAA.

The examination will contribute 20 per cent to the Study Score.

Content

The *VCE Music Performance Study Design 2011–2015* is the primary document for the development of the examination.

Outcome 3 of Units 3 and 4 of the *VCE Music Performance Study Design 2011–2015* will be examined.

The music theory and aural comprehension components of Outcome 3 Musicianship, in Units 3 and 4 of the study, are examinable. Practical components of Outcome 3 are not examinable.

The majority of question types draw on knowledge and skills that are common to Units 3 and 4. Other question types draw on knowledge and/or skills specific to either Unit 3 or Unit 4.

Format

The examination will be presented in a question and answer book.

The examination will comprise two sections.

Section A will consist of questions relating to music theory and aural comprehension and will comprise approximately 80 per cent of the paper.

Section B will consist of questions focusing on analysis of excerpts of pre-recorded performances of Australian works that were created after 1910 by Australian composers/songwriters. Section B will comprise approximately 20 per cent of the paper.

Stimulus material for Sections A and B will be provided on an audio compact disc.

The examination will be out of 100 marks.

Advice

The following sample material provides an indication of the type and range of questions teachers and students can expect on the VCE Music Performance examination paper. It is not intended to form the basis of a sample examination paper. Sample questions and/or question types are provided for both Sections A and B of the examination paper.

For further advice, teachers and students should refer to the *VCAA Bulletin VCE, VCAL and VET*. These resources can be downloaded from www.vcaa.vic.edu.au

The VCAA does not publish answers for sample questions.

Table 1: Structure of VCE Music Performance aural and written examination (GA3)

Section	Question part	Question part*	Indicative range of marks	Suggested minutes**
A (includes stimulus material on CD)	Intervals	Identify written intervals	10–15	8
		Identify intervals presented aurally		
		Write intervals		
		Identify intervals in a melody		
	Scales and modes	Identify written scales/modes	10–15	8
		Identify scales/modes presented aurally		
		Write scales/modes		
		Identify tonality of a melody		
	Melody	Melodic recognition	2–4	4
		Melodic transcription	10–15	10
	Chords	Identify written chords	10–15	10
		Write chords		
		Identify chords presented aurally		
	Chord progressions	Harmonic recognition	2–4	4
		Harmonic transcription	10–15	7
	Rhythm	Rhythmic recognition	2–4	4
Rhythmic transcription		10–15	10	
B (includes stimulus material on CD)	Analysis of excerpts of pre-recorded performances by Australians of works that were created after 1910 by Australian composers/songwriters	Response to excerpt 1	20 Note that one or more questions and/or a question(s) with parts may be included	20
		Response to excerpt 2		

* Not all question types will necessarily be included in any given examination paper. Question types to assess each question part will vary from year to year.

** At the end of the CD there will be silent working time for review and completing responses.

SECTION A

Section A will examine the music theory and aural comprehension components of Outcome 3 Musicianship, in Units 3 and 4 of the study. Practical components of Outcome 3 will not be examined.

Section A will require students to provide notated and written responses to questions presented aurally and in writing. Time allocated for each question in Section A will be incorporated into the CD running time.

Section A will examine

- intervals
- scales and modes
- melodic recognition and transcription
- chords and chord progressions
- rhythmic recognition and transcription
- music notation conventions.

Details of the nature and scope of each of the areas of the key knowledge and key skills that will be examined in Section A are provided in the online Advice for Teachers, Resources for Area of Study 3, Musicianship that can be downloaded from www.vcaa.vic.edu.au Further advice on each question type in relation to the examination is provided below.

Intervals

Students will write and identify, aurally and in writing, the size and quality of diatonic and chromatic intervals that occur in scales and modes set for study, both ascending and descending, and in treble and bass clefs. In addition, students will recognise intervals at the beginning and end of a melody.

When writing intervals, enharmonic equivalents will not be accepted. For example, a diminished 7th interval must be written as a 7th (not a 6th) – hence a diminished 7th above ‘c’ is ‘b double-flat’, not ‘a’ – and a diminished 4th interval must be written as a 4th (not a 3rd) – hence a diminished 4th above ‘b’ is ‘e flat’, not ‘d sharp’.

