



**Victorian Certificate of Education  
2005**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures										Letter	
Words											

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

**Thursday 17 November 2005**

**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	59
B	2	1	30
C	1	1	28
			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 33 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 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.**

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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**

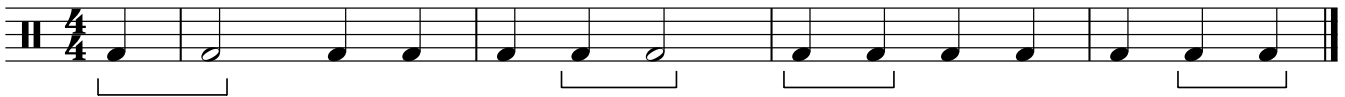
A melody will be played **six** times.

A count-in will precede each playing.

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

MELODIC MINOR

MAJOR

HARMONIC 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 **oboe** 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 **oboe** part. Be certain to indicate the length of the first note.

The musical score consists of two systems, each with four bars. The instruments are Oboe, Clarinet in C, Piano, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Oboe part is a blank staff in the first system, intended for transcription. The Clarinet in C part has a melodic line. The Piano part provides harmonic support with chords: Em, B7, C, G in the first system and Am, B7, G+, Em in the second system. The Bass part provides a simple harmonic accompaniment.

11 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 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 (sus 4)
- 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 **trombone** part is printed below.

**Write the rhythm only** into the two bars without notes of the **trombone** part of the score.

The musical score is in 4/4 time and consists of two systems. The first system has four staves: Flute (treble clef), Trombone (bass clef), Bass (bass clef), and Claves (percussion clef). The second system has four staves: Fl (treble clef), Tbn (bass clef), Bs (bass clef), and Clv (percussion clef). The Trombone part in the first system has two bars of missing notes, indicated by a bracket. The Claves part in both systems shows a consistent rhythmic pattern of eighth and sixteenth notes.

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** of the parts where the rhythmic differences occur.

**Notate altered rhythms on this stave.**

4 + 4 = 8 marks



Blank manuscript for rough working if required.

The page contains ten blank musical staves. Each staff is composed of five horizontal lines, spaced evenly to provide a template for musical notation. The staves are arranged in a vertical column, with a consistent gap between each one, occupying the majority of the page's vertical space.







































**SECTION C: Aspects of performance****Instructions for Section C**

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

**Question 9 – Presentation of and preparation for performance**

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. (**Do not name** its membership.)

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\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- **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.

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12 marks

- b. i.** On page 27, you listed two works that are **contrasting** in style. For **each** of the works, **identify two approaches** your group used to realise characteristics of the style.

Work 1/Approach 1 \_\_\_\_\_

Work 1/Approach 2 \_\_\_\_\_

Work 2/Approach 1 \_\_\_\_\_

Work 2/Approach 2 \_\_\_\_\_

4 marks

- ii. Discuss** issues your group considered in relation to each of the approaches that you have identified. You may refer to the same approach when discussing both works.

Work 1/Issue 1 \_\_\_\_\_

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