



Victorian Certificate of Education 2006

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

--

MUSIC: GROUP PERFORMANCE

Aural and written examination

Thursday 16 November 2006

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 10.45 am (1 hour 30 minutes)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	6	6	55
B	2	2	22
C	2	1	21
			Total 98

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 27 pages including blank manuscript paper for rough working on pages 5 and 9. It is **not** a requirement of the examination that students use the blank manuscript paper.
- An audio compact disc will run continuously throughout Section A of the examination. The audio compact disc will run for approximately 44 minutes.

Instructions

- Write your **student number** in the space provided above on this page.
- You may write at any time during the running of the audio compact disc, and after it stops.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A – Music Language and Aural perception**Instructions for Section A**

Answer Questions 1 to 5 of Section A in **pencil**. You may use a pen for Question 6.

An audio compact disc containing musical examples will run continuously throughout Section A.

Questions 1 and 4 **do not** contain any audio material. Questions 2, 3, 5 and 6 **do** contain audio material.

Part 1: Intervals, scales and melody**Question 1 – Music language – Recognition of intervals**

(1 minute 30 seconds silent working time)

Identify the five bracketed intervals (both quality and number) of the following melody.

Write your answers **below the brackets** beneath the stave.



5 × 1 = 5 marks

Question 2 – Aural perception – Recognition of intervals and scales

A short melody will be played **three** times.

A count-in will precede each playing.

The **rhythm** of the melody is printed below.

- a. Identify the first and last intervals of the melody (both quality and number) on the lines below.
- b. Circle the tonality of the melody.



- a. first interval _____ last interval _____
2 × 2 = 4 marks

- b. **Tonality** (circle one) Melodic Minor Dorian Mode Aeolian Mode Harmonic Minor

2 marks

Question 3 – Aural perception – Melodic transcription

A four-part score of four bars length is notated below.

On the second stave, two bars of the **saxophone** part are not notated.

The excerpt will be played **five** times.

A count-in will precede each playing.

Note: The time signature, key signature, and the pitch (but not the duration) of the first note of the two-bar segment to be transcribed are given.

Transcribe the melody of the blank two bars of the **saxophone** part (bars two and three of the second stave).

Four-part score (Guitar, Saxophone, Piano, Bass) in 4/4 time, key of D major. The score consists of four bars. The Saxophone part has two blank bars (bars two and three) for transcription.

Guitar: Treble clef, 4/4 time. Notes: Bar 1: D4, E4, F#4, G4; Bar 2: A4, B4, C5, B4; Bar 3: A4, G4, F#4, E4; Bar 4: D4, C4, B3, A3.

Saxophone: Treble clef, 4/4 time. Notes: Bar 1: D4, E4, F#4, G4; Bar 2: (blank); Bar 3: (blank); Bar 4: D4, C4, B3, A3.

Piano: Treble clef, 4/4 time. Chords: Bar 1: Em; Bar 2: Am; Bar 3: C; Bar 4: B7.

Bass: Bass clef, 4/4 time. Notes: Bar 1: D3, E3, F#3, G3; Bar 2: A3, B3, C4, B3; Bar 3: A3, G3, F#3, E3; Bar 4: D3, C3, B2, A2.

Four-part score (Gtr., Sax., Pno., Bs.) in 4/4 time, key of D major. The score consists of four bars. The Saxophone part has two blank bars (bars two and three) for transcription.

Gtr.: Treble clef, 4/4 time. Notes: Bar 1: D4, E4, F#4, G4; Bar 2: A4, B4, C5, B4; Bar 3: A4, G4, F#4, E4; Bar 4: D4, C4, B3, A3.

Sax.: Treble clef, 4/4 time. Notes: Bar 1: D4, E4, F#4, G4; Bar 2: (blank); Bar 3: (blank); Bar 4: D4, C4, B3, A3.

