



**Victorian Certificate of Education  
2004**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures										Letter	
Words											

**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**

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

**This page is blank**

**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 staff 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 staff.



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.

11 marks

Blank manuscript for rough working if required.

The page contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for rough working.

## 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 consists of two systems, each with four staves. The instruments are Marimba, Clarinet in C, Violoncello, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The first system shows the first two bars of music. The second system shows the next two bars, with the Clarinet in C part having two bars of empty staves for transcription. The Marimba part has a triplet of eighth notes in the first bar of the second system. The Drums part has a consistent rhythmic pattern of eighth notes with accents.

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 staff provided.

**Circle the entire bar.**

**Notate altered rhythms on this staff.**

8 marks



Blank manuscript for rough working if required.

The page contains ten blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for rough working or sketching musical notation.

**Part 4: Characteristics of a pre-recorded work**

**Question 6**

An excerpt of music will be played **three** times.

There will be silent working time after each playing. (Audio is not available)

- First playing – 1 minute 30 seconds silence
- Second playing – 2 minutes 30 seconds silence
- Third playing – 3 minutes silence (recommended working time for the completion of Question 6)

*Excerpt from:* ‘How to Explain?’ performed by **The Cat Empire** on the CD *The Cat Empire*  
(2 minutes and 8 seconds).

a. Identify two of the instruments heard in the excerpt. Do not identify vocal parts in your answer.

---



---

1 + 1 = 2 marks

b. Describe the role of one of the instruments identified in part a.

---



---



---



---



---



---



---



---



---



---



---



---



---

4 marks

c. i. Describe the structure of the excerpt.

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.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2 marks

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

Selected section 1 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Selected section 2 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6 marks

d. **Describe two** influences on the style of the excerpt. In your response refer to examples from the music that demonstrate **two ways** each of the influences you have identified can be heard in the excerpt.

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

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Influence 2 (refer to **two ways** this influence can be heard in the music)\_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

6 marks

**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

- 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 \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---







Technique 3 \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

12 marks

**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

- 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 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- c.** Discuss **three** performance techniques you used in realising your improvisation. Your answer **must** refer to **at least one** of the following.
- different registers of the instrument or voice
  - articulation
  - creating dynamic contrasts
  - nonstandard/creative ways of playing the instrument or voice

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.

---



---



---

- a. **Identify and describe two** technical considerations relating to sound production and/or sound reinforcement that influenced the way your group planned to perform and/or performed the works you identified at the venue you identified on page 23.

Consideration 1 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





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 \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Strategy 2

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

