



Music: Group Performance

Aural and written examination – November

Introduction

The Music: Group performance Aural and written examination (GA3) will present a series of questions based on Unit 3 Outcomes 2 and 3, and Unit 4 Outcomes 2 and 3 of Group performance in the *Music VCE Study Design*. Questions in Section A, which relate to Outcome 3 of Units 3 and 4 Music language and aural perception, will comprise approximately 55% of the total marks available. Questions which derive from Unit 3 Outcome 2 Aspects of performance are located in Section B of the examination. Section B will be worth 20–25% of the total marks. Questions relating to Unit 4 Outcome 2 Part-writing **or** Improvisation are located in Section C and will comprise 20–25% of the total marks available.

The following sample material provides an indication of the **type and range of questions** teachers and students can expect on the 2006 Music: Group performance Aural and written examination paper. Although sample questions are provided for each section of the paper, this material is **not** a sample examination paper.

Teachers should refer to the *VCE Music Assessment Handbook 2006–2009*, the current *VCE and VCAL Administrative Handbook* and the *VCE Bulletin* for further advice during the year.

Examination structure

The examination will consist of three sections, Section A, Section B and Section C. The examination will take the form of a question and answer book. A compact disc (CD) will provide aural material for some of the questions in Section A.

All sections of the paper are compulsory. (Note that in Section C students must choose one of two options.) See chart on page 8 of this sample material, Examination structure.

Section A

Section A will examine the music theory and aural perception components of Outcome 3 in Unit 3 and Outcome 3 in Unit 4, Music language and aural perception. It will require students to answer questions regarding music theory and to respond to a series of previously unheard musical excerpts. The CD for Section A will run for approximately 45 minutes. Time allocated for the music theory questions of Section A will be incorporated within the CD running time.

There will be four Parts in Section A.

- Intervals, scales and melody
- Chords and harmony
- Rhythm
- Characteristics of a pre-recorded work

See chart on page 8 for further information about distribution of questions. Knowledge and skills associated with understanding the characteristics of a pre-recorded work may be assessed in conjunction with the other categories: Intervals, scales and melody, Chords and harmony and Rhythm, and also independently.

All key knowledge and key skills from Unit 3 Outcome 3 and Unit 4 Outcome 3 are examinable. Teachers and students are directed to Group Units 3 and 4 Outcome 3 of the *Music VCE Study Design* where lists of examinable intervals, scales, keys, chord types, chord progressions, metres, durations, compass of pitch notation, aspects of aural recognition and evaluation of the characteristics of pre-recorded works are provided in the key knowledge and key skills.

All questions in Section A of the paper are compulsory.

Section A may examine

- pitch notation/intervals (Music theory)
- intervals (Aural perception)
- scale forms (Music theory)
- scale forms (Aural perception)
- melodic transcription (Aural perception)
- individual and/or diatonic chords (Music theory)
- individual chords (Aural perception)
- diatonic chord progressions – harmonic transcription (Aural perception)
- rhythmic patterns (Music theory)
- rhythmic transcription (Aural perception)
- recognition and evaluation of selected characteristics of a pre-recorded work (Aural perception).

Further Advice on Section A: Music Language (Theory) and Aural Perception

Music theory

Intervals

This question type will be presented as a diatonic melody in either treble or bass clef. Students are to identify the structure of intervallic relationships, indicated by brackets under the notated melody.

Intervals to be examined are

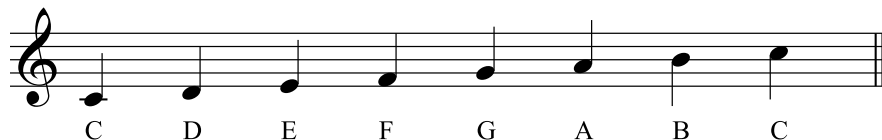
- Major & minor 2nd
- Major & minor 3rd
- Major & minor 6th
- Major & minor 7th
- Perfect 4th, 5th and octave
- Augmented 4th
- Diminished 5th

Note: Enharmonic equivalents will **not** be accepted. For example, a diminished 5th interval must be written as a 5th (not a 4th) – hence a diminished 5th below ‘C’ is ‘F-sharp’, not ‘G-flat’.