Pno.: Treble clef, 4/4 time. Chords: Bar 1: C; Bar 2: G/B; Bar 3: Am; Bar 4: Am7/G; Bar 5: F#°; Bar 6: B7; Bar 7: Em.

Bs.: Bass clef, 4/4 time. Notes: Bar 1: D3, E3, F#3, G3; Bar 2: A3, B3, C4, B3; Bar 3: A3, G3, F#3, E3; Bar 4: D3, C3, B2, A2.

4 + 4 = 8 marks

SECTION A – continued

www.theallpapers.com

Blank manuscript for rough working if required.

The page contains ten sets of five horizontal lines each, spaced evenly down the page. These lines are intended for rough working or calculations.

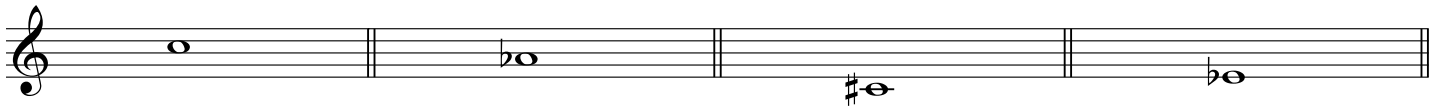
Part 2: Harmony

Question 4 – Music language – Structure of chords

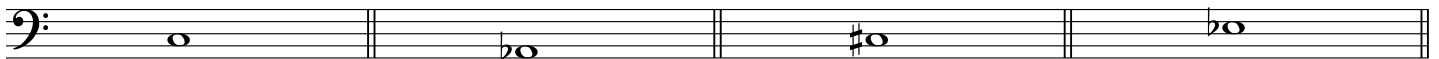
(3 minutes silent working time)

From the tonic notes given, write the eight chords as indicated.

You may use either treble (G) or bass (F) clef for your answers.



OR

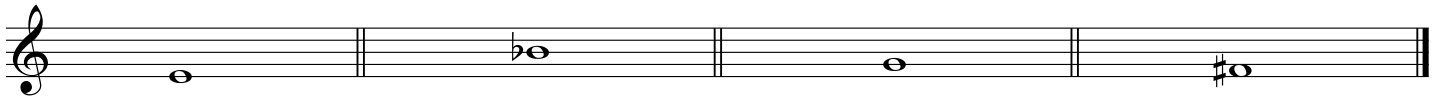


minor

Major 7

Dominant 7

Augmented



OR



half diminished (m7/b5)

suspended 4

minor 7

diminished 7

8 × 1 = 8 marks

This page is blank

Part 3: Rhythm

Question 5 – Aural perception – Transcription of rhythms

A short musical excerpt will be played **five** times.

A count-in will precede each playing.

A four-part score with notes missing from two bars of the **piccolo** part is printed below.

Write the rhythm only into the two blank bars (indicated by the square bracket) of the **piccolo** part.

8^{va}

Piccolo

Trumpet

Bass guitar

Snare drum

(8)

Picc.

