VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

Victorian Certificate of Education 2010

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

									Letter
Figures									
Words									

MUSIC GROUP PERFORMANCE

Aural and written examination

Monday 1 November 2010

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

Section	*Number of questions*	*Number of questions to be answered*	*Number of marks*
A	7	7	59
B	2	2	24
C	2	1	22
			Total 105

- 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 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.

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SECTION A – Music language and aural perception

Instructions for Section A

Answer Questions 1 to 6 of Section A in **pencil**. You may use a pen for Question 7.

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, 6 and 7 **do** contain audio material.

Part 1: Intervals, scales and melody

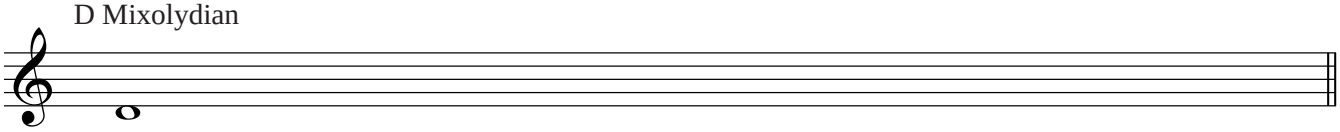
Question 1 – Music language – Scales and intervals

(3 minutes and 30 seconds silent working time)

a. Write the following scales beginning from the tonic note indicated.

b. Identify the interval between each note and the next.

D Mixolydian



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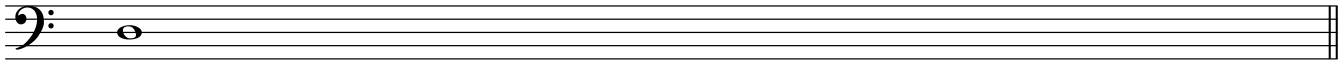
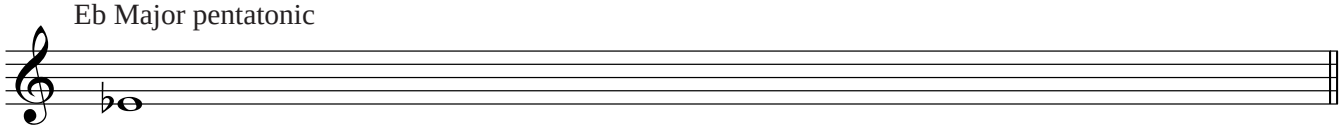


Eb Major pentatonic



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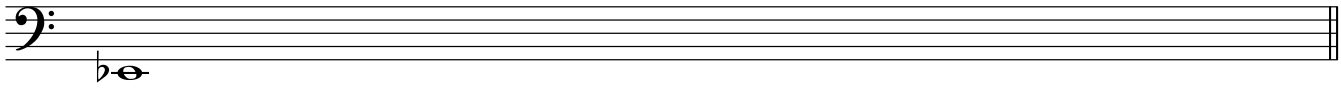
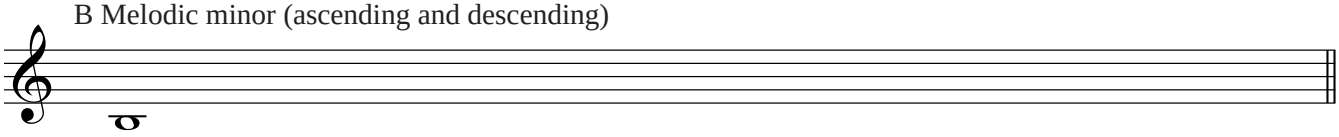
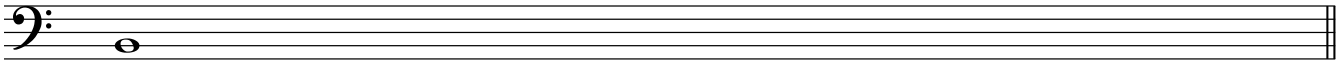


B Melodic minor (ascending and descending)



OR



9 marks

SECTION A – continued

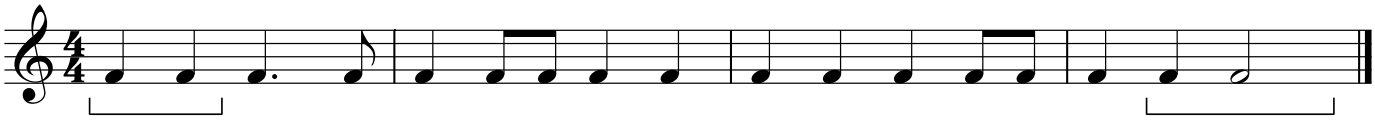
Question 2 – Aural perception – Recognition of intervals and scales

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. Name the first and last intervals of the melody on the lines below. The intervals must have both quality and number.

