



Victorian Certificate of Education 2003

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures

Words

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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
B	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.

Flute

Vibraphone

E. Pno A_m^7 E^7 A_m F D_m^7 $B_m^7 b^5$ E^7 A_m

Bass

11 marks

Blank manuscript for rough working if required

The page contains ten sets of five horizontal lines each, providing a blank manuscript area for rough working. The lines are evenly spaced and cover the majority of the page area below the title and above the footer.

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^{Δ7}**) 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 – VI^{Δ7} – ii° – 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. D Major 7 2. _____ 3. _____ 4. _____ 5. _____

OR

Harmonic Grid

1.

2.

3.

4.

5.

Bass Note	D				
Character / Quality / Type	Major 7				

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 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.

The image displays two systems of a four-part musical score. Each system consists of five staves: Flute, Trumpet, Bass, Hi-hats, and a grand staff (treble and bass clef). The music is in 4/4 time and B-flat major. The first system shows the first two bars of music. The second system shows the next two bars. In both systems, the Trumpet part has empty staves in the first bar of each system, indicating where the student should write the rhythm.

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 **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.

The musical score consists of four staves, each with a 12/8 time signature. The staves are labeled: Elec. Bass, Ride Cymbal, Snare Drum, and Kick Drum. The Elec. Bass staff contains a melodic line with eighth and quarter notes. The Ride Cymbal staff contains a pattern of eighth notes and rests. The Snare Drum staff contains a pattern of quarter notes and rests. The Kick Drum staff contains a pattern of eighth notes and rests.

Notate altered rhythms on this stave.

A blank musical staff with a 12/8 time signature, consisting of five measures.

8 marks

Blank manuscript for rough working if required

The page contains ten sets of five horizontal lines each, providing a blank manuscript area for rough working. The lines are evenly spaced and cover the majority of the page area below the title and above the footer.

Part 4: Characteristics of a pre-recorded work

Question 6

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)

a. Identify two of the instruments heard in the excerpt.

1 + 1 = 2 marks

b. Describe the role of each of the instruments identified in part **a**.

6 marks

- [illegible]

- [illegible]

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Instructions for Section B

EITHER

SECTION B – Question 7 – continued
TURN OVER
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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.

9 marks

- b. Describe three** arrangement and/or orchestration techniques used by recognised music arranger(s) and/or orchestrator(s) that you used in **your** harmonisation and arrangement of a melodic excerpt. You may wish to identify particular arranger(s) and/or orchestrator(s) in your response.

[illegible]

[illegible]

SECTION B – Question 7 – continued
TURN OVER
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- c. **Discuss** the process(es) you used to complete your harmonisation and arrangement of a melodic excerpt. Refer to any **three** of the following.
- tone colour
 - harmonic basis
 - rhythmic relationships
 - dynamics
 - articulations
 - transposition
 - use of digital technology

[illegible]

[illegible]

SECTION B – continued
TURN OVER

OR

Question 8 – Improvisation

During Unit 3 you prepared and performed an improvisation.

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

Your response **must** include reference to

- form
- rhythmic features
- the style(s) of the backing track and/or accompaniment part(s).

[illegible]

9 marks

- SECTION B – Question 8 – continued**
TURN OVER
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[illegible]

SECTION B – Question 8 – continued
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- [illegible]

[illegible]

12 marks

Total 30 marks

END OF SECTION B

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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.

- Identify the titles and composer(s)/performer(s) of **two** works that you prepared for performance and/or performed.

Work 1: _____

Composer(s)/performer(s): _____

Work 2: _____

Composer(s)/performer(s): _____

- List the 'line up' (instrumentation including voice(s)) of your group or ensemble.

- Identify the style of your group or ensemble.

- 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.

- a. The way the sound is produced is important when presenting a performance of a music work. Select one of the works you identified on page 23 and explain **two technical considerations** relating to sound production that contributed to the way your group performed the work in the performance venue you identified on page 23.

[illegible]

[illegible]

b. With reference to the **other work** you identified on page 23, **describe three** rehearsal **strategies** used by your group to prepare and/or perform the work. In your response do not refer to individual practice on/with your instrument or voice.

[illegible]

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. The top edge of the paper is slightly irregular, like a torn piece of paper.

9 marks

- c. In relation to the work you referred to in part **9b.**, **discuss** one rehearsal strategy used by your group to realise the style of that work. The rehearsal strategy you discuss may be one of the strategies you identified in part **9b.** or it may be a different strategy.

[illegible]

