

# Victorian Certificate of Education 2003

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

	STUDEN'	T NUMBE	<b>CR</b>				Letter
Figures							
Words							

# **MUSIC PERFORMANCE: GROUP**

# Aural and written examination

Friday 21 November 2003

Reading time: 2.00 pm to 2.15 pm (15 minutes)

Writing time: 2.15 pm to 3.45 pm (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	6	6	61
В	2	1	30
C	1	1	27
			Total 118

- 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 27 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.
- Audio compact disc will run continuously throughout Section A (Aural comprehension) of the examination. The audio compact disc will run for 46 minutes 15 seconds.

#### 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.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other electronic communication 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 stave 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 stave.



**b.** Circle the correct tonality of the excerpt.

MELODIC MINOR

HARMONIC MINOR

**MAJOR** 

4 + 2 = 6 marks

## **Question 2 – Melodic transcription**

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

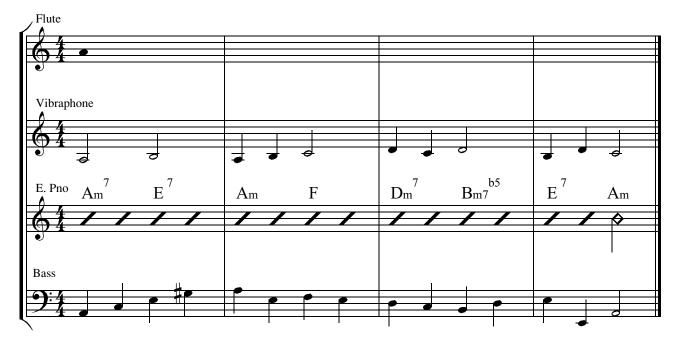
On the blank (first) stave the **flute** melody is not notated.

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 **flute** part at concert pitch. Be certain to indicate the length of the first note.



# Blank manuscript for rough working if required

1

## Part 2: Chords and harmony

## **Question 3 – Recognition of chord progressions**

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

The first chord is the Tonic Major 7 chord ( $I^{\Delta 7}$ ) and is printed at the start of the progression.

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

Using appropriate terminology, **identify** the other (following) chords.

Complete **only one** method of answering this question.

#### EITHER

• Identify each chord in the appropriately **numbered spaces** (2–5).

OR

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

Note: Write only **one** chord name (or diatonic identification – Roman/Arabic number) in each numbered space provided **or** only **one** response in each blank space of the **harmonic grid**.

You may identify chords by writing the complete chord name or by using the diatonic identification (Roman/Arabic numbers) of each chord (see box below).

Use the chord terminology with which you are most familiar.

Examples of appropriate ways to identify root position chord progressions are

A minor – F Major 7 – B diminished – E seven, and so on

or  $i - \text{VI }^{\Delta 7} - \text{ii }^{\circ} - \text{V7}$ , and so on (in the key of A minor)

or i - VI Maj 7 - II dim - V 7, (in the key of A minor)

#### EITHER

	1. <u>D Major 7</u>	2		_ 4	5
Harmonic Grid	1.	2.	3.	4.	5.
Bass Note	D				
Character / Quality / Type	Major 7				

## Part 3: Rhythm

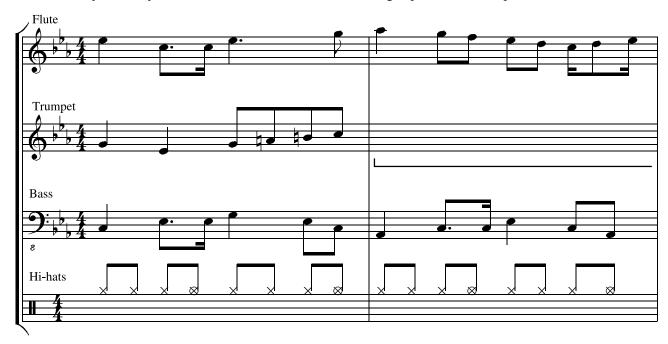
## **Question 4 – Transcription of rhythms**

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

A count-in will precede each playing.

A four-part score at concert pitch with notes missing from **two** bars of the **trumpet** part is printed below.

Write the rhythm only into the bars without notes of the trumpet part of the four-part score.