Key signatures will not be used in questions regarding intervals. All intervals will be presented within the compass of one octave. Intervals presented aurally will be played three times – the first time melodically, the second time harmonically and the third time melodically. Notation for these questions will be in the range of F² (F at the bottom of the bass staff) to G⁴ (G at the top of the treble staff).

Scales and modes

Students will write and identify, aurally and in writing, scales and modes identified for study, both ascending and descending, and in treble and bass clefs. Major, natural minor, harmonic minor, melodic minor, major and minor pentatonic and blues scales, as well as dorian and mixolydian modes, will be examinable.

Students will also recognise the tonality of a melody presented aurally.

Key signatures will not be used in questions regarding scales. Notation for these questions will be in the range of F² (F at the bottom of the bass staff) to G⁴ (G at the top of the treble staff).

Melody

Students will recognise, and identify from a series of written alternatives, a four-bar melodic excerpt from an eight-bar melody with an accompanying bass line presented aurally. The melodic excerpt will be written in treble clef and based on a major, melodic minor, major pentatonic or minor pentatonic scale, or on a dorian or mixolydian mode.

Students will transcribe up to four bars of a diatonic melody using conventional music notation. The melody will be presented aurally with a bass line and chordal and/or rhythmic accompaniment. It will be based on a major or melodic minor scale in a key of no more than three sharps or three flats, and will be presented in simple duple, simple triple, simple quadruple or compound duple metre. The four bars of melody to be transcribed may be continuous in one part or broken up between parts. They will be transcribed in treble clef where the pitch of the first note, the time signature and the rhythm of the melody are provided.

Key signatures will not be used in questions regarding melody and there will be no modulation in excerpts presented. Melodies will be within the compass of one octave plus a Major 6th. The tempo of melodies will not exceed 100 beats per minute. A one-bar count-in will precede each playing of the melodies presented. Notation for these questions will be in the range of C² (C below the bass staff) to C⁶ (C above the top of the treble staff).

Chords and chord progressions

Students will write and identify, aurally and in writing, the chords set for study, presented in block harmony and as arpeggios in treble and bass clefs. Examinable chords are major, minor, augmented and diminished triads, and suspended 4th and 7th chord types. All chords will be presented in root position only.

Chords presented aurally will be played three times as four-note chords – the first time in block harmony, the second time as an arpeggio and the third time in block harmony.

All 7th chords must be written as four-note chords. Other chords may be written as three-note or four-note chords.

Students will recognise, and identify from a series of written alternatives, four chords from a diatonic, eight-chord progression presented aurally. The chord progression will be in a major key, or minor key where the basis for chord building is the harmonic minor scale, that uses up to three sharps or flats. It will begin on the tonic chord and use combinations of root position triads and 7th chords presented homophonically.

Students will be required to identify, in writing, a diatonic chord progression of up to six chords presented aurally. The chord progression will be in a major key or a minor key, where the basis for chord building is the harmonic minor scale, that uses up to three sharps or flats. It will begin on the tonic chord, use combinations of root position triads and 7th chords presented homophonically, and conclude with a common cadence ending on the tonic, dominant or submediant chord.

Key signatures will not be used in questions regarding chords and chord progressions.

There will be no modulation in the chord progressions presented. The tempo of chord progressions will not exceed 60 beats per minute and each chord will sound for the length of four beats. The compass of each chord within a chord progression will not exceed four octaves and may be ‘open-voiced’ – spread across the compass – or ‘close-voiced’ – within the compass of two octaves or less. Notation for these questions will be in the range of C² (C below the bass staff) to C⁶ (C above the top of the treble staff).

Rhythm

Students will recognise and identify, from a series of written alternatives, four bars of rhythm from a two-part, eight-bar phrase presented aurally by non-pitched percussion instruments in simple or compound duple, triple or quadruple metre.

Students will also transcribe, using conventional music notation, up to four bars of rhythm from a music excerpt of no more than eight bars, presented aurally by up to four single-line parts in simple duple, triple or quadruple metre or compound duple metre.

