VICTORIAN CURRICULUM AND ASSESSMENT AUTHORI

Victorian Certificate of Education 2002

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

	STUDEN	Γ NUMBE	R				Letter
Figures							
Words							

# **MUSIC PERFORMANCE: GROUP**

# **Aural and written examination**

Friday 22 November 2002

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 25 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 43 minutes 29 seconds.

- 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.

This page is blank

### **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.

MAJOR HARMONIC MINOR

MELODIC MINOR

4 + 2 = 6 marks

### **Question 2 – Melodic transcription**

A four-part score is notated below.

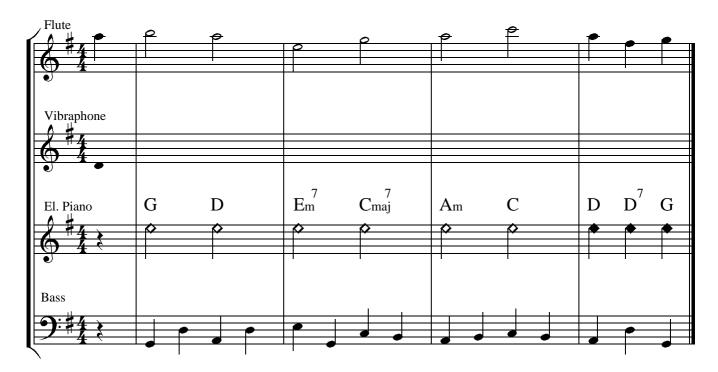
On the blank (second) stave, the **vibraphone** melody is not notated.

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 (second) stave, **transcribe** the vibraphone part at concert pitch. Be certain to indicate the length of the first note.



11 marks

# Blank manuscript for rough working if required

### Part 2: Chords and harmony

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

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

The first chord of the progression is the tonic minor 7 ( $i^7$ ) chord and is printed at the start of the progression. All chords of the progression are in the key of the first chord.

All chords of the progression 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 use 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

C major, A minor 7, D minor, G seven, and so on

or

I - vi 7 - ii - V 7 and so on (in the key of C major)

or

I – VI min 7 – II min – V 7 and so on (in the key of C major)

### **EITHER**

1. <i>D minor 7</i> 2.		_ 3	4	5	
		(	OR		
Harmonic grid	1.	2.	3.	4.	5.
Bass note	D				
Character / Quality / Type	Minor 7				

# Part 3: Rhythm

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

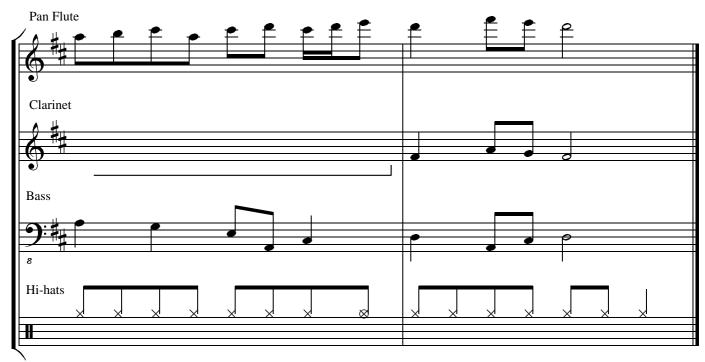
A short musical excerpt will be played **five** times.

A count-in will precede each playing.

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

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





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.

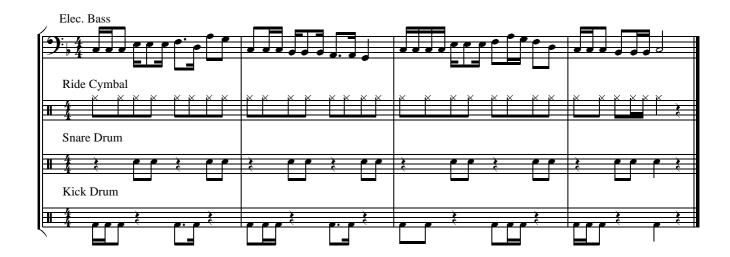
Each of the **four bars** will contain rhythmic differences between the printed music (playings 1 and 2) and the different excerpt (playings 3 to 7).

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 that are different on the score below
- **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.