## 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).

8

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.

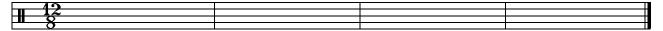
Where the rhythmic differences occur

- a. circle the rhythms where the differences occur.
- **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 stave provided.

## Circle the rhythms.



Notate altered rhythms on this stave.



# Blank manuscript for rough working if required

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

$\sim$	4 •	_
( Dii	action	6
Vu.	estion	v

An excerpt of music will be played three times.

There will be silent working time after each playing.

First playing – 1 minute 30 seconds silence Second playing – 2 minutes 30 seconds silence

Third playing - 3 minutes 20 seconds silence (recommended working time for

completion of Question 6)

Excerpt from:	'Too Long in the Wasteland' performed by	Kasey Chambers on the CD Not Pretty Enough
	(2 minutes and 20 seconds)	

Identi	<b>fy two</b> of the instruments heard in the excerpt.	
		1 + 1 = 2 ma
Descri	<b>ibe</b> the <b>role</b> of each of the instruments identified in part a	a.

four musical chara	icteristics).	your description <b>h stylistic influ</b>	

d.


6 marks

Total 61 marks

## **SECTION B: Part-writing OR Improvisation**

## **Instructions for Section B**

Choose **either** Question 7 (Part-writing) **or** Question 8 (Improvisation) according to the option that you selected for study in Unit 3. Answer **all parts** of Question 7 **or all parts** of Question 8 in pen or pencil. **Do not** answer parts of Question 7 together with parts of Question 8.

## **EITHER**

## **Question 7 – Part-writing**

During Unit 3 you harmonised a melodic excerpt to create an arrangement.

- **a. Describe** decisions you made at any stage(s) of harmonising a melodic excerpt to create an arrangement. Your response **must** include reference to
  - instrumental and/or vocal registers
  - instrument(s) and/or voice(s) in combination

treatment of rhy	thm, for example	rhythmic imita	tion.		

Describe thronchestrator(storoidentify pa	ee arrangemens) that you used rticular arrang	at and/or ord d in <b>your</b> hat ger(s) and/o	chestration armonisat r orchestra	n technique ion and arra ator(s) in y	s used by reangement o	ecognised f a melod e.	l music ar lic excerp	granger(s) t. You ma
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Refer to any <b>three</b> of the following.
• tone colour
• harmonic basis
• rhythmic relationships
• dynamics
• articulations
• transposition
• use of digital technology

OR

## **Question 8 – Improvisation**

During Unit 3 you prepared and performed an improvisation.

**Describe** at least **three** decisions **you** made while preparing your improvisation.

Your response must include reference to

• form

•	rhyt	hmic	featu	res
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tne style(s) of	the backing track	and/or accom	ipaniment part	(S).	

MUSPERGP EXAM

c.	With respect to any <b>three</b> of the following, <b>discuss</b> musical issues that were important when <b>performin</b> your improvisation.
	• scale forms and/or tonality
	<ul> <li>harmonic progression(s)</li> </ul>
	• influences
	• articulations
	• variation
	• use of the instrument(s)
	• contrast

12 marks

Total 30 marks

## **SECTION C:** Aspects of performance

## **Instructions for Section C**

Answer all parts of Question 9 in pen or pencil.

## **Question 9**

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.

performed.	mposer(s)/performer(s) of <b>two</b> works that you prepared for performance and/o
Work 1:	
Composer(s)/performer	s):
Work 2:	
Composer(s)/performer	s):
List the 'line up' (instru	nentation including voice(s)) of your group or ensemble.
dentify the style of you	group or ensemble.

page 23.	to the way your	group perioriii	ed the work in	the performance	e venue you ident

	8 r
reference to the <b>other work</b> you identified on page 23, <b>describe three</b> rehearsal <b>strategic</b> group to prepare and/or perform the work. In your response do not refer to individual practic instrument or voice.	es us ce on

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ealise the style of th	9 ma ork you referred to in part <b>9b.</b> , <b>discuss</b> one rehearsal strategy used by your group nat work. The rehearsal strategy you discuss may be one of the strategies you identity be a different strategy.
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c.


10 marks

Total 27 marks