Scales

Students are to write scale forms using a given starting note and identifying the interval between each ascending step of the scale using letter names **and** treble (G clef) **or** bass (F clef) notation.

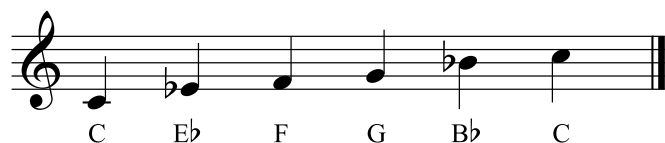
- Major



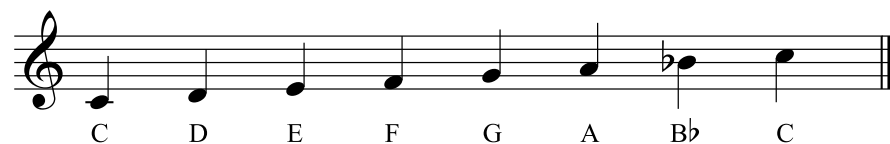
- Major (do) Pentatonic (1, 2, 3, 5, 6 from the major scale – do, re, mi, so, la)



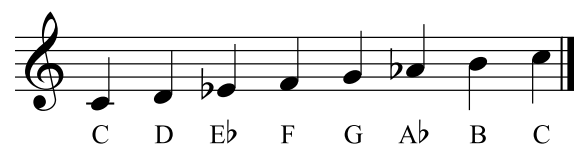
- Minor (la) Pentatonic (1, 3, 4, 5, 7 from the natural minor scale/aeolian mode – la, do, re, mi, so)



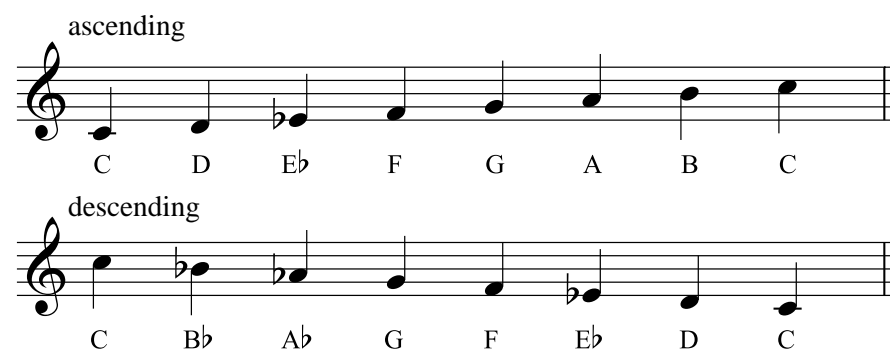
- Mixolydian mode



- Harmonic minor



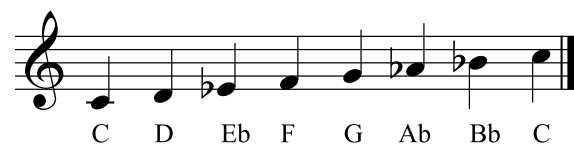
- Melodic minor (ascending and descending forms)



- Dorian mode



- Aeolian mode (descending form of melodic minor)



Examinable scales

Major and Major (do) Pentatonic – A, D, G, C, F, B-flat and E-flat (3 sharps to 3 flats inclusive)

Mixolydian mode – E, A, D, G, C, F and B-flat (3 sharps to 3 flats inclusive)

Aeolian mode, Minor (la) Pentatonic, Harmonic and Melodic minors – F-sharp, B, E, A, D, G and C (3 sharps to 3 flats inclusive)

Dorian mode – B, E, A, D, G, C and F (3 sharps to 3 flats inclusive).

Individual chords

Students will write individual root position chords on the preferred staff of **either** treble [G clef] **or** bass [F clef]. Examinable chord types are

- Major triad, Major 7 chord, Dominant 7 chord
- minor triad, minor 7 chord
- diminished triad, half diminished chord (m7/b5), (full) diminished 7 chord
- Augmented triad
- Suspended 4 triad.