Notate altered rhythms on this stave



4+4=8 marks

# Blank manuscript for rough working if required

# 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 20 seconds silence

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

Question 6)

Excerpt: 'Highway', performed by Oscarlima on the CD Desert Caravan (2 minutes 10 seconds)

<b>Identify</b> two of the instruments heard in the excerpt.	
	1 . 1 . 2
Describe the <b>role</b> of each of the instruments identified in part <b>a</b> .	1 + 1 = 2  mark

	3 + 3 = 6  n
<b>scribe two</b> stylistic influences of the excerpt. In your answer, refer to features of the estylistic influences you have described.	music that re

					3 + 3 = 61
<b>Discuss</b> the relation	nship between tl	he instrument	tal solo and the	e other section	

MUSPERGP EXAM

6 marks
Total 61 marks

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

### **Instructions for Section B**

Choose 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 creating an arrangement of the melodic excerpt. In your response refer to at least **three** of the following.
  - instrumental and/or vocal registers
  - transposition
  - use of instrument(s) and/or voice(s) in combination
  - chord voicing

•	rhythmic imitation

3 + 3 + 3 = 9  ma
<b>Describe three</b> arrangement techniques used by arrangers that you also used in your harmonisation and arrangement.

PERG	P EXAM 16
	3 + 3 + 3 = 9  r
Dise	<b>cuss</b> how you completed the harmonisation of the melodic excerpt with respect to any <b>three</b> owing.
•	tone colour
•	texture
•	harmonic basis
•	rhythmic relationships
•	dynamics
•	articulations
•	use of digital technology

_	
_	
_	
_	
_	
_	
	4 + 4 + 4 = 12 marks
	OR
Questio)	on 8 – Improvisation
	Unit 3 you prepared and performed an improvisation.
	escribe decisions you made at any stage(s) in preparing and/or performing an improvisation. your response refer to <b>three</b> of the following.
•	tonal centres
•	form
•	rhythmic features
•	chord extensions
•	the style(s) of the backing track
•	the nature of the backing track, for example instrumentation, source material such as wave files
_	
_	
_	

	3 + 3 + 3 = 9 marks
b.	<b>Describe three</b> improvisation techniques used by musicians which you used when preparing and/or performing your improvisation.

MUSPERGP EXAM

_	
	3 + 3 + 3 = 9 mark
cus	
cus	3+3+3=9 mark musical issues that you considered when preparing and/or performing your improvisation with to <b>three</b> of the following.
ect sc	musical issues that you considered when preparing and/or performing your improvisation with to <b>three</b> of the following.  le forms/tonality
ect sc rh	musical issues that you considered when preparing and/or performing your improvisation with to <b>three</b> of the following.  The forms/tonality or thmic relationships
ect sc rh ha	musical issues that you considered when preparing and/or performing your improvisation wit to <b>three</b> of the following.  the forms/tonality withmic relationships rmonic progression(s)
ect sc rh ha in	musical issues that you considered when preparing and/or performing your improvisation with to three of the following.  The forms/tonality or thmic relationships remonic progression(s) luences
ect sc rh ha in ar	musical issues that you considered when preparing and/or performing your improvisation with to three of the following.  The forms/tonality or thmic relationships or the progression(s) discussed in the progression of the following of the following or three of the following.
sc rh ha in ar	musical issues that you considered when preparing and/or performing your improvisation with to three of the following.  The forms/tonality of the relationships of the progression of the instrument of the instrument of the preparing and/or performing your improvisation with the progression of the instrument of the preparing and/or performing your improvisation with the progression of the following.
sc rh ha in ar us	musical issues that you considered when preparing and/or performing your improvisation with to three of the following.  The forms/tonality or thmic relationships or the progression(s) discussed in the progression of the following of the following or three of the following.

c.

MUSPERGP EXAM

4 + 4 + 4 = 12 marks

Total 30 marks

# **SECTION C:** Aspects of performance

T 4	4 •	e	G 4.	
Instruc	rtions	for	Section	

Answer all parts of Question 9 in pen or pencil.

^		Λ
()	uestion	y

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 title performed.	e and composer(s)/performer(s) of one work that you prepared for performance and/o
List the 'line up	of your group or ensemble.
Identify the styl	e of your group or ensemble.
	be of venue at which your group presented a performance, for example town hall or outdoor a private home. <b>Do not name</b> the school, suburb, city or town where the venue was

page 21.			

ividual performance of the work you ha		

		successful perforise performance p	

_				
_				

5 + 5 + 5 = 15 marks

Total 27 marks