



**Victorian Certificate of Education
2003**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures										Letter	
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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
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 staff 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 staff.



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

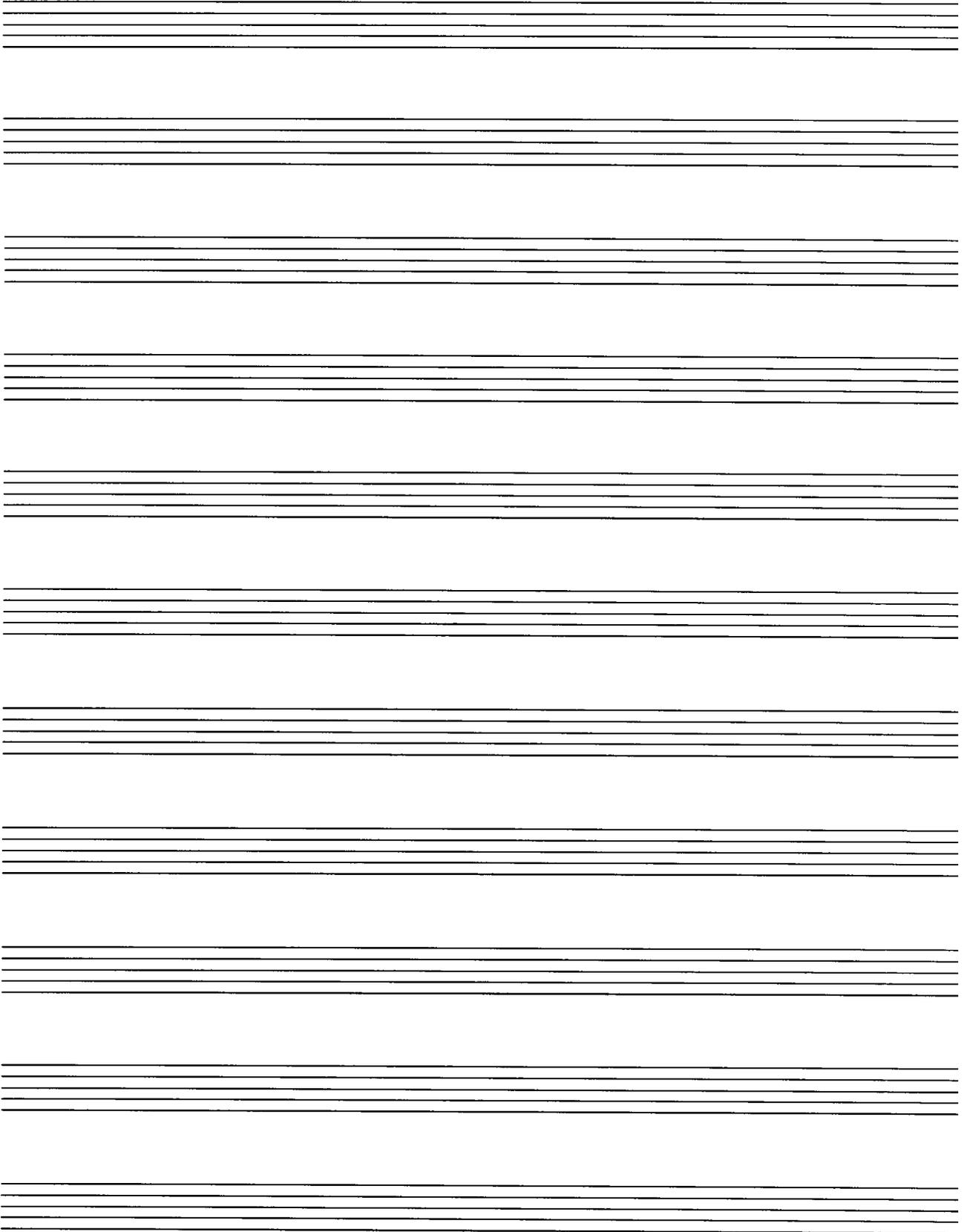
Vibraphone

E. Pno Am⁷ E⁷ Am F Dm⁷ Bm⁷^{b5} E⁷ Am

Bass

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 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

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

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 (treble clef), Trumpet (treble clef), Bass (bass clef), Hi-hats (percussion clef), and a double bar line. The music is in 4/4 time and B-flat major. The first system shows the original score with missing notes in the Trumpet part. The second system shows the same score with the missing notes filled in.