First interval _____ Last interval _____

1 + 1 = 2 marks

b. **Circle** the **tonality** of the melody.

Tonality	Major scale	Dorian mode	Melodic minor scale	Mixolydian mode

2 marks

Question 3 – Aural perception – Melodic transcription

The excerpt below 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

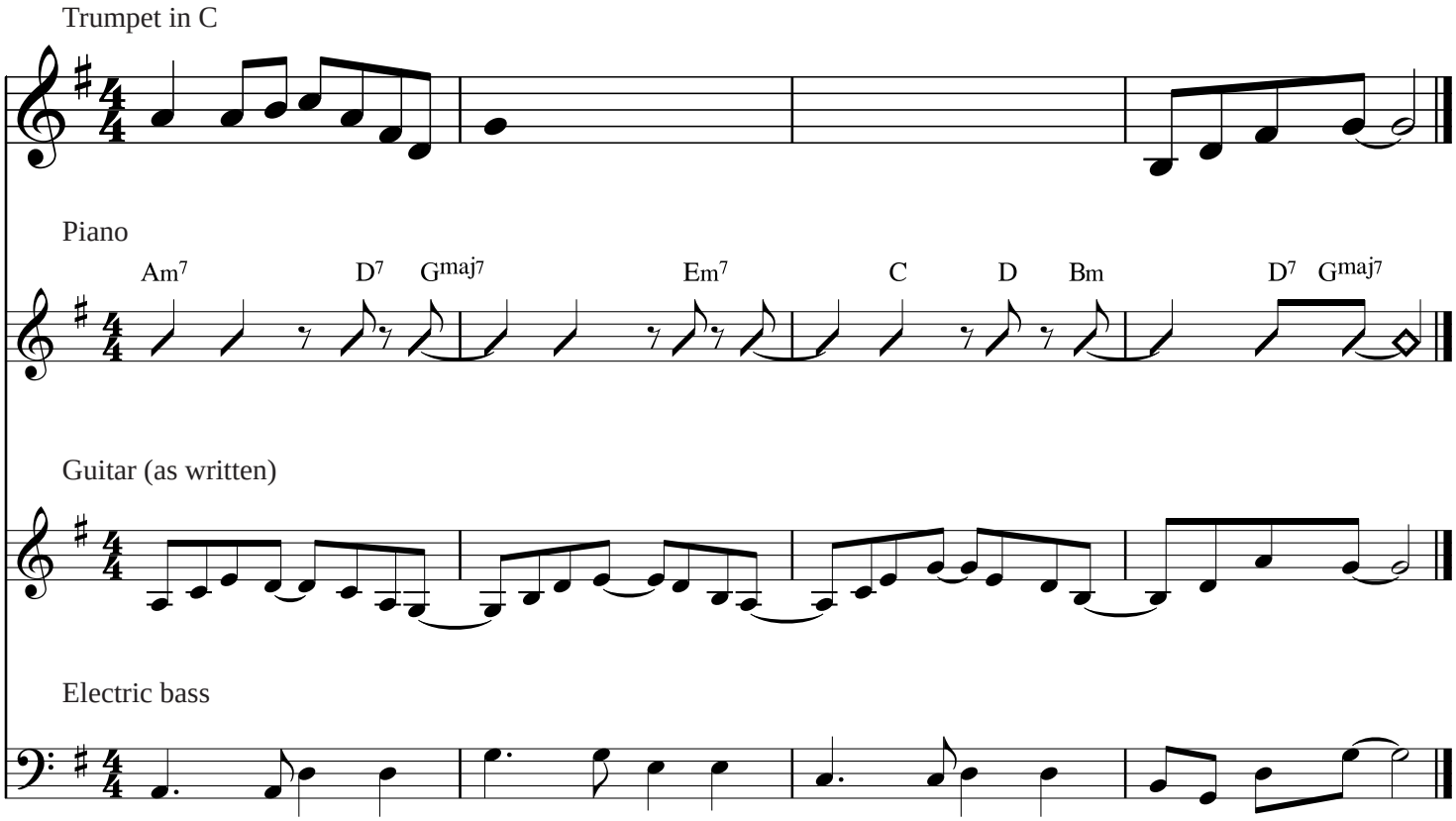
Playing 3 – 30 seconds

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 **trumpet in C**.



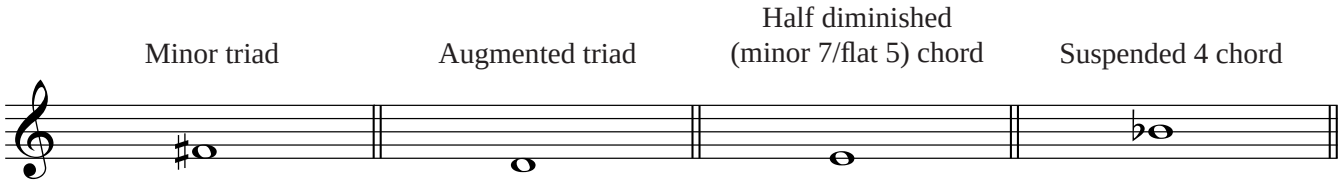
7 marks

Blank manuscript for rough working if required.

Part 2: Harmony

Question 4 – Music language – Structure of chords
(2 minutes silent working time)

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



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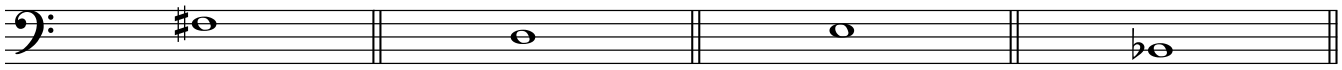


4 marks

Question 5 – Aural perception – Recognition of a chord progression

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

There is **no** count-in.

All chords are in **root position** only.

The bass note of the first chord is given at the start of the progression. The character/quality/type of the first chord must be identified.

Periods of silence after each playing are as follows.

Playings 1 and 2 – 15 seconds

Playing 3 – 20 seconds

Playing 4 – 25 seconds

Playing 5 – 30 seconds

Examples of appropriate ways to identify root position chord progressions are

Chord symbols:	***Am***	***C +***	***Dm***	***F$^{\Delta 7}$/Fmaj7***
Roman numerals:	***i***	***III +***	***iv***	***VI$^{\Delta 7}$/VImaj7***

Harmonic grid:

Bass note	*A*	*C*	*D*	*F*
Character/Quality/Type	*minor*	*Augmented*	*minor*	*Major 7*

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

The tonic note is **G**.

Using chord names, identify each chord completely.

1. ***G*** _____ **2.** _____ **3.** _____ **4.** _____

OR

Using Roman/Arabic numbers, identify each chord completely.

1. ***I/i (G)*** _____ **2.** _____ **3.** _____ **4.** _____

OR

Complete the harmonic grid with the bass note and character/quality/type of each chord.

Harmonic grid	**1.**	**2.**	**3.**	**4.**
Bass note	***G***			
Character/ quality/type				

