



# Victorian Certificate of Education 2007

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Figures

Words


Letter

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## MUSIC GROUP PERFORMANCE

### Aural and written examination

**Tuesday 20 November 2007**

**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	2	22
C	2	1	22
			Total 103

- 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 47 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 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.

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

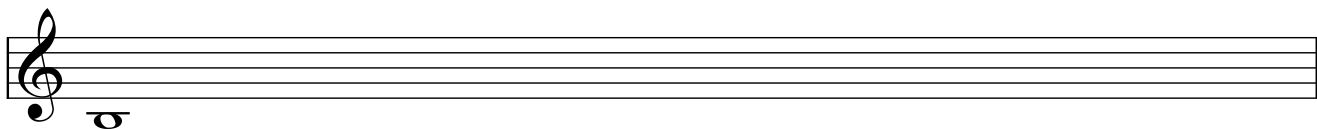
### Part 1: Intervals, scales and melody

#### Question 1 – Music language – Scales and intervals

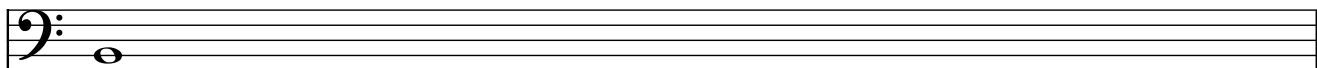
(4 minutes silent working time)

Beginning from the tonic note indicated, **write** the following ascending **scales**. **Identify** the **interval** between **each** consecutive **note**. You may write in **either** treble (G) **or** bass (F) clef.

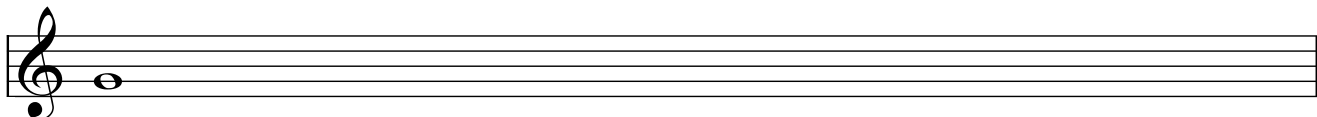
Dorian



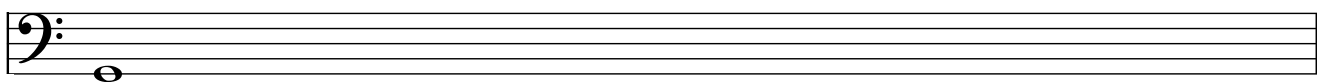
OR



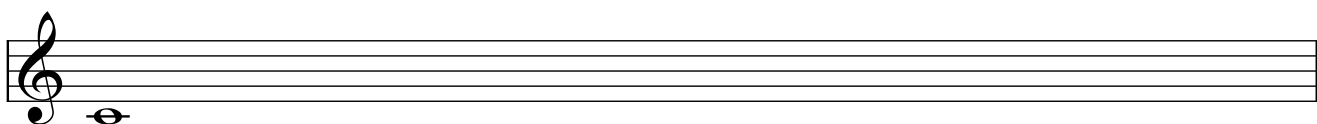
Minor pentatonic



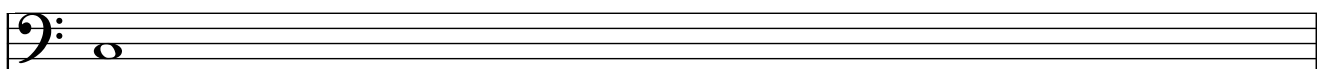
OR



Harmonic minor



OR



3 × 4 = 12 marks

**Question 2 – Aural perception – Melodic transcription**

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

On the first stave, two bars of the **flute** part are not notated.

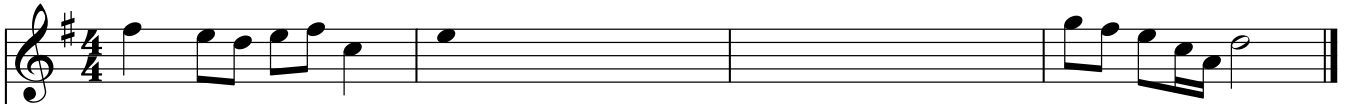
The excerpt will be played **five** times.

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 **flute** part (bars two and three of the first/top stave).

Flute

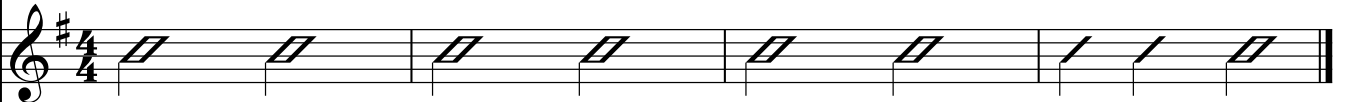


Guitar



Piano

D Am C G Em Bm Am C D



Bass



4 + 4 = 8 marks

Blank manuscript for rough working if required.

