



Victorian Certificate of Education 2004

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STUDENT NUMBER

Letter

Figures

Words

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MUSIC PERFORMANCE: GROUP

Aural and written examination

Friday 19 November 2004

Reading time: 2.00 pm to 2.15 pm (15 minutes)

Writing time: 2.15 pm to 3.45 pm (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	61
B	2	1	30
C	1	1	26
			Total 117

- 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 (Aural comprehension) of the examination. The audio compact disc will run for 42 minutes 55 seconds.

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.
- All written responses must be in English.

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

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SECTION A: Aural comprehension

Instructions for Section A

Answer **all** questions in Section A in **pencil**.

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

Part 1: Intervals and melody

Question 1 – Recognition of intervals

A melody will be played **six** times.

A count-in will precede each playing.

The **rhythm** of the melody is presented on the stave below.

a. **Identify the interval distance** (quality and number) between the bracketed notes.

- Intervals may be ascending **or** descending.
- You are **not** required to identify the direction (up or down) of the interval.
- Write your answers **below the brackets** beneath the stave.



b. **Circle the correct tonality** of the excerpt.

HARMONIC MINOR

MAJOR

MELODIC MINOR

4 + 2 = 6 marks

Question 2 – Melodic transcription

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

On the blank (first) stave the **pan flute** melody is not notated.

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

A count-in will precede each playing.

Note: The time signature, key signature, total number of bars and the pitch (but not the duration) of the first note of the part to be transcribed (the blank stave) are given.

On the blank (first) stave, **transcribe** the **pan flute** part. Be certain to indicate the length of the first note.

Pan Flute

Horn in C

Elec. Piano

Elec. Bass

C G Am Am⁷

Pan Flute

Horn in C

Elec. Piano

Elec. Bass

F C F G C

11 marks

Blank manuscript for rough working if required.

The page contains ten sets of horizontal lines, each set consisting of five lines. These lines are intended for rough working or sketching. The sets are arranged vertically down the page, with significant gaps between each set.

Part 2: Chords and harmony

Question 3 – Recognition of chord types

Eight chords will be played.

Each chord will be in **root position**.

Each chord will be played **three** times: harmonically, as an arpeggio, and harmonically again.

The chords played for this question will be selected from the following.

- Major chord
- Minor chord
- Diminished chord
- Augmented chord
- Suspended 4 chord
- Dominant 7 chord [major triad + minor 7th]
- Dominant 7 / suspended 4 chord [suspended 4 chord + minor 7th]
- Major 7 chord [major triad + major 7th]
- Minor 7 chord [minor triad + minor 7th]
- Half-diminished chord (min7 / flat5) [diminished triad + minor 7th]
- Full-diminished 7 chord (dim 7) [diminished triad + diminished 7th]

Identify the chords in the spaces provided, selecting your answers from the list above.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

8 marks

Part 3: Rhythm

Question 4 – 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 **C clarinet** part is printed below.

Write the rhythm only into the bars without notes of the **C clarinet** part of the four-part score.

The musical score is for a four-part ensemble in 4/4 time. The parts are Marimba, Clarinet in C, Violoncello, and Drums. The score is divided into two systems, each containing two bars of music. The first system shows the first two bars. The second system shows the next two bars, with the Clarinet in C part having two empty bars for transcription. The Marimba part has a triplet in the first bar of the second system. The Violoncello and Drums parts provide a rhythmic accompaniment throughout.

8 marks

Question 5 – Recognition and transcription of rhythms

Four bars of a score for a rhythm section are printed below.

The excerpt as printed will be played **twice** (playings 1 and 2).

A different excerpt of music similar to the one printed will then be played **five** times (playings 3 to 7).

A count-in will precede each playing.

Each of the **four bars** will contain rhythmic differences between the printed music (playings 1 and 2) and the different excerpt (playings 3 to 7).

Rhythmic differences may be in any of the four instrumental parts, but will occur only in **one part within the same bar**.