There will be no mixed time signatures in questions regarding rhythm. A count-in will precede each playing of the rhythms presented.

Rhythms will be in simple or compound time with rhythmic subdivisions no smaller than a semiquaver. They may include notes and rests to the value of a semibreve/whole note, minim/half note, crotchet/quarter note, quaver/eighth note and semiquaver/sixteenth note.

Grouping and beaming of notes and rests will be examinable.

Rhythmic conventions relating to grouping, beaming and the organisation, value and subdivision of beat and pulse in simple and compound duple, triple and quadruple metres and asymmetric metres with 5 pulses per bar including use of dotted notes, triplets, duplets, syncopation and ties will also be included. Details regarding these rhythmic notation conventions are provided in the online *Advice for teachers* which can be viewed via www.vcaa.vic.edu.au/vce/studies

Terminology for chords and intervals

Students may indicate chord types by using the following abbreviations or symbols.

Major – Maj

Major 7 – Maj7; Δ7

Minor – min

Minor 7 – min7

Diminished – dim; O

Half Diminished – min7/flat5; m7/b5; Ø

Diminished 7 – dim7; O7

Augmented – Aug; +

The quality of intervals may be indicated using the following abbreviations or symbols.

Major – Maj

Minor – min

Diminished – dim; O

Augmented – Aug; +

SECTION B

Section B will examine the key knowledge and key skills for Outcome 3 of Units 3 and 4 that focus on analysis of excerpts of pre-recorded performances by Australians of works that were created after 1910 by Australian composers/songwriters.

Excerpts of two works will be presented in the examination, each with a separate question(s) requiring students to analyse ways in which selected expressive elements of music have been interpreted to achieve expressive outcomes and create character in performance.

Students will not be asked to compare excerpts.

Information on sourcing appropriate music excerpts to assist students in preparation for the examination is provided in the online Advice for Teachers, Resources for Area of Study 3, Musicianship at <http://www.vcaa.vic.edu.au/vce/studies/>

Sample questions

The following sample examination questions are indicative of the types of questions that may appear in an aural and written examination (GA3) for VCE Music Performance. They do not constitute a sample examination paper and not all question types will appear in a single examination.

SECTION A

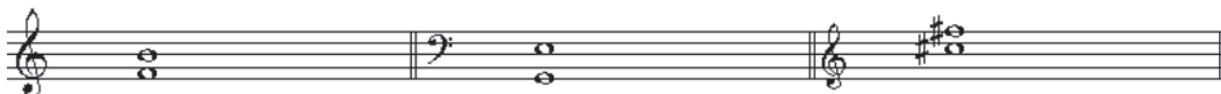
Intervals

Identify written intervals

Question 1

Identify the size and quality of each interval from the alternatives listed.

Augmented 4th Major 6th Perfect 5th Perfect 4th minor 6th

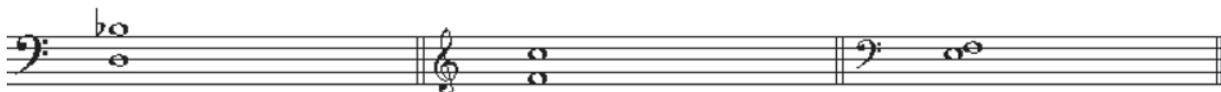


1. _____ 2. _____ 3. _____

3 marks

Question 2

Identify the size and quality of each of the following intervals.

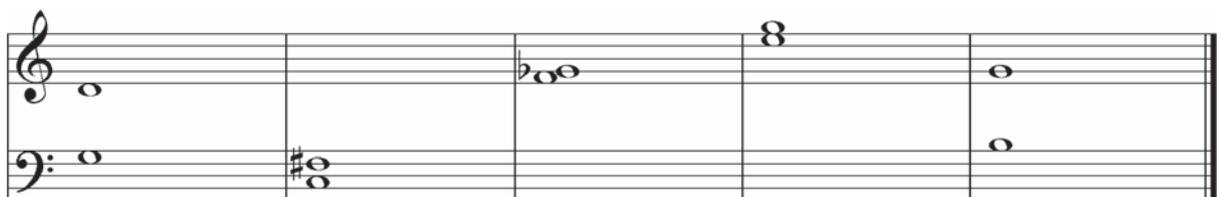


1. _____ 2. _____ 3. _____

3 marks

Question 3

Identify the size and quality of each interval.



