



**Victorian Certificate of Education
2009**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

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MUSIC GROUP PERFORMANCE
Aural and written examination

Monday 2 November 2009

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	20
C	2	1	23
			Total 97

- 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 46 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.

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

First interval _____

Last interval _____

2 + 2 = 4 marks

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

Minor (1a)
pentatonic scale

Melodic minor
scale

Mixolydian
mode

Major scale

2 marks

Question 3 – Aural perception – Melodic transcription

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

On the second stave, two bars of the part labelled **saxophone** are not notated.

The 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 – 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 **saxophone** (bars two and three of the second stave).

The musical score consists of four staves:

- Flute:** Treble clef, 4/4 time, key signature of two sharps. The melody consists of eighth and quarter notes across four bars.
- Saxophone in C:** Treble clef, 4/4 time, key signature of two sharps. The first bar contains a melody of quarter notes. Bars two and three are blank for transcription. The fourth bar contains a melody of eighth and quarter notes.
- Piano:** Treble clef, 4/4 time, key signature of two sharps. The staff contains a series of diagonal slashes representing chords. The chord symbols are: D, A, Bm, F#m, Bm, Em, A, F#m, G, D, Bm, A, Em, A⁷, D.
- Bass:** Bass clef, 4/4 time, key signature of two sharps. The bass line consists of quarter and eighth notes across four bars.

4 + 4 = 8 marks

Blank manuscript for rough working if required.

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

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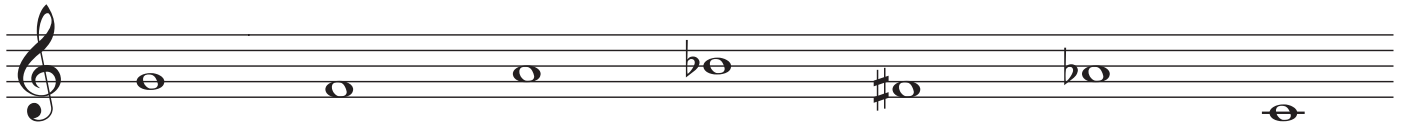
Part 2: Harmony

Question 4 – Music language – Structure of chords

(4 minutes silent working time)

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

You may use **either** treble (G) **or** bass (F) clef for your answers.



Major triad Augmented triad Dominant 7 Suspended 4 half diminished (m7/b5) Major 7 minor triad



7 × 1 = 7 marks

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.

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

A four-part score with notes missing from the middle **two bars** of the part labelled **flute** is printed below.

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

The musical score is presented in two systems, each containing four staves. The instruments are Flute, Acoustic guitar, Bass, and Drums. The time signature is 3/4. The first system shows the first two bars of music. The second system shows the next two bars, with the flute part having two blank bars for transcription. The flute part in the second system has a '3' above the third bar, indicating a triplet. The drums part uses 'x' for cymbals and various note values for other instruments.

2 × 4 = 8 marks

SECTION A – continued

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.

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.)

- 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.

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 professional arrangers. **Identify** the arranger or arrangers whose work you studied.

Arranger(s) _____

Briefly describe an arrangement you studied that was done by the arranger(s) – for example, ‘work in a swing style for saxophone and rhythm section’.

- a. **Identify three** arrangement techniques used in the work you have identified (above).

Arrangement technique 1 _____

Arrangement technique 2 _____

Arrangement technique 3 _____

3 marks

- b. With reference to the work you have identified, **describe** in detail ways the arranger(s) used **two** of the **arrangement techniques** you identified in **part a.** (above).

Arrangement technique 1 _____

OR

Question 10 – Improvisation

During Unit 4, you studied improvisation techniques used by professional musicians. **Identify** a musician or musicians whose work you studied.

Musician(s) _____

Briefly describe an improvised work that you studied that was performed by this musician(s) – for example, ‘work in a jazz/rock style for solo wind instrument and rhythm section’.

- a. **Identify three** improvisation techniques used by the musician(s) in the work you have identified (above).

Improvisation technique 1 _____

Improvisation technique 2 _____

Improvisation technique 3 _____

3 marks

- b. With reference to the work you have identified, **describe** in detail the ways the musician(s) used **two** of the **improvisation techniques** you identified in **part a**.

Improvisation technique 1 _____