7 marks

Part 3: Rhythm

Question 6 – Aural perception – Transcription of rhythms

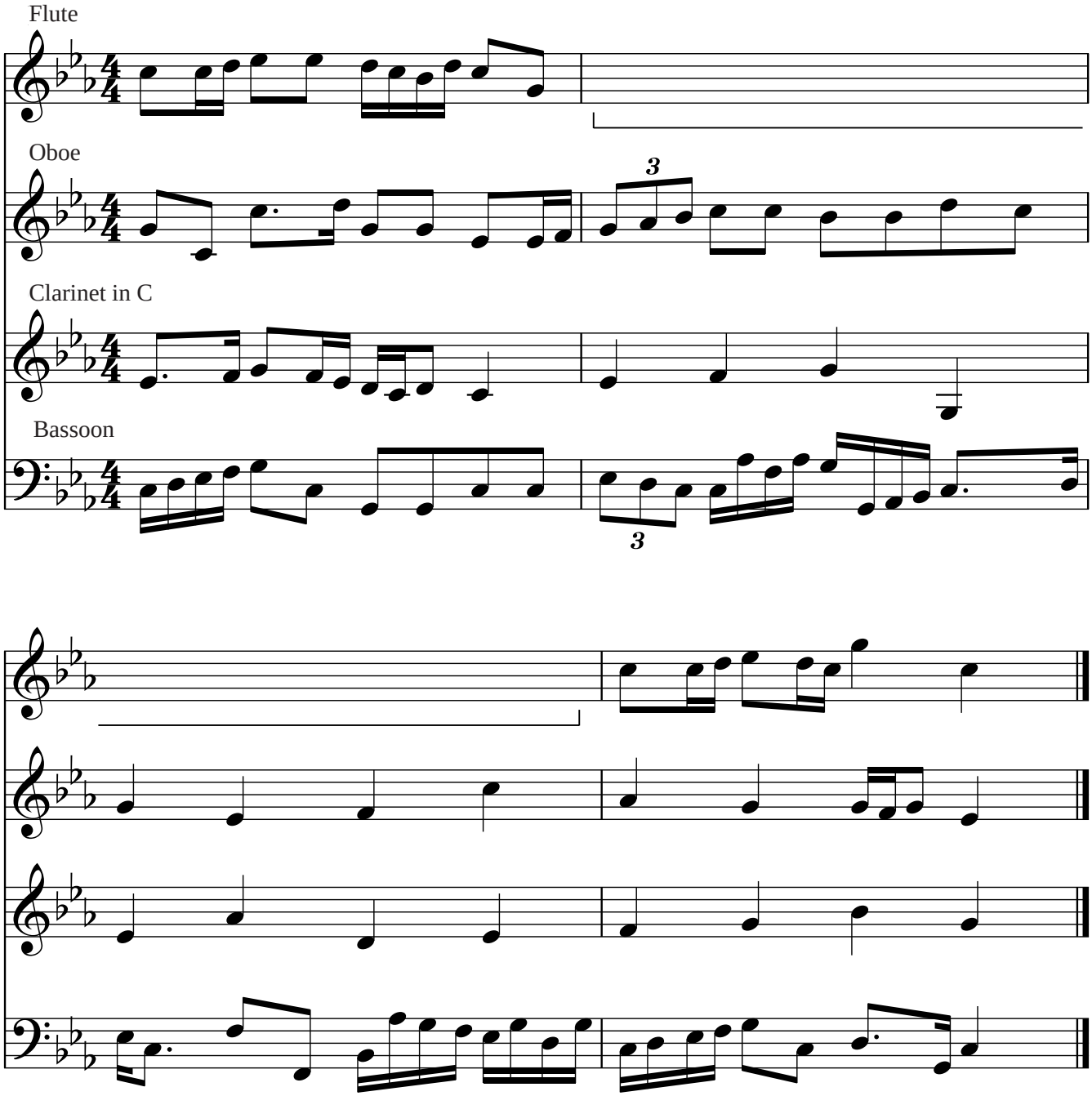
A short musical excerpt will be played **five** times.

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

Write the **rhythm only** into the two blank bars of the part labelled **flute**.



8 marks

Blank manuscript for rough working if required.

Part 4: Characteristics of a pre-recorded work

Question 7 – Aural perception and evaluation of the characteristics of a pre-recorded work

Three musical excerpts from the same song will be played a total of **seven** times.

Excerpts 1–3 will each be played twice, then the final playing will combine all excerpts.

There will be silent working time after each playing as indicated.

Excerpts selected from: 'I Like You Better When You're Not Around' by Kate Miller-Heidke on the CD *Curiouser.*

First playing of Excerpt 1 (0'29") – 30 seconds silence

Second playing of Excerpt 1 (0'29") – 2 minutes and 30 seconds silence

a. Excerpt 1 presents two sections of the song.