1. _____ 2. _____ 3. _____ 4. _____ 5. _____

5 marks

Write intervals

Question 4

Write the specified interval above or below the given note as indicated.



- | | | | | |
|-------------|-----------|---------------|-------------|-----------|
| Perfect 4th | minor 2nd | Augmented 3rd | Perfect 5th | minor 7th |
| above | below | above | below | above |

5 marks

Identify intervals presented aurally

Question 5

Identify the size and quality of each of the four intervals played from the following alternatives. Each interval will be played three times – the first time melodically, the second time harmonically and the third time melodically.

- | | | | | | |
|-----------|-------------|-------------|-----------|-----------|-----------|
| minor 3rd | Perfect 4th | Perfect 5th | minor 7th | Major 6th | Major 2nd |
|-----------|-------------|-------------|-----------|-----------|-----------|

1. _____ 2. _____ 3. _____ 4. _____

4 marks

Question 6

Identify the size and quality of each of the four intervals played. Each interval will be played three times – the first time melodically, the second time harmonically and the third time melodically.

1. _____ 2. _____ 3. _____ 4. _____

4 marks

Identify intervals and tonality in a melody

Question 7

- a. Identify the size and quality of the opening and closing intervals that are bracketed in the melody written below.



opening interval _____ closing interval _____

2 marks

- b. Identify the tonality of the melody by circling the correct alternative from the list below.

- | | |
|---------------|------------------|
| Major | minor pentatonic |
| melodic minor | dorian |

1 mark

Question 8

Listen to the following melody and identify the size and quality of the interval created by the first two notes, and the size and quality of the interval created by the last two notes. The melody will be played three times.

opening interval _____ closing interval _____

2 marks

Scales and modes

Identify tonality in a melody

Question 9

Listen to the melody played in the previous question again and name the tonality on which it is based. The melody will be played two more times.

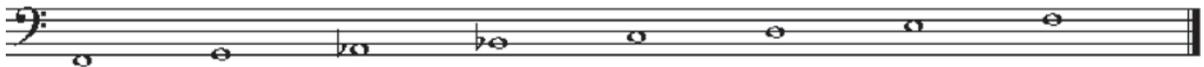
tonality _____

1 mark

Identify written scales/modes

Question 10

Identify the following scale or mode forms.



3 marks

Write scales/modes

Question 11

Write the following scales or modes, beginning on the given note and using the rhythmic value of the given note.

Harmonic minor, one octave ascending



Melodic minor, one octave descending



3 + 3 = 6 marks

Identify scales/modes presented aurally

Question 12

Listen to the following scales and/or modes and identify each from the list of alternatives. Each example will be played ascending and descending twice.

dorian harmonic minor melodic minor Major pentatonic minor pentatonic

1. _____

2. _____

3. _____

3 marks

Question 13

Identify each scale or mode played. Each example will be played ascending and descending twice.

1. _____

2. _____

3. _____

3 marks

Melody

Melodic recognition

Question 14

Listen to the following flute melody with violoncello accompaniment and **circle** the correct version of the flute melody in bars 3 to 6 from the alternatives (A to D) below.

The excerpt will be played five times.

Flute

Violoncello

5

Fl.

Vc.

A.

B.

C.

D.

2 marks

Melodic transcription

Question 15

An excerpt of a work for cor anglais, accompanied by acoustic guitar, bass guitar and snare drum, will be played six times.

The time signature, rhythm of the melody and first note of the melody are given. The snare drum will provide a one-bar count-in before each playing.

Using the rhythm provided above the staff, transcribe the missing four bars of melody played by the cor anglais in the space provided.