Chords will be diatonic to the Major and Harmonic minor scales between 3 sharps and 3 flats inclusive. That is, the keys of A, D, G, C, F, B-flat and E-flat Major and F-sharp, B, E, A, D, G and C Harmonic minor.

Major triad Major 7 Dominant 7 minor triad minor 7

diminished triad half diminished diminished 7 Augmented triad Suspended 4

Aural perception

Scale forms

(See **Scales** in previous section, Music theory)

Students identify scale forms within scalar and melodic contexts. The tempo of aurally delivered individual linear scale recognition tasks will be crotchets/quarter notes at between 60–76 beats per minute.

Intervals

Students will identify the first and last interval of a diatonic melody. The intervals may be ascending or descending.

- Major & minor 2nd
- Major & minor 3rd
- Major & minor 6th
- Major & minor 7th
- Perfect 4th, 5th and octave
- Augmented 4th/diminished 5th (tritone)

The tempo of interval recognition tasks will be between 60–76 beats per minute.

Melodic patterns

An ensemble excerpt of 4 bars will be provided, with 1–4 bars of the excerpt blank.

Notation showing 4–8 one-bar melodic patterns will be printed below the excerpt.

Students should write the letter name of the correct pattern(s) in the blank bar(s) on the ensemble excerpt.

Transcription of melodies

Students will notate one or two bars from a four-bar melodic phrase in an excerpt from a four-part score:

- where the other bars are given
- with key signatures between 3 sharps and 3 flats

- of previously unheard excerpt(s)
- in major, minor, pentatonic or modal tonalities – see list page 3
- not necessarily the highest sounding part
- compass of the melody part will not exceed a diatonic octave and a sixth
- total range of the excerpt (all parts) is three octaves and a sixth – from E2 (that is, the ‘E’ the ledger line below the bass [F clef] staff) to C6 (that is, the ‘C’ two ledger lines above the treble [G clef] staff)
- in simple duple, triple and quadruple time with rhythmic subdivisions not exceeding four subdivisions a beat, in the time signatures of 2/4, 3/4 and 4/4, incorporating ties, commensurate rests and triplets
- in compound duple, triple and quadruple time with rhythmic subdivisions not exceeding six subdivisions a beat, in the time signatures of 6/8, 9/8 and 12/8, incorporating ties, commensurate rests and duplets.

The unit beat in simple time is the crotchet/quarter note.

The unit beat in compound time will be either the quaver/eighth note or the dotted-crotchet/dotted quarter note.

Transposition is not required. All instruments will be at concert pitch and written in treble (G) or bass (F) clefs only.

The tempo of transcription tasks will not exceed: crotchet = 60 beats per minute for simple time signatures, and dotted crotchet = 40 beats per minute for compound time signatures, that is, 120 quavers per minute.

Chords

Major triad

Minor triad

Diminished triad

Augmented triad

Suspended 4 triad (sus 4)

Major 7 chord [major triad + major 7]

Minor 7 chord [minor triad + minor 7]

Dominant 7 chord [major triad + minor 7]

Half diminished chord (min7 / flat5) [diminished triad + minor 7]

Full diminished 7 chord (dim 7) [diminished triad + diminished 7]

Each chord will be played three times: harmonically as an arpeggio, and harmonically again, one chord per bar at 60 beats per minute. Therefore, the bar with the arpeggio has 8 quavers and the top note will be either the octave or the 7th.

Chord progressions (Harmonic transcription)

Keys to be examined will be between 3 sharps and 3 flats in Major or Harmonic minor tonalities only.

(Major scales of A, D, G, C, F, B-flat and E-flat / Harmonic minor scales of F-sharp, B, E, A, D, G and C).

The only examinable chord progressions are those prescribed for study (see pages 47 and 55–6 of the study design).

All chords are in root position only, that is, the progression will not include inverted chords.

The combined compass (including bass note[s]) will not exceed 4 octaves (from C2 – two octaves below ‘middle C’ – to C6 – two octaves above ‘middle C’).

