



Victorian Certificate of Education 2010

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures

Words

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MUSIC GROUP PERFORMANCE

Aural and written examination

Monday 1 November 2010

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	7	7	59
B	2	2	24
C	2	1	22
			Total 105

- 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 28 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 48 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 6 of Section A in **pencil**. You may use a pen for Question 7.

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, 6 and 7 **do** contain audio material.

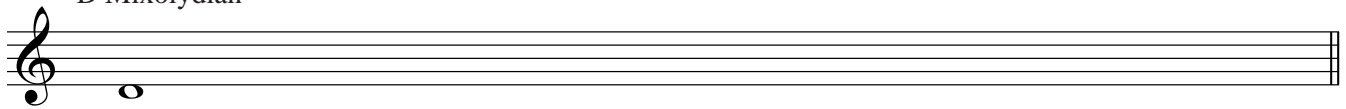
Part 1: Intervals, scales and melody

Question 1 – Music language – Scales and intervals

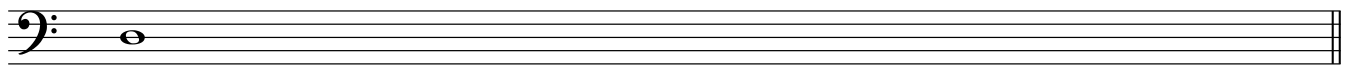
(3 minutes and 30 seconds silent working time)

- Write the following scales beginning from the tonic note indicated.
- Identify the interval between each note and the next.

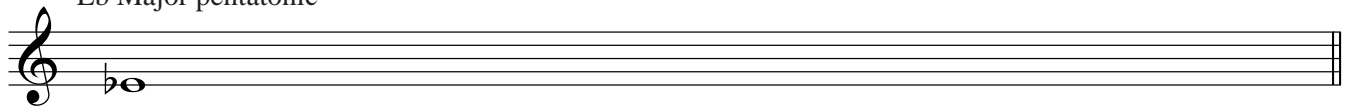
D Mixolydian



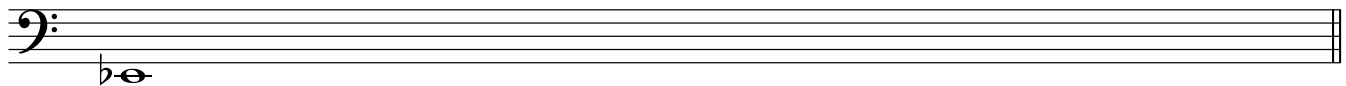
OR



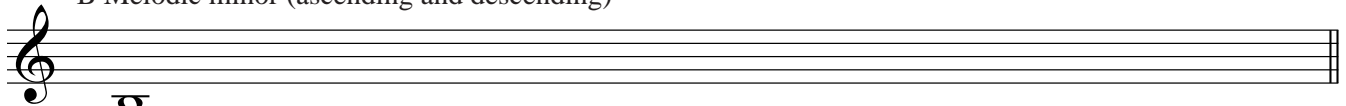
E \flat Major pentatonic



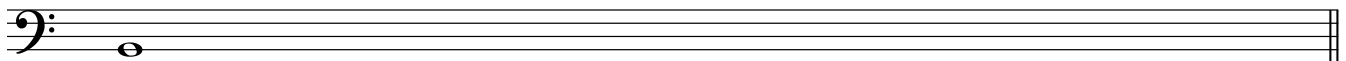
OR



B Melodic minor (ascending and descending)



OR



9 marks

SECTION A – continued

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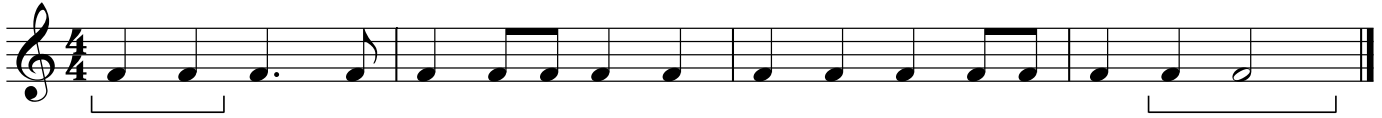
Question 2 – Aural perception – Recognition of intervals and scales

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

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

A count-in will precede each playing.