- Note:
1. The total number of notes may change. That is, alterations may involve the addition or subtraction of notes, not simply their relative lengths.
 2. The correct positioning of notes within the beat or the bar may involve the addition or subtraction of rests, and/or the alteration of rest lengths.

Where the rhythmic differences occur

- a. **circle the entire bar** with the altered rhythms.
- b. **notate clearly the rhythm** (only) that was played (playings 3 to 7) by writing the altered rhythm(s) in the appropriate bar of the blank stave provided.

Circle the entire bar.

The musical score shows four bars of music for a rhythm section. The parts are: Elec. Bass, Ride/Bell Cymbal, Snare Drum, and Kick Drum. The time signature is 4/4. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests.

Notate altered rhythms on this stave.

A blank musical stave in 4/4 time, consisting of four measures, for notating altered rhythms.

8 marks

Blank manuscript for rough working if required.

The page contains ten sets of horizontal lines, each set consisting of five lines. These lines are intended for rough working on a manuscript. The lines are evenly spaced and cover most of the page area below the title and above the footer.

- In your response refer to specific sections. You may wish to use a diagram in your answer, for example A-B-A-B, Verse-Chorus-Verse-Bridge.

ii. Select two sections from the structure you described in c.i. and **describe** the **rhythmic features** of each section.

Selected section 1 _____

[illegible]

Selected section 2 _____

[illegible]

TURN OVER

- Influence 1 (refer to **two ways** this influence can be heard in the music)_____

[illegible]

[illegible]

END OF SECTION A
TURN OVER

SECTION B: Part-writing OR Improvisation**Instructions for Section B**

Choose **either** Question 7 (Part-writing) or Question 8 (Improvisation) according to the option that you selected for study in Unit 3. Answer **all parts** of Question 7 **or all parts** of Question 8 in pen or pencil.

EITHER**Question 7 – Part-writing**

During Unit 3 you harmonised a melodic excerpt to create an arrangement.

- a. Describe three** characteristics of the melody or melodic excerpt you harmonised to create an arrangement.

Characteristic 1 _____

Characteristic 2 _____

Characteristic 3 _____

9 marks

SECTION B – Question 7 – continued

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b. **Describe** issues relating to **three** of the points from the list below which you considered when planning your harmonisation and/or arrangement.

- tone colour
- harmony
- rhythmic relationships
- dynamics
- articulation

Point 1 _____

Point 2 _____

Point 3 _____

9 marks

SECTION B – Question 7 – continued

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[illegible]

[illegible]

SECTION B – continued
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OR**Question 8 – Improvisation**

During Unit 3 you prepared and performed an improvisation.

- a. Describe three** characteristics of the **source material** (for example: melody/head, chord progression, backing track) you used that influenced the way you created your improvisation.

Characteristic 1 _____

Characteristic 2 _____

Characteristic 3 _____

9 marks

SECTION B – Question 8 – continued

TURN OVER
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b. Describe issues relating to **three** of the points from the list below which you considered when planning your improvisation.

- scale/modal forms and/or tonality
- harmonic progression(s)
- developing and/or using melodic motifs
- developing and/or using rhythmic motifs
- contrast

Point 1 _____

Point 2 _____

Point 3 _____

9 marks

SECTION B – Question 8 – continued

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- Technique 1**

Technique 2 _____

Technique 3

12 marks

SECTION C: Aspects of performance

Instructions for Section C

Answer **all** parts of Question 9 in pen or pencil.

Question 9

During Unit 4, you analysed strategies and techniques for preparing and presenting ensemble performances that would realise the characteristics of a range of music styles.

- Identify the titles and composers/performers 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. _____

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

- 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.

- [illegible]

12 marks

- b. On page 23 you listed two works which were contrasting in style. **Discuss two** strategies your group used to ensure the stylistic characteristics of each work were realised in preparation and/or performance.

You may refer to strategies involving

- planning the arrangement
- rehearsal
- stage presentation
- performance techniques
- use of specific equipment

Strategy 1 _____

[illegible]

Strategy 2 _____

14 marks

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