Chords may be

- ‘open-voiced’ (spread across the designated 4-octave compass) or
- ‘close-voiced’ (within a compass of two octaves or less).

Chords may be played on a solo instrument (for example, guitar, pianoforte) or duo (for example, guitar plus bass guitar) or by an ensemble (for example, brass ensemble, woodwind ensemble, string ensemble).

Chords may be presented as blocks (simultaneously-sounded) and/or arpeggios.

Each chord and/or arpeggio will last for the length of four beats with arpeggios presented as 8 quavers/eighth notes per 4 crotchet/quarter notes.

The tempo of chord progression tasks will be approximately 60 beats per minute.

Rhythmic patterns

An ensemble excerpt of 4 bars will be provided.

Two or four bars of the excerpt will be blank.

Notation showing a number of two-bar rhythmic patterns will be printed below the excerpt.

Students will write the letter names of the patterns in the relevant spaces.

The excerpt may feature any of the following

- rhythmic notation, including notes and rests to the value of a semibreve/whole note, minim/half note, crotchet/quarter note, quaver/eighth note, semiquaver/sixteenth note, dotted minim/dotted half note, dotted crotchet/dotted quarter note and dotted quaver/dotted eighth note
- rhythmic patterns and phrases in simple duple, triple and quadruple time and compound duple, triple and quadruple time where subdivision of beats does not exceed four semiquavers beat in simple time and six semiquavers beat in compound time, and incorporating ties, commensurate rests and triplets in simple time and incorporating ties, commensurate rests and duplets in compound time
- syncopations.

Transcription of rhythm

- in simple duple, triple and quadruple time with rhythmic subdivisions not exceeding four subdivisions a beat, in the time signatures of 2/4, 3/4 and 4/4
- the unit beat in simple time is the crotchet/quarter note
- in compound duple, triple and quadruple time with rhythmic subdivisions not exceeding six subdivisions a beat, in the time signatures of 6/8, 9/8 and 12/8
- the unit beat in compound time is the dotted crotchet/dotted quarter note
- the tempo of rhythmic recognition tasks will be approximately 76 beats per minute in simple time signatures and 60 beats per minute in compound time signatures
- the tempo of transcription tasks will be approximately 60 beats per minute in simple time signatures and 40 beats per minute in compound time signatures
- the rhythms presented may include syncopations.

Characteristics of a pre-recorded work, including

- melodic, for example use of riffs or motifs
- rhythmic, for example 'feel', 'groove' or drum pattern
- harmonic, for example use of chord types and progressions
- tonality, for example tonal centre
- textural, for example monophonic, homophonic, accompaniment patterns and solo lines
- structural characteristics, for example binary, ternary, verse/chorus, 12-bar blues, 32-bar popular song form, theme and variations, rondo
- the role of instruments, for example solo, accompanying, doubling, layering
- expressive devices, for example speed/tempo, dynamics, articulation patterns and/or phrasing.

Some or all of these characteristics may be examined in any given year.

Excerpts of previously unheard music will be approximately between 1 minute and 2 minutes 30 seconds in duration. Playing formats and numbers of hearings will be indicated on the examination paper. Formats may involve playing whole excerpt/s, or segments of excerpt/s with specific questions linked to specific segments of the excerpt.

Chord terminology

Chord types may be indicated using the following abbreviations or symbols.

Major – Maj

Major 7 – Maj7 ; Δ 7

Minor – min

Minor 7 – min7

Diminished – dim ; \circ

Half Diminished – min7/flat5 ; m7/b5 ; \emptyset

(Full) Diminished 7 – dim7 ; \circ 7

Augmented – Aug ; +

Suspended 4 – sus4 ; susp4

Intervals may be indicated using the following abbreviations or symbols.

Major – Maj

Minor – min

Diminished – dim ; \circ

Augmented – Aug ; +

Note: Writing simply ‘M’ or ‘m’ to indicate major or minor qualities for intervals or chords is **not** acceptable in the VCE examination.

Section B – Aspects of performance

Section B will examine Unit 3 Outcome 2, Aspects of performance.

The question(s) for Section B will require short and/or more extended responses. There will be 1–2 questions. Questions may provide a series of points/prompts to focus the response.