The first system of the musical score consists of four staves. The top staff is for the Cor Anglais, showing a treble clef, a 4/4 time signature, and a melody starting with a half note followed by quarter notes. The second staff is for Acoustic Guitar, showing a treble clef and a 4/4 time signature with a series of chords. The third staff is for Bass Guitar, showing a bass clef and a 4/4 time signature with a series of notes. The fourth staff is for Snare Drum, showing a 4/4 time signature and a series of notes, including a triplet of eighth notes.

The second system of the musical score consists of four staves. The top staff is for the Cor Anglais (C. A.), showing a treble clef and a 4/4 time signature with a melody starting with a half note followed by quarter notes. The second staff is for Acoustic Guitar (A. Gtr.), showing a treble clef and a 4/4 time signature with a series of chords. The third staff is for Bass (Bass), showing a bass clef and a 4/4 time signature with a series of notes. The fourth staff is for Snare Drum (S. D.), showing a 4/4 time signature and a series of notes, including a triplet of eighth notes.

12 marks

Note: In the examination, the following melody will be provided on the CD.

The image displays two systems of musical notation for a 4/4 piece. The first system includes parts for Cor Anglais, Acoustic Guitar, Bass Guitar, and Snare Drum. The second system includes parts for C. A., A. Gtr., Bass, and S. D. The Cor Anglais part features a melody with a triplet of eighth notes in the second measure. The Acoustic Guitar and Snare Drum parts also feature triplet markings. The notation is in 4/4 time and includes various rhythmic values such as quarter, eighth, and dotted notes.

Question 16

An excerpt of a work for piano, accompanied by marimba, violoncello and taiko drum, will be played six times.

The time signature, rhythm of the melody and first note of the melody are given. The taiko drum will provide a one-bar count-in before each playing.

Using the rhythm provided above the staff, transcribe the missing four bars of melody played by the piano in the space provided.

The musical score consists of five staves. The top staff is for the Piano, showing a melody in 6/8 time with a first note of G4 and a second note of A4. The second staff is for the Marimba, providing harmonic accompaniment with chords. The third staff is for the Violoncello, providing a bass line. The fourth staff is for the Taiko Drum, providing a rhythmic accompaniment. The piano part has a blank staff for transcription.

Note: In the examination, the following melody will be provided on the CD.

The musical score consists of five staves. The top staff is for the Piano, showing a melody in 6/8 time with a first note of G4 and a second note of A4. The second staff is for the Marimba, providing harmonic accompaniment with chords. The third staff is for the Violoncello, providing a bass line. The fourth staff is for the Taiko Drum, providing a rhythmic accompaniment.

12 marks

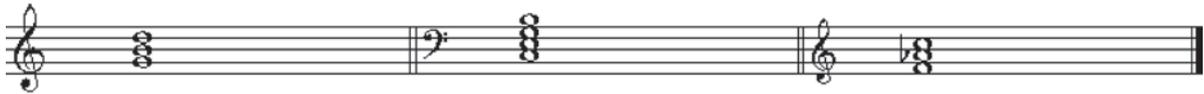
Chords and chord progressions

Identify written chords

Question 17

Identify each of the following chords from the listed alternatives.

Major minor Major 7 Augmented minor 7 half diminished

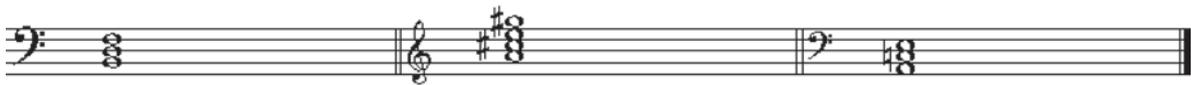


1. _____ 2. _____ 3. _____

3 marks

Question 18

Identify the following chords by naming the note on which each is built and the quality.



1. _____ 2. _____ 3. _____

3 marks

Identify chords presented aurally

Question 19

Listen to the following chords and identify each from the list of alternatives.

Each chord will be played in root position three times – the first time in block harmony, the second time as an arpeggio and the third time in block harmony.

Major Augmented minor diminished

1. _____ 2. _____ 3. _____

3 marks

Question 20

Listen to the following chords and identify each from the list of alternatives.