The page contains ten sets of five horizontal lines each, spaced evenly down the page. These lines are intended for rough working or calculations.

## Part 2: Harmony

### Question 3 – Music language – Structure of chords

(2 minutes silent working time)

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

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

Minor chord

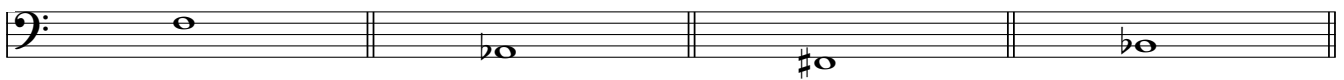
Major 7 chord

Half diminished  
(m7/b5) chord

Suspended 4 chord



OR



4 × 1 = 4 marks

### 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 numerals exclusively, be certain to make clear the quality of the chord.

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>Δ7</sup>maj7</i>

#### Harmonic grid

Bass note	<i>A</i>	<i>C</i>	<i>D</i>	<i>F</i>
Character/quality/type	<i>minor</i>	<i>augmented</i>	<i>minor</i>	<i>major 7</i>

The chord progression is one of the following.

<b>I – IV – V – I</b>	<b>i – iv – V7 – i</b>	<b>I maj 7 – V7 – IV maj 7 – I</b>
<b>i – iv – V7 – VI</b>	<b>I – vi – IV – V</b>	<b>i – VI – iv – V</b>
<b>I – V – IV maj 7 – I</b>	<b>i – VI maj 7 – ii dim – V</b>	

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

The tonic note is **D**.

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

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

**OR**

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

1. *i/I (D)* \_\_\_\_\_ 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>
Bass note	<i>D</i>			
Character/ quality/type				

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.

A four-part score with notes missing from **one bar** of the **alto saxophone** part and **one bar** of the **trumpet** part is printed below.

**Write the rhythm only** into the two blank bars (indicated by the square brackets) of the **alto saxophone** and **trumpet** parts.