Before answering the question(s), students will be required to identify the composition of their group/ensemble. For purposes of some of the questions, the identification of basic information about their group/ensemble may be required (for example, the style, technical issues, performance strategies, and/or presentation issues relevant to the work that forms the basis of their response). Where this is requested, marks may not be allocated. In providing this information students **must not** name the school, suburb, city or township where a particular performance venue is located nor refer to the membership of their group or ensemble by name. Note that descriptions and/or discussions should be focused directly upon relevant musical and/or acoustic issues only. Elements of preparation and/or rehearsal strategies, when questioned, must maintain a strictly musical focus – marks are not available for matters of ‘bonding’, use of aromatherapy, ‘visualisation’ and so forth.

The marks allocated to, and the space provided for, each question, or part of a question, will indicate the depth of response required.

Section C – Part-writing or Improvisation

Section C will examine Unit 4 Outcome 2, Part-writing **or** Improvisation.

Section C will require short and/or more extended responses. Some questions or question parts will provide a series of points/prompts to focus the response. Students should answer **either** the Part-writing question(s) **or** the improvisation question(s) **only** – not both, or parts of both, questions. The marks allocated to, and the space provided for, each question, or part of a question, will indicate the depth of response required.

Examination structure

The following chart shows the relationship between questions and marks which teachers and students can expect on the 2006 VCE Music: Group performance Aural and written examination, and the sample questions which are provided for each part of the paper.

Section	Sample question types	Number of questions	Available marks	Approximate % of available marks	Approximate number of minutes
A Music language and aural perception Units 3 and 4 Outcome 3	Pitch Intervals Scales Recognition of melodic patterns and/or Melodic transcription 1, 2, 3, 4, 5 and/or 6	2–4	19–21	50–60	40–50
	Harmony Chord writing Chord recognition and/or Recognition of a harmonic progression 7 and/or 8	1–2	7–11		
	Rhythm Recognition of rhythmic patterns and/or Rhythm transcription 9 and/or 10	1–2	6–8		
	Characteristics of a pre-recorded work 11	1 (including parts)	18–20		
B Aspects of performance Unit 3 Outcome 2	1, 2 and/or 3	1–2 (including parts)	20–25	20–25	15–20
C Part-writing (PW) or Improvisation (Imp) Unit 4 Outcome 2	PW: 1, 2, 3, 4 and/or 5 Imp: 1, 2, 3 and/or 4	1–2 (including parts)	20–25	20–25	15–20

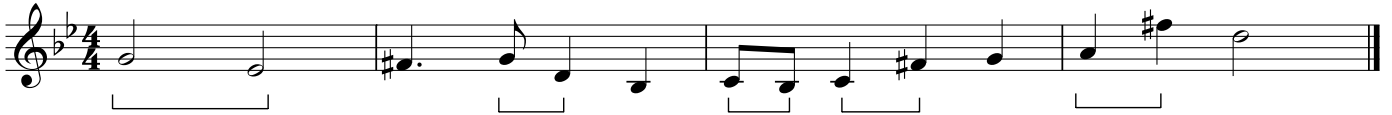
SECTION A – Sample questions

In the examination, an audio compact disc containing musical examples will run continuously throughout Section A.

Music language – Intervals

Question 1

Identify the bracketed intervals of the following melody.



5 marks

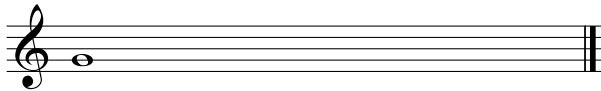
(1 mark per interval)

Music language – Scales and intervals

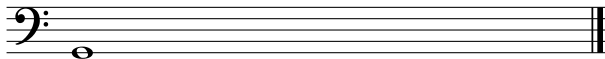
Question 2

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.

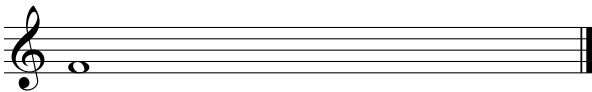
a.