Each chord will be played in root position three times – the first time in block harmony, the second time as an arpeggio and the third time in block harmony.

Major 7th diminished 7th minor 7th half diminished Suspended 4th Dominant 7th

1. _____ 2. _____ 3. _____

3 marks

Write chords

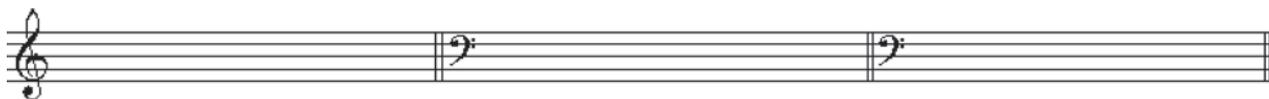
Question 21

Write the chords indicated using the given clefs.

A flat major

B minor

C# diminished 7th



3 marks

Question 22

Write the following chords as they occur in the tonic keys indicated. You can select to write your answers in treble clef **or** bass clef – both clefs are provided.

IV

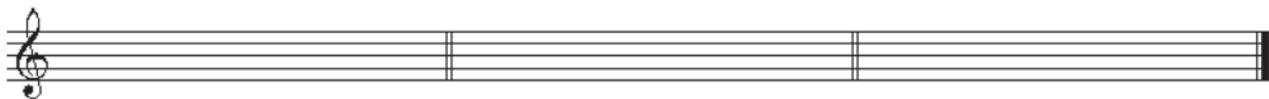
V7

ii half dim

in C minor

in B Major

in D minor



OR

IV

V7

ii half dim

in C minor

in B Major

in D minor



3 marks

Harmonic recognition

Question 23

Listen to the following eight-chord progression and circle the alternative (A–D) that represents the missing four chords from the harmonic grids below. The chord progression will be played four times.

Chord 1	Chord 2	Chord 3	Chord 4	Chord 5	Chord 6	Chord 7	Chord 8
C	F	d	b				
Major	Major	minor	dim				
7							
I Major 7	IV Major	ii minor	vii dim				

A.

Chord 5	Chord 6	Chord 7	Chord 8
d	G	C	G
minor	Major	Major	Major
ii minor	V Major	I Major	V Major

B.

Chord 5	Chord 6	Chord 7	Chord 8
d	a	e	G
minor	minor	minor	Dom
7	7		7
ii minor 7	vi minor 7	iii minor	V7(Dom)

C.

Chord 5	Chord 6	Chord 7	Chord 8
e	a	C	a
minor	minor	Major	minor
7		7	
iii minor	vi minor	I Major	vi minor

D.

Chord 5	Chord 6	Chord 7	Chord 8
e	a	C	G
minor	minor	Major	Dom
		7	7
iii minor	vi minor	I Major 7	V7 (Dom)

2 marks

Harmonic transcription

Question 24

A chord progression will be played six times. All chords are in root position.

The first chord is printed at the start of the progression below. Listen to the chord progression and identify the other five chords used.

You are able to complete your answer using the chord terminology with which you are most familiar. Use only one of the answer formats below.

Identify each chord in the appropriately numbered spaces (2–6).

1. D Major 7 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

OR

Identify each chord in the appropriately numbers spaces (2–6).

1. I Major 7 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

OR

Complete the blank spaces of the harmonic grid with the bass note and character/quality/type of each chord.

Harmonic grid	1.	2.	3.	4.	5.	6.
Bass note	D					
Character/quality/type	Major 7					

10 marks

Rhythm

Rhythmic recognition

Question 25

Listen to the following eight-bar rhythm and note that four bars of rhythm are missing in the percussion part. The rhythm will be played four times.

From the rhythms (A–D) provided below, circle the alternative that represents the missing four bars of rhythm.

Musical notation showing the initial eight-bar rhythm. The top staff is labeled 'Percussion' and the bottom staff is 'Wood Blocks'. The time signature is 4/4. The Percussion part has notes in bars 1, 2, 5, and 6, with bars 3 and 4 missing. The Wood Blocks part has notes in all eight bars.

A.

B.