Trumpet

Alto sax

Bass

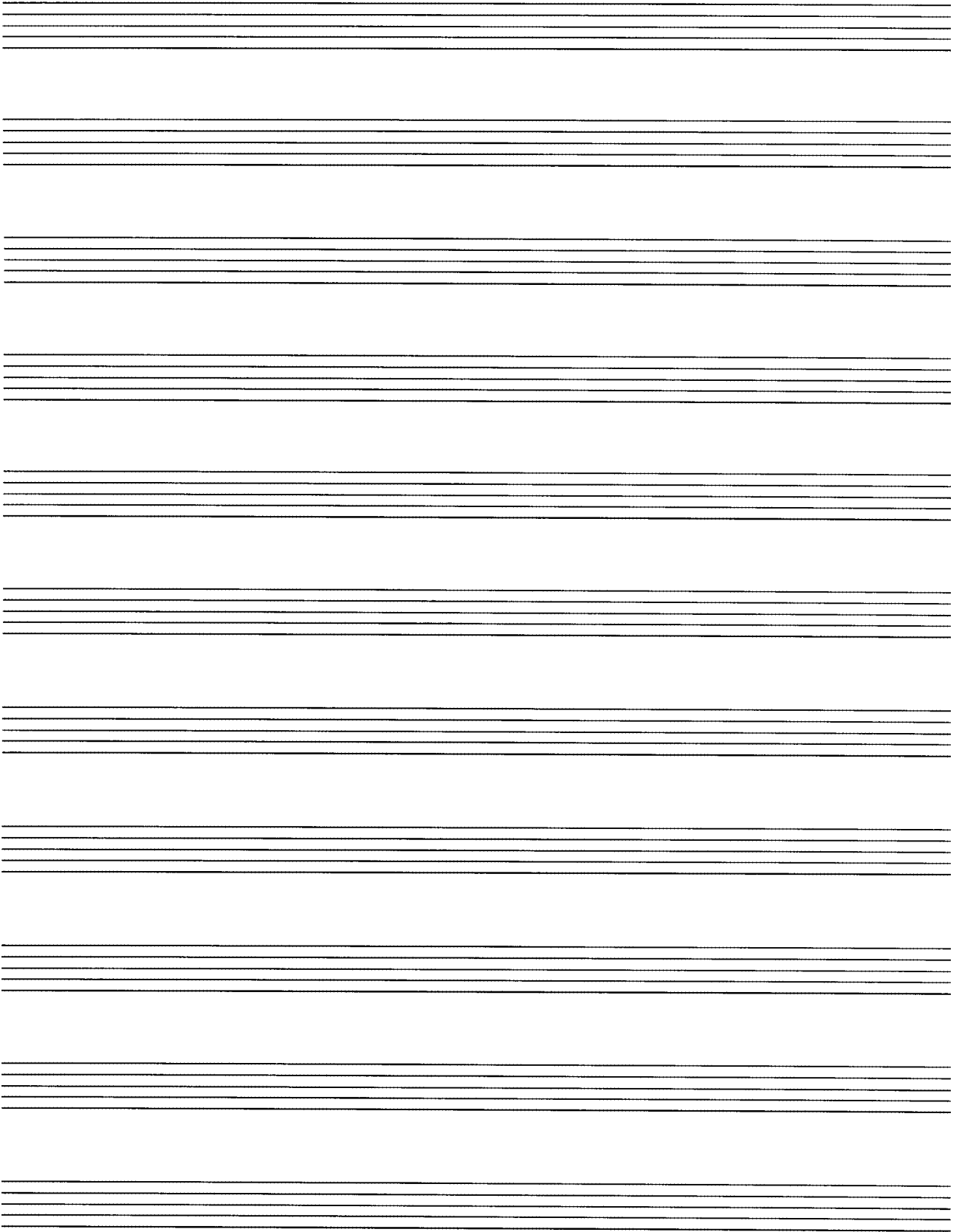
Snare drum

The musical score consists of four staves. The top staff is for Trumpet, the second for Alto sax, the third for Bass, and the fourth for Snare drum. All staves are in 3/4 time with a key signature of one sharp (F#). The Trumpet and Alto sax staves have a blank bar in the second measure, indicated by square brackets. The Bass staff has a blank bar in the second measure, indicated by a square bracket. The Snare drum staff has a continuous rhythm of eighth notes.

$2 \times 4 = 8$  marks



Blank manuscript for rough working if required.

The page contains ten sets of horizontal lines, each set consisting of four lines, providing a template for rough working or calculations.

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

**Question 6 – Aural perception and evaluation of the characteristics of a pre-recorded work**

A total of eight musical excerpts will be played.

There will be silent working time after each playing.

*Excerpts selected from: 'Tomorrow's Gone' by Motor Ace on the CD Animal.*

First playing of the entire excerpt (1' 36'') – 30 seconds silence

- a. Identify the **structure** of the excerpt.

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2 marks

- b. You will now hear a segment of the excerpt. **Describe** characteristics of this segment. You may wish to refer to

- melody
- rhythm
- harmony
- tonality
- texture
- expressive devices.

First playing of a segment of the excerpt (16'') – 30 seconds silence

Second playing of a segment of the excerpt (16'') – 1 minute and 30 seconds silence

[illegible]

4 marks

- Instrument 1 and its role** \_\_\_\_\_

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

**Instrument 2 and its role** \_\_\_\_\_

[illegible]

**SECTION A – Question 6 – continued**  
**www.theallpapers.com** **TURN OVER**

- d. You will now hear the third segment (the remaining parts of the complete excerpt). **Describe** the differences between the two parts of this third segment with reference to any **two** of the following.
- melody
  - rhythm
  - tonality
  - expressive devices
  - texture

In your answer you may wish to use or include a chart or a diagram.

First playing of the third segment of the excerpt (1' 04'') – 30 seconds silence

Second playing of the third segment of the excerpt (1' 04'') – 2 minutes and 30 seconds silence

Second playing of the entire excerpt (1' 36'') – 4 minutes silence

[illegible]

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8 marks

**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.

\_\_\_\_\_

**How** did **your** ensemble prepare and perform convincing stylistic performances of **both** of the works that you identified on page 14. In your answer refer to **at least two** of the following.

- [illegible]

Work 2

12 marks



To optimise the performance of **one** of the works you identified on page 14, you evaluated the acoustic properties of the performance venue that you identified on page 14.

In your response you **must** address at least **two** issues. At least **one** of the issues **must** be from the following list.

- [illegible]

[illegible]

**END OF SECTION B**  
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## Instructions for Section C

**EITHER**

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.



Arrangement technique 2 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

[illegible]

**SECTION C – continued**  
**www.theallpapers.com**

### Question 10 – Improvisation

- In your response, make **clear** the characteristics to which you are referring.

[illegible]

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8 marks

- b. **Identify two features or characteristics** of the **source material** over or upon which **you** improvised as part of Outcome 2 of Unit 4.

Feature/characteristic 1 \_\_\_\_\_

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Feature/characteristic 2 \_\_\_\_\_

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2 marks

- c. **Discuss two performance techniques** that **you** used in realising **your** improvisation. In your answer you **must** refer to at least **one** of the following.

- development of rhythmic motifs
- development of melodic motifs
- at least **two** ways you used expressive elements (for example: phrasing, articulation, dynamics, silence)

In your response, make **clear** the techniques to which you are referring.

Performance technique 1 \_\_\_\_\_

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Performance technique 2

12 marks