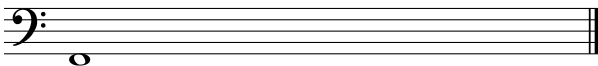
OR



b.



OR



6 marks

(3 marks per scale)

Aural perception – Intervals and scales

Question 3

A short melody will be played **three** times. The rhythm of the melody is printed below.

- Identify the first and last interval of the melody (both quality and number).
- Circle the tonality of the melody.



First interval _____ Last interval _____

Scale form: Harmonic minor Melodic minor Dorian mode Minor (la) pentatonic

6 marks

(2 marks per interval + 2 marks for tonality)

Aural perception – Scales

Question 4

Two scales will be played **twice** each. From the list below, identify each of the scale forms that you hear.

Major scale Mixolydian mode Major (do) pentatonic Dorian mode Aeolian mode Minor (la) pentatonic

Scale 1 _____

Scale 2 _____

4 marks

(2 marks per scale)

Aural perception – Melodic transcription

Question 5

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

Two bars of the **Oboe** part are 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 stave, **transcribe** the blank two bars of the **Oboe** part.

Flute

Oboe

Piano

Bass Guitar

8 marks

(4 marks per bar to be transcribed)

Aural perception – Melodic patterns

Question 6

A four-part score of four bars' length is notated below. Two bars of the upper part are not notated.

The excerpt will be played four times

A count-in will precede each playing.

Choose the **two** correct bars from the eight choices below and write the relevant letter name on the staff.

4–6 marks

(2 marks per pattern)

Music language – Chords

Question 7

From the tonic notes given, write the chords as indicated below. You may use **either** treble (G) **or** bass (F) clef for your answers.

Dominant 7 chord minor triad Suspended 4 chord Major 7 chord Augmented triad diminished 7 chord

6 marks

(1 mark per chord)

Aural perception – Recognition of a chord progression

Question 8

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

The character/quality/type of the first chord is **not** given.

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

Examples of appropriate ways to identify root position chord progressions are

Roman numerals	i7	III+	iv	VI Δ7
Chord symbols	Am7	C+	Dm	FΔ7 / Fmaj7
Harmonic grid	A	C	D	F
	minor 7	Augmented	minor	Major 7

The chord progression is one of the following.

I – IV – V – I i – iv – V7 – i

I – vi – IV – V i – VI – iv – V

The tonic note is C.

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

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

EITHER

Roman numerals

Identify each chord in the appropriately numbered spaces (1–4).

1. _____ 2. _____ 3. _____ 4. _____

OR

Chord symbols

1. _____ 2. _____ 3. _____ 4. _____

OR

Fill in the blank spaces of the harmonic grid with the character/quality/type of each chord in boxes 1 to 4 and the bass note of chords 1 to 4.

Harmonic grid	1.	2.	3.	4.
Bass Note				
Character/ Quality/ Type				

7 marks

Music language and aural perception – Rhythmic patterns

Question 9

A four-part excerpt of four bars length will be played **five** times. Below are listed four rhythmic patterns, labelled A to D, two of which are presented in the excerpt. Choose the two correct patterns from the four choices below. Write the letter names of the two correct patterns, in the correct order, in the spaces provided below.

A B

C D

Pattern 1 _____ Pattern 2 _____

4 marks

(2 marks per pattern listed correctly)

Aural perception – Rhythmic transcription

Question 10

Below is a four bar arrangement. Two of the bars of the **Trombone** part are not notated. Transcribe the rhythm **only** of the **Trombone** part onto the staff where indicated by the bracket beneath the two consecutive blank bars.

(Question 4 from 2005 exam)

The musical score consists of four staves: Flute (treble clef), Trombone (bass clef), Bass (bass clef), and Claves (percussion clef). The key signature is two sharps (F# and C#) and the time signature is 4/4. The Flute part plays a melodic line with eighth and sixteenth notes. The Trombone part has a melodic line in the first two bars, followed by two blank bars, and then a melodic line in the last two bars. The Bass part plays a steady eighth-note accompaniment. The Claves part plays a rhythmic pattern of eighth notes with rests.