C.

D.

2 marks

Question 26

Listen to the following eight-bar rhythm and note that four bars of rhythm are missing in the snare drum part. The rhythm will be played four times.

From the rhythms (A–D) provided below, circle the alternative that represents the missing four bars of rhythm.

A.

B.

C.

D.

2 marks

Rhythmic transcription

Question 27

The following excerpt for electric guitar, tenor saxophone, trombone and snare drum will be played five times. Notes are missing from four bars marked with an asterisk*.

Write only the **rhythm** of the music into the blank bars where indicated (*) in the four-part score.

The musical score is divided into three systems, each containing four staves: Electric Guitar, Tenor Saxophone, Trombone, and Snare Drum. The time signature is 3/4.

System 1 (Measures 1-3):

- Electric Guitar:** Measure 1: quarter note, eighth note, quarter note. Measure 2: eighth notes, quarter note, eighth note, quarter note. Measure 3: quarter note, quarter note.
- Tenor Saxophone:** Measure 1: quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note.
- Trombone:** Measure 1: quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note.
- Snare Drum:** Measure 1: eighth notes, eighth notes, eighth notes, eighth notes. Measure 2: eighth notes, eighth notes, eighth notes, eighth notes. Measure 3: eighth notes, eighth notes, eighth notes, eighth notes, with a triplet of eighth notes in the final eighth note.

System 2 (Measures 4-5):

- E. Gtr.:** Measure 4: quarter note, quarter note, quarter note. Measure 5: quarter note, quarter note, quarter note. Asterisk (*) above measure 4.
- Ten. Sax.:** Measure 4: quarter note, quarter note, quarter note. Measure 5: quarter note, quarter note, quarter note.
- Tbn.:** Measure 4: quarter note, quarter note, quarter note. Measure 5: quarter note, quarter note, quarter note.
- S. D.:** Measure 4: quarter note, quarter note, quarter note. Measure 5: quarter note, quarter note, quarter note. Asterisk (*) above measure 4.

System 3 (Measures 6-8):

- E. Gtr.:** Measure 6: quarter note, quarter note, quarter note. Measure 7: quarter note, quarter note, quarter note. Measure 8: quarter note, quarter note, quarter note.
- Ten. Sax.:** Measure 6: quarter note, quarter note, quarter note. Measure 7: quarter note, quarter note, quarter note. Measure 8: quarter note, quarter note, quarter note. Asterisk (*) above measure 6.
- Tbn.:** Measure 6: quarter note, quarter note, quarter note. Measure 7: quarter note, quarter note, quarter note. Measure 8: quarter note, quarter note, quarter note.
- S. D.:** Measure 6: eighth notes, eighth notes, eighth notes, eighth notes. Measure 7: eighth notes, eighth notes, eighth notes, eighth notes. Measure 8: eighth notes, eighth notes, eighth notes, eighth notes.

12 marks

Note: In the examination, the following melody will be provided on the CD.

The musical score is written for four instruments: Electric Guitar, Tenor Saxophone, Trombone, and Snare Drum. The time signature is 3/4. The score is divided into three systems, with measures 4, 6, and 8 marked at the beginning of each system. The Electric Guitar part is in treble clef, the Tenor Saxophone and Trombone parts are in treble clef, and the Snare Drum part is in bass clef. The Snare Drum part features a consistent rhythmic pattern of eighth notes.

10 marks

Question 28

The following excerpt for oboe, bassoon, violoncello and claves will be played five times. Notes are missing from last four bars of the oboe part.

Write only the **rhythm** of the music into the blank bars in the four-part score.

The musical score is divided into two systems. The first system contains four bars of music for Oboe, Bassoon, Violoncello, and Claves. The second system, starting with a measure rest (5), contains bars 5 through 8. In the second system, the Oboe part has blank staves for the last four bars, while the Bassoon, Violoncello, and Claves parts are fully notated.

Rhythm to be transcribed

A single staff of music in 6/8 time signature. The rhythm consists of four measures: the first two measures are eighth-note patterns, and the last two measures are quarter-note patterns.

12 marks