Describe the characteristics of the **melody** that are delivered by the **vocalist** in this excerpt. In your answer, do not refer to the meaning of the lyrics.

5 marks

First playing of Excerpt 2 (0’26”) – 30 seconds silence
Second playing of Excerpt 2 (0’26”) – 2 minutes and 30 seconds silence

b. Excerpt 2 also presents two sections of the song.
Describe the **rhythmic characteristics** of the two sections of Excerpt 2.

3 × 2 = 6 marks

First playing of Excerpt 3 (0’21”) – 1 minute silence
Second playing of Excerpt 3 (0’21”) – 3 minutes and 30 seconds silence

c. Excerpt 3 presents another section of the song.

Describe three characteristics of Excerpt 3, two of which **must** be selected from the following list.

- **one** expressive device, articulation **or** dynamics **or** phrasing
- harmony
- the role of instruments
- texture

Make **clear** the characteristics to which you are referring. In your answer you may include a chart or a diagram.

Final playing: Excerpts 1, 2 and 3 combined (1’16”) – 3 minutes silence

9 marks

END OF SECTION A
TURN OVER

SECTION B – Aspects of performance

Instructions for Section B

Answer **all** parts of Questions 8 and 9 in pen or pencil.

During Unit 3 you studied factors related to presenting effective group performances.

- 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.

- Identify the 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 is located.

Question 8 – Aspects of performance – Performance environment

To optimise the performance of one or more of the works from a performance program that you prepared, you evaluated the acoustic properties of the performance venue that you identified on page 14.

Describe what your ensemble did to ensure effective sound production and/or sound reinforcement for your performance of the work(s).

Refer to at least **two** issues, for example

- seating and/or set-up planning
- instrumental techniques or considerations relating to sound projection
- placement of instruments and/or equipment.

In your response, make **clear** the issues that are being discussed.

Issue 1 _____

Issue 2 _____

12 marks

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

Describe strategies involving aural/listening skills **that you used** to enhance your contribution to the ensemble's performance.

Refer to at least **two** skills.

You may discuss one or more of

- adjustment of tempo(s)
- chord voicing
- differentiation of parts
- dynamics
- intonation.

Skill 1 _____

Skill 2 _____

12 marks

END OF SECTION B

SECTION C – Part-writing OR Improvisation

Instructions for Section C

Choose **either** Question 10 Part-writing **or** Question 11 Improvisation according to the option selected for study in Unit 4. Answer all parts of Question 10 or all parts of Question 11 in pen or pencil. Do not answer parts of Question 10 together with parts of Question 11.

EITHER

Question 10 – Part-writing

During Unit 4 you explored arrangement techniques used by professional arrangers and created your own arrangement.

State the title of one of the arrangements you studied and the name(s) of the arranger(s).

Title of the work _____

Arranger(s) _____

Selected style _____

a. Describe in detail two of the arrangement techniques used by the arranger(s) in this work.

Arrangement technique 1 _____

Arrangement technique 2

8 marks

b. Identify two arrangement techniques that **you** used to ensure that characteristics of your arrangement were appropriate to the selected music style.

Arrangement technique 1

Arrangement technique 2

2 marks

c. Discuss two ways that **you** used expressive elements in your arrangement. Refer to at least **one** of the following.

- articulations
- phrasing
- dynamics

1. _____

2.

12 marks

OR

Question 11 – Improvisation

During Unit 4 you explored recorded improvisations by professional musicians and prepared your own improvisation.

State the title of one of the recorded improvisations you studied and the name(s) of the featured improviser(s).

Title of the work _____

Featured improviser(s) _____

Mainstream style _____

a. Describe in detail two of the improvisation techniques used by the featured improviser(s) in this work.

Improvisation technique 1 _____

Improvisation technique 2 _____

8 marks

b. Identify two improvisation techniques that **you** used to ensure that your improvisation demonstrated awareness of the mainstream style.

Improvisation technique 1

Improvisation technique 2

2 marks

c. Discuss two ways that **you** used expressive elements in your improvisation. Refer to at least **one** of the following.

- articulations
- phrasing
- dynamics

1. _____

2.

12 marks

END OF QUESTION AND ANSWER BOOK