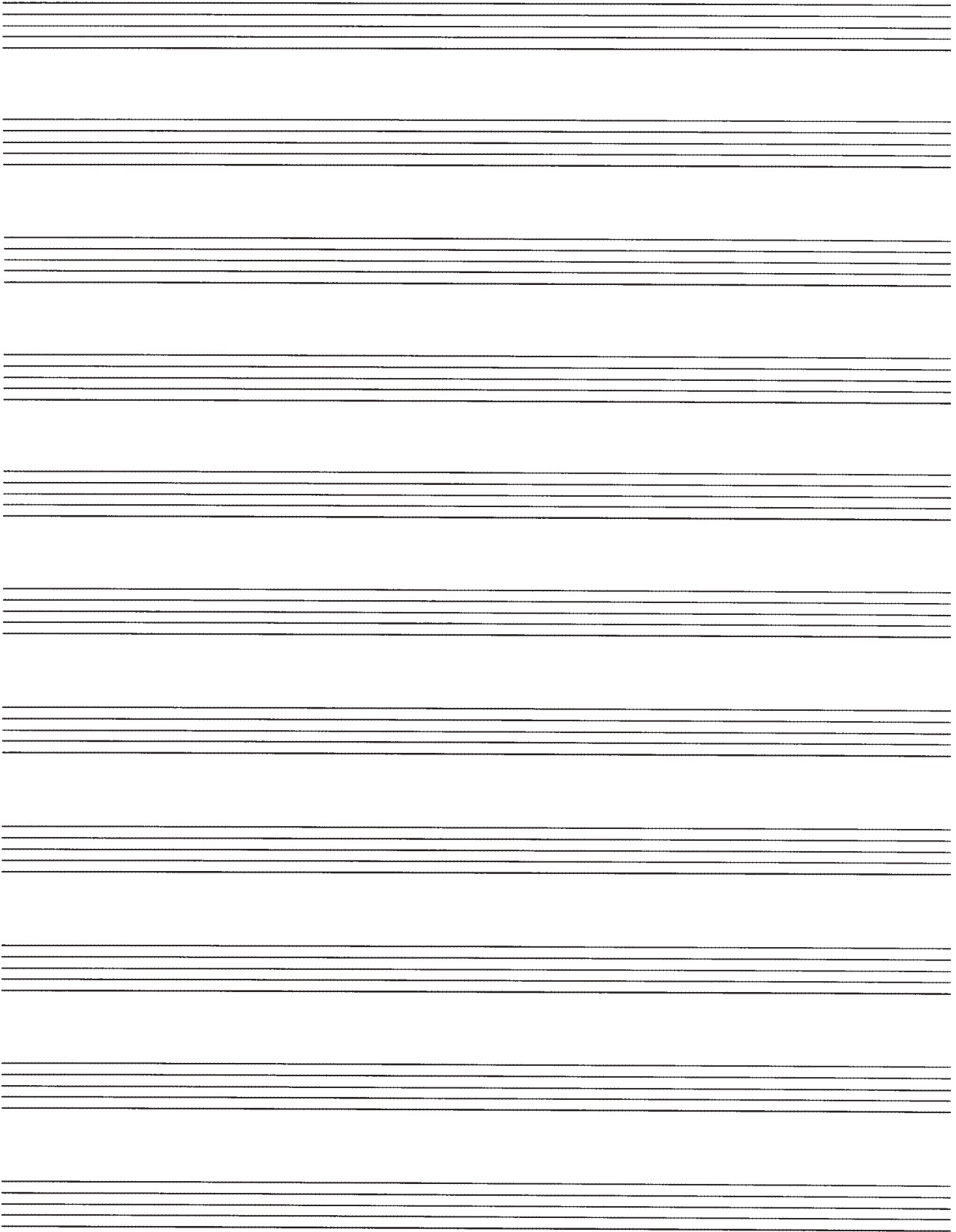
Tpt.

Bass

S. D.

4 × 2 = 8 marks

Blank manuscript for rough working if required.

The page contains ten sets of horizontal lines for rough working. Each set consists of four lines: a solid top line, a dashed middle line, a solid bottom line, and a solid line below that. These sets are distributed evenly down the page.

- Note: The verse begins just after the drums start to play.

- A. melody
- B. harmony
- C. tonality
- D. expressive devices
- E. texture

Second playing of the opening segment excerpt (55 seconds) – 2 minutes silence

11

[illegible]

11

[illegible]

$2 \times 3 = 6$ marks

You will hear the **last four bars** of the complete excerpt played three times, followed by a final playing of the complete excerpt. A number of rhythmic patterns occur in these four bars.

- c. Choose **two** rhythmic patterns.

Describe them in detail. Be certain to **identify** which instrument(s) plays each pattern. You may wish to notate the rhythmic patterns in order to make your descriptions as clear as possible.