There will be 20 seconds of silence after each playing.



- a. Name the first and last intervals of the melody on the lines below. The intervals must have both quality and number.

First interval _____

Last interval _____

1 + 1 = 2 marks

- b. Circle the **tonality** of the melody.

Tonality

Major
scale

Dorian
mode

Melodic minor
scale

Mixolydian
mode

2 marks

Question 3 – Aural perception – Melodic transcription

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

A count-in will precede each playing.

Periods of silence after each playing are as follows.

Playings 1 and 2 – 20 seconds

Playing 3 – 30 seconds

Playing 4 – 45 seconds

Playing 5 (final playing) – 1 minute and 30 seconds

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 part labelled **trumpet in C**.

Trumpet in C

Piano

Am⁷ D⁷ Gmaj⁷ Em⁷ C D Bm D⁷ Gmaj⁷

Guitar (as written)

Electric bass

7 marks

Blank manuscript for rough working if required.


The page contains 12 sets of five horizontal lines, providing a blank manuscript area for rough working. Each set consists of five parallel horizontal lines, spaced evenly down the page.

Part 2: Harmony**Question 4 – Music language – Structure of chords**

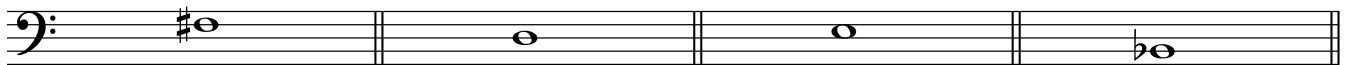
(2 minutes silent working time)

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

Minor triad Augmented triad Half diminished
(minor 7/flat 5) chord Suspended 4 chord



The musical staff is a single line with a treble clef. It is divided into four measures by vertical bar lines. The first measure contains a single note, F#4 (F sharp), which is the tonic for a minor triad. The second measure contains a single note, F#4, which is the tonic for an augmented triad. The third measure contains a single note, F#4, which is the tonic for a half-diminished (minor 7/flat 5) chord. The fourth measure contains a single note, F#4, which is the tonic for a suspended 4 chord.

OR

The musical staff is a single line with a bass clef. It is divided into four measures by vertical bar lines. The first measure contains a single note, F#3 (F sharp), which is the tonic for a minor triad. The second measure contains a single note, F#3, which is the tonic for an augmented triad. The third measure contains a single note, F#3, which is the tonic for a half-diminished (minor 7/flat 5) chord. The fourth measure contains a single note, F#3, which is the tonic for a suspended 4 chord.

4 marks

Question 5 – Aural perception – Recognition of a chord progression

A chord progression will be played **five** times.

There is **no** count-in.

All chords are in **root position** only.

The bass note of the first chord is given at the start of the progression. The character/quality/type of the first chord must be identified.

Periods of silence after each playing are as follows.

Playings 1 and 2 – 15 seconds

Playing 3 – 20 seconds

Playing 4 – 25 seconds

Playing 5 – 30 seconds

Examples of appropriate ways to identify root position chord progressions are

Chord symbols:	<i>Am</i>	<i>C +</i>	<i>Dm</i>	<i>F^{Δ7}/Fmaj7</i>
Roman numerals:	<i>i</i>	<i>III +</i>	<i>iv</i>	<i>VI^{Δ7}/VI^{Δ7}maj7</i>
Harmonic grid:				

<i>Bass note</i>	<i>A</i>	<i>C</i>	<i>D</i>	<i>F</i>
<i>Character/Quality/Type</i>	<i>minor</i>	<i>Augmented</i>	<i>minor</i>	<i>Major 7</i>

The chord progression is **one** of the following.