8 marks

Part to be transcribed

A single staff of music in 4/4 time, showing a rhythmic pattern of eighth notes. The pattern consists of a continuous eighth-note line for the first two bars, followed by a dotted quarter note, and then a triplet of eighth notes in the final bar.

Characteristics of a pre-recorded work

Question 11

An excerpt of music will be played three times.

There will be silent working time after each playing.

First playing –silence

Second playing –silence

Third playing –silence

Excerpt (*excerpt will be named*)

a. **Describe** the **role** of **one** of the instruments in the excerpt.

4 marks

b. **Identify** the **structure** of the excerpt. In your response refer to specific sections.

You may wish to use a diagram in your answer, for example A-B-A-B, Verse-Chorus-Bridge, and so on.

2 marks

c. Select **two** sections from the structure you described in **part b.** above, and **describe** the **rhythmic features** of each section.

3 + 3 = **6 marks**

d. **Describe two expressive devices** found in the excerpt. In your response refer to examples from the music that demonstrate each of the expressive devices you have identified and describe how they are heard or presented in the excerpt.

4 + 4 = **8 marks**

SECTION B – Sample questions

Aspects of performance

(*These sample questions show the types of questions for this section.*)

Question 1

Identify one problem affecting rehearsals in your group or ensemble this year. **Discuss** in detail at least **two** strategies that you used to overcome the problem.

10 marks

Question 2

Name a work which your ensemble performed this year.

Discuss one ensemble performance technique which your ensemble used to achieve an effective range of dynamics and articulation when performing this work in your program.

5 marks

Question 3

Choose **two** works of contrasting style from your repertoire.

a. **Describe** at least **two** individual performance techniques which **you** employed in each work in order to produce performances that demonstrated the stylistic differences of the two works you have chosen.

b. Choose one of the works identified above and **discuss** at least **two** ways in which characteristics of the style were realised through the arrangement.

c. With respect to the other work that you chose, **discuss** how you evaluated at least **one** acoustic property or consideration at your selected performance venue in order to optimise the quality of a performance of the work. In your response, refer to any **two** of melodic, rhythmic or timbral structures.

4 + 6 + 6 = **16 marks**

SECTION C – Sample questions

Part-writing or Improvisation

*(These sample questions show the **types** of questions for this section. When questions require students to refer to specific content such as a particular element(s) of music, a list will be provided in the examination paper. These question types may be applied to either option, Part-writing **or** Improvisation in various combinations. Students are encouraged to use annotated diagrams and dot points as appropriate.*

*Students will choose to respond to **EITHER** the Part-writing question **OR** the Improvisation question; all parts of the chosen question are compulsory.)*

Part-writing

Question 1

Discuss the melody(ies) that formed the basis of your arrangement. In your discussion, show clearly how the structure of the melody(ies) influenced your arrangement.

10 marks

Question 2

In your arrangement, what elements of music did you employ, and how did you use them to give your work a sense of style?

15 marks

Question 3

Describe three of the instrumental or vocal parts in your arrangement. Be certain to make clear how the parts are independent.

15 marks

Question 4

Discuss how your arrangement was influenced by the techniques of the professional arrangers that you studied in Unit 4. Be certain to identify the arrangers and the techniques.

12 marks

Question 5

Describe your use of technology to both develop and realise the final version of your arrangement.

8 marks

Improvisation

Question 1

Describe three choices you made in constructing your improvisation. These may include: phrase relationships, rhythmic development, melodic development, articulations, choice of scales/modes, added notes and decorations, melody and phrasing.

9 marks

Question 2

Discuss how the choices described in Question 1 were influenced by the style you had selected for your improvisation.

6 marks

Question 3

Discuss how your improvisation was influenced by the techniques of the professional musicians that you studied in Unit 4. Be certain to identify the musicians and the techniques.

12 marks

Question 4

Describe the harmonic and rhythmic structure of the source material that you used to create your improvisation.

8 marks

Music Group Performance
Aural and written examination – October/November 2006

VERSION 3 contains the following changes:

- page 6, second dot point, 'compound' deleted, 'quadruple' inserted
- page 6, last four lines altered.