First playing of last four bars (10 seconds) – 30 seconds silence

Second playing of last four bars (10 seconds) – 30 seconds silence

Third playing of last four bars (10 seconds) – 1 minute silence

Third playing of the entire excerpt (1' 22'') – 4 minutes silence

Pattern 1 _____

[illegible]

Pattern 2

2 × 4 = 8 marks

SECTION B – Aspects of performance**Instructions for Section B**

Answer **all** parts of Questions 7 and 8 in pen or pencil.

In Unit 3, you studied factors related to presenting effective group performances.

- Identify the titles and composer(s)/performer(s) of **two contrasting works** that you prepared for performance and/or performed.

Work 1 _____

Composer(s)/performer(s) _____

Work 2 _____

Composer(s)/performer(s) _____

- List the instrumentation, including voice(s), of your group or ensemble. (**Do not name** its membership.)

- Identify the general style of your group or ensemble (for example: rock group, jazz trio, 'classical' wind quartet, and so on).

- Identify one **type** of venue at which your group presented a performance; for example school hall, town hall or outdoor performance at a private home. **Do not name** the school, suburb, city or town where the venue was located.

Describe three individual performance techniques **you** used to enable your group to realise characteristics of the style in your performance of one of the works that you identified on page 14. In your answer refer to the following.

- You may refer to these points in reference to one or more performance techniques.

[illegible]

SECTION B – Question 7 – continued
www.theallpapers.com

12 marks

Question 8 – Aspects of performance – Performance environment

In the performance of the **other work** that you identified on page 14, **describe** how your group used the performance environment to your best advantage. In your response consider at least **one** of the following.

- instruments and/or instrumental techniques
- use of technology and/or equipment
- ensemble performance strategies (at least three)

In your response, make **clear** the issues that are being discussed.

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

10 marks

SECTION C – Part-writing OR Improvisation**Instructions for Section C**

Choose **either** Question 9 (Part-writing) **or** Question 10 (Improvisation) according to the option selected for study in Unit 4. Answer **all parts** of Question 9 **or all parts** of Question 10 in pen or pencil. **Do not** answer parts of Question 9 together with parts of Question 10.

EITHER**Question 9 – Part-writing**

During Unit 4 you studied arrangement techniques used by established arrangers. **Identify one** of the arrangers whose work you studied, and briefly describe an arrangement you studied, for example, ‘work in a swing style for saxophone and rhythm section’.

Arranger(s) _____

Description of arrangement _____

- a. Identify three arrangement techniques** used by the arranger(s) in the work.

Arrangement technique 1 _____

Arrangement technique 2 _____

Arrangement technique 3 _____

3 marks

- b. Describe** in detail ways the arranger(s) used **two** of the **arrangement techniques** you identified in part **a.** in the work that you have identified.

Arrangement technique 1 _____

Arrangement technique 2 _____

8 marks

- c. **Discuss** ways **you** used **rhythm** to develop a part(s) and create **your** arrangement. In your response refer to **at least two** of the following.
- motivic development
 - imitation
 - phrase relationships

[illegible]

[illegible]

SECTION C – continued
TURN OVER

OR**Question 10 – Improvisation**

During Unit 4 you studied improvisations recorded by professional musicians. **Identify one** of the musicians whose work you studied and briefly describe the improvisation, for example ‘vocal improvisation over rhythm section using the dorian mode over a blues-based chord progression’.

Improvise(s) _____

Description of improvisation _____

- a. Identify three of the improvisation techniques** used by the featured improviser(s) in the work.

Improvisation technique 1 _____

Improvisation technique 2 _____

Improvisation technique 3 _____

3 marks

- b. Describe** in detail ways the improviser(s) used **two** of the **improvisation techniques** you identified in part **a.**

Improvisation technique 1 _____

Improvisation technique 2

SECTION C – Question 10 – continued
TURN OVER
www.theallpapers.com

- c. **Discuss** ways **you** developed rhythmic motifs in an improvisation. In your response refer to **at least two** of the following.
- overall structure
 - imitation
 - phrase relationships

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

10 marks