



**Victorian Certificate of Education  
2008**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures  
Words


Letter

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**MUSIC GROUP PERFORMANCE**  
**Aural and written examination**

**Wednesday 5 November 2008**

**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	54
B	2	2	22
C	2	1	22
			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 26 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 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.

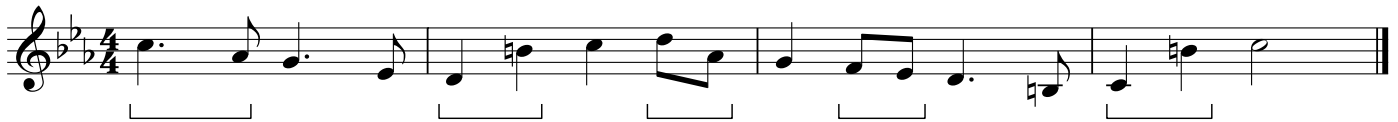
Question 1 **does not** contain any audio material. Questions 2, 3, 4, 5 and 6 **do** contain audio material.

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

(3 minutes 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.



5 × 1 = 5 marks

**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 **17 seconds of silence** after each playing.



- a. **Identify the first and last interval** of the melody (both quality and number) on the lines below.

First interval \_\_\_\_\_ Last interval \_\_\_\_\_

- b. **Circle the tonality** (scale type) of the melody.

**Tonality** (circle one)    Mixolydian mode    Dorian mode    Major scale    Melodic minor

$2 \times 2 + 2 = 6$  marks

**Question 3 – Aural perception – Melodic transcription**

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

On the first stave, two bars of the **oboe** 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 **oboe** part (bars two and three of the first/top stave).

Oboe

Horn in C

Harpsichord

Bassoon

Chords: Gm D Cm D Gm Eb F#07 Gm Cm D Gm Eb Cm Aø D7 Gm

4 + 4 = 8 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 during the exam.

**Part 2: Harmony**

**Question 4 – Aural perception – Recognition of a chord progression**

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

The bass note of the first chord is given and is printed at the start of the progression. The character/quality/type of the first chord is **not** given; one mark will be awarded for identifying its character/quality/type.

All chords are in **root position** only (that is, there are no inverted chords in the progression).

Note: If you use upper case Roman/Arabic numbers exclusively, be certain to make clear the quality of the chord. That is, if the chord to be identified is other than Major, you must indicate this after the Roman number (I min, for example).

Examples of appropriate ways to identify root position chord progressions are

<b>Chord symbols</b>	<i>Am</i>	<i>C+</i>	<i>Dm</i>	<i>F<sup>Δ7</sup>/Fmaj7</i>
<b>Roman numerals</b>	<i>i</i>	<i>III+</i>	<i>iv</i>	<i>VI<sup>Δ7</sup>/VI<sup>Δ</sup>maj7</i>
<b>Harmonic grid</b>				
<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**

Complete **only one** of the three answer spaces below, using the chord terminology with which you are most familiar.

The tonic note is **A**.

Using chord names, **identify** each chord completely in the appropriately **numbered spaces** (1–4).

1. **A** \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

**OR**

Using Roman numerals (and perhaps Arabic numbers), **identify** each chord completely in the appropriately **numbered spaces** (1–4).

1. **I/i (A)** \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

**OR**

Fill in the blank spaces of the **harmonic grid** with the **bass note** and **character/quality/type** of each chord.

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

7 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 the middle **two bars** of the **violin** part is printed below.

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

Violin

Horn in C

Double bass

Timpani

2 × 4 = 8 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 provided for rough working.



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6 marks

b. You will now hear a verse of the song. **Describe** two characteristics of this verse. In your response you **must** refer to **at least two** elements of music, **one** of which **must** be selected from the following.

- melody
- harmony
- texture

First playing of the verse (30'') – 1 minute silence

Second playing of the verse (30'') – 3 minutes silence

Characteristic 1 \_\_\_\_\_

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Characteristic 2 \_\_\_\_\_

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**SECTION B – Aspects of performance**

**Instructions for Section B**  
Answer **all** parts of Questions 7 and 8 in pen or pencil.

During 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.)

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\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- Identify the general style of your group or ensemble (for example: rock group, jazz trio, ‘traditional’ or ‘classical’ string quintet, and so on).

\_\_\_\_\_

- Identify the **type** of venue at which your group presented the performance about which you will answer Question 8. 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.

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