System 1 (Original Score):

- Flute:** Bar 1: G4, A4, Bb4, A4, G4. Bar 2: F4, E4, D4, C4.
- Trumpet:** Bar 1: G4, A4, Bb4, A4, G4. Bar 2: F4, E4, D4, C4.
- Bass:** Bar 1: G2, A2, Bb2, A2, G2. Bar 2: F2, E2, D2, C2.
- Hi-hats:** Bar 1: x, x, x, x. Bar 2: x, x, x, x.

System 2 (Score with missing notes filled in):

- Flute:** Bar 1: G4, A4, Bb4, A4, G4. Bar 2: F4, E4, D4, C4.
- Trumpet:** Bar 1: G4, A4, Bb4, A4, G4. Bar 2: F4, E4, D4, C4.
- Bass:** Bar 1: G2, A2, Bb2, A2, G2. Bar 2: F2, E2, D2, C2.
- Hi-hats:** Bar 1: x, x, x, x. Bar 2: x, x, x, x.

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

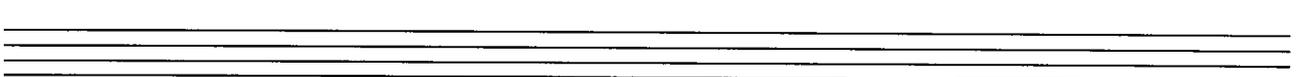
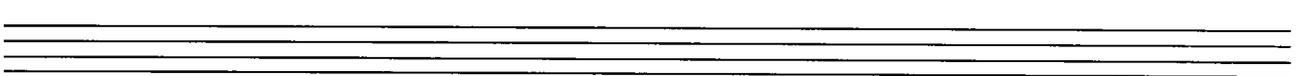
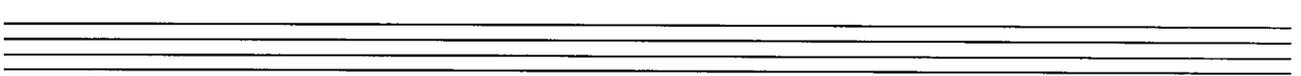
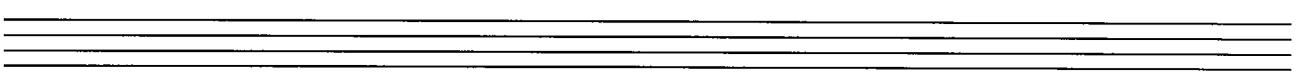
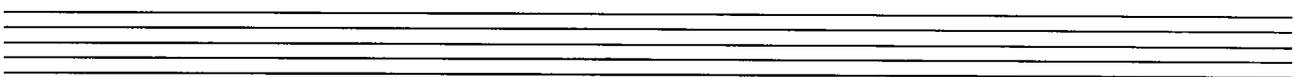
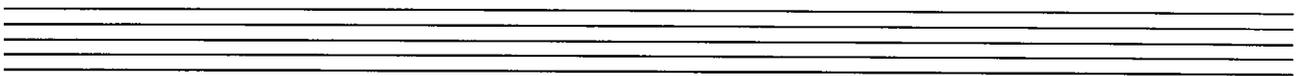
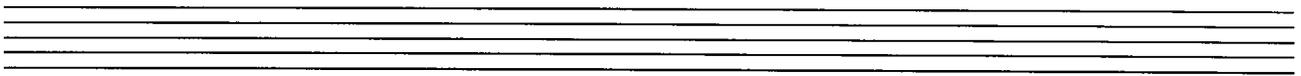
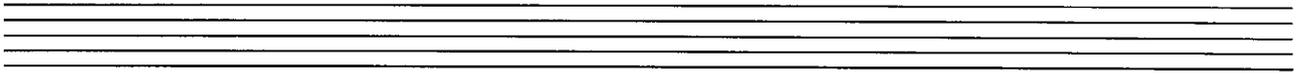
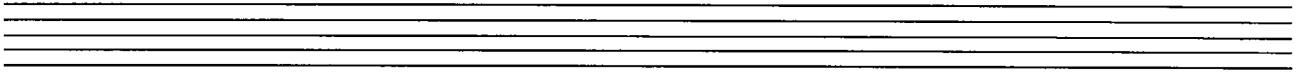
- a. **circle** the **rhythms** where the differences occur.
- b. **notate** clearly the **rhythm** (only) that was played (playings 3 to 7) by writing the altered rhythm(s) in the appropriate bar of the blank staff provided.

Circle the rhythms.

Notate altered rhythms on this staff.

8 marks

Blank manuscript for rough working if required



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.
