



**Victorian Certificate of Education
2006**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
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 staff.

A musical staff in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Five brackets are placed below the staff to identify intervals: 1. G4 to A4, 2. A4 to B4, 3. B4 to C#5, 4. C#5 to B4, 5. B4 to A4.

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.

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



- a. first interval _____ last interval _____
 $2 \times 2 = 4$ 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 staff, 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 staff).

The first system of music consists of four staves: Guitar, Saxophone, Piano, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Guitar part has a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Saxophone part has a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Piano part has chords: Em, Am, C, B7. The Bass part has a melody of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

The second system of music consists of four staves: Gtr., Sax., Pno., and Bs. The key signature is one sharp (F#). The Gtr. part has a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Sax. part has a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Pno. part has chords: C, G/B, Am, Am7/G, F#ø, B7, Em. The Bs. part has a melody of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

Blank manuscript for rough working if required.

The page contains ten sets of horizontal lines, each set consisting of four parallel lines. These lines are spaced evenly down the page, providing a template for rough working or calculations.

Part 2: Harmony

Question 4 – Music language – Structure of chords

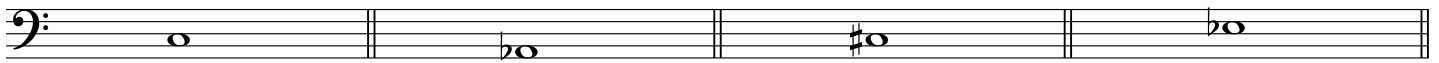
(3 minutes silent working time)

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

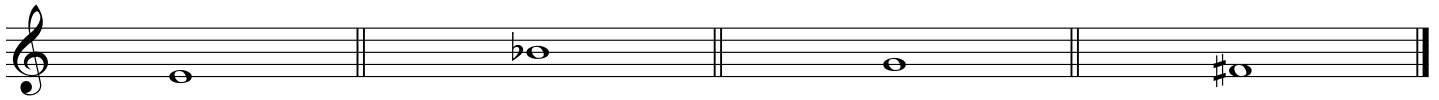


minor

Major 7

Dominant 7

Augmented



OR



half diminished (m7/b5)

suspended 4

minor 7

diminished 7

8 × 1 = 8 marks

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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.

Piccolo *8va*

Trumpet

Bass guitar

Snare drum

Picc. (8)

Tpt.

Bass

S. D.

4 × 2 = 8 marks

Blank manuscript for rough working if required.

The page contains ten sets of horizontal lines, each set consisting of four parallel lines. These lines are spaced evenly down the page, providing a template for rough working or calculations.

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.

12 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 _____

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’.

Improviser(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 _____