I – IV – V – I

i – iv – V7 – I

I maj 7 – V7 – IV maj 7 – I

i – iv – V7 – VI

I – vi – IV – V

i – VI – iv – V

I – V – IV maj 7 – I

i – VI maj 7 – ii dim – V

The tonic note is **G**.

Using chord names, identify each chord completely.

1. *G* 2. 3. 4.

OR

Using Roman/Arabic numbers, identify each chord completely.

1. *I/i (G)* 2. 3. 4.

OR

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

Harmonic grid	1.	2.	3.	4.
Bass note	<i>G</i>			
Character/ quality/type				

7 marks

Part 3: Rhythm

Question 6 – Aural perception – Transcription of rhythms

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

A count-in will precede each playing.

Periods of silence after each playing are as follows.

Playings 1 and 2 – 15 seconds Playings 3 and 4 – 30 seconds Playing 5 – 1 minute and 30 seconds

Write the **rhythm only** into the two blank bars of the part labelled **flute**.

Flute

Oboe

Clarinet in C

Bassoon

The musical score is for a woodwind quintet in B-flat major, 4/4 time. It consists of two systems of staves. The first system includes staves for Flute, Oboe, Clarinet in C, and Bassoon. The Flute staff has a blank space for transcription. The Oboe, Clarinet in C, and Bassoon parts have specific rhythmic patterns. The Bassoon part includes a triplet of eighth notes in the second measure. The second system continues the music for all four instruments.

8 marks

Blank manuscript for rough working if required.

The page contains 12 sets of five horizontal lines each, providing a blank manuscript area for rough working. The lines are evenly spaced and cover the majority of the page area below the header and above the footer.

5 marks

Second playing of Excerpt 2 (0'26'') – 2 minutes and 30 seconds silence

- Describe the **rhythmic characteristics** of the two sections of Excerpt 2.

www.theallpapers.com **TURN OVER**

$3 \times 2 = 6$ marks

First playing of Excerpt 3 (0'21'') – 1 minute silence

Second playing of Excerpt 3 (0'21'') – 3 minutes and 30 seconds silence

- c.** Excerpt 3 presents another section of the song.

Describe three characteristics of Excerpt 3, two of which **must** be selected from the following list.

- **one** expressive device, articulation **or** dynamics **or** phrasing
- harmony
- the role of instruments
- texture

Make **clear** the characteristics to which you are referring. In your answer you may include a chart or a diagram.

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[illegible]

9 marks

TURN OVER

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

Answer **all** parts of Questions 8 and 9 in pen or pencil.

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

- 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, ‘traditional’ or ‘classical’ string quintet.

- Identify the 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 is located.

[illegible]

[illegible]

12 marks

Question 9 – Aspects of performance – Presentation of and preparation for performance

Describe strategies involving aural/listening skills **that you used** to enhance your contribution to the ensemble's performance.

Refer to at least **two** skills.

You may discuss one or more of

- adjustment of tempo(s)
- chord voicing
- differentiation of parts
- dynamics
- intonation.

Skill 1 _____

[illegible]

Skill 2 _____

12 marks

Instructions for Section C

EITHER

This image shows a single sheet of white paper with horizontal blue or grey 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.

- [illegible]

[illegible]

SECTION C – continued
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OR

Question 11 – Improvisation

During Unit 4 you explored recorded improvisations by professional musicians and prepared your own improvisation.

State the title of one of the recorded improvisations you studied and the name(s) of the featured improviser(s).

Title of the work _____

Featured improviser(s) _____

Mainstream style _____

- a.** Describe in detail two of the improvisation techniques used by the featured improviser(s) in this work.

Improvisation technique 1 _____

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

Improvisation technique 2 _____

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8 marks

- b. Identify two improvisation techniques that **you** used to ensure that your improvisation demonstrated awareness of the mainstream style.

Improvisation technique 1

Improvisation technique 2

2 marks

- [illegible]

12 marks