

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Figures  
Words


Letter

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VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2001**

**MUSIC PERFORMANCE: GROUP  
Aural and written examination**

**Monday 19 November 2001**

**Reading time: 9.00 am to 9.15 am (15 minutes)**

**Writing time: 9.15 am to 10.45 am (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	54
B	2	1	27
C	1	1	26
			Total 107

**Materials**

- Question and answer book of 22 pages.
- Audio compact disc will run continuously throughout Section A ('Aural comprehension') of the examination. The audio compact disc will run for 43 minutes 40 seconds.
- At least one pencil and an eraser.
- 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.

**Instructions**

- Write your **student number** in the space provided on the front cover of this question and answer book.
- You may write at any time during the running of the audio compact disc.
- All written responses must be in English.

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### 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.

## SECTION A: Aural comprehension

### Part 1: Intervals and melody

#### Question 1 – Recognition of intervals

A melody will be played **six** times.

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. **Identify the tonality** of the melody from the list below the printed excerpt.

Note: A count-in will precede each playing. [Click to play sound file](#)



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

MAJOR

HARMONIC MINOR

MELODIC MINOR

4 + 2 = 6 marks

**Question 2 – Melodic transcription**

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

The staff for part 2 – the vibraphone melody – has been left blank.

The four-bar excerpt will be played **five** times.

- Note: 1. 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 staff) are given.
2. A count-in will precede each playing. [Click to play sound file](#)

On the blank (second) staff, **transcribe** the **vibraphone** part at concert pitch.

11 marks

Blank manuscript for rough working if required

The page contains ten blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for rough working or sketching musical notation.

**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 (**I**) chord and is printed at the start of the progression.

All chords of the progression use only the bass notes of the key of the first chord and all chords are in **root position** only.

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

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

2. 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**.

Use the chord terminology with which you are most familiar. [Click to play sound file](#)

*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. *F Major* 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

**OR**

**Harmonic grid**                      1.                      2.                      3.                      4.                      5.

<b>Bass note</b>	<i>F</i>				
<b>Character / Quality / Type</b>	<i>Major</i>				

8 marks

### Part 3: Rhythm

#### Question 4 – Transcription of rhythms

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

A four-part score with notes missing from **two** bars of the electric piano part is printed below.

**Write the rhythm only** into the blank bars of the electric piano part of the four-part score.

Note: A count-in will precede each playing. [Click to play sound file](#)

You now have 1 minute of silent working time to study the printed score.

The musical score is presented in two systems, each containing four staves. The instruments are Pan Flute, Elec. Piano, Bass, and Kick Drum. The time signature is 4/4. The first system shows the first two bars of music. The second system shows the next two bars. In the second system, the Elec. Piano part has two blank bars for transcription. The Pan Flute part has notes in all bars. The Bass part has notes in all bars. The Kick Drum part has a consistent rhythmic pattern in all bars.

4 + 4 = 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 **once**.

A different excerpt of music similar to the one printed will then be played **five** times.

There will be **four bars** containing rhythmic differences between the printed music (the first excerpt played) and the different excerpt (playings 2 to 6).

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.
3. A count-in will precede each playing.

Where the rhythmic differences occur,

1. **circle** the notes that are different
2. **notate** clearly the **rhythm** (only) that was played by writing the altered rhythm(s) in the appropriate bar of the blank staff provided. [Click to play: sound file 1](#), [sound file 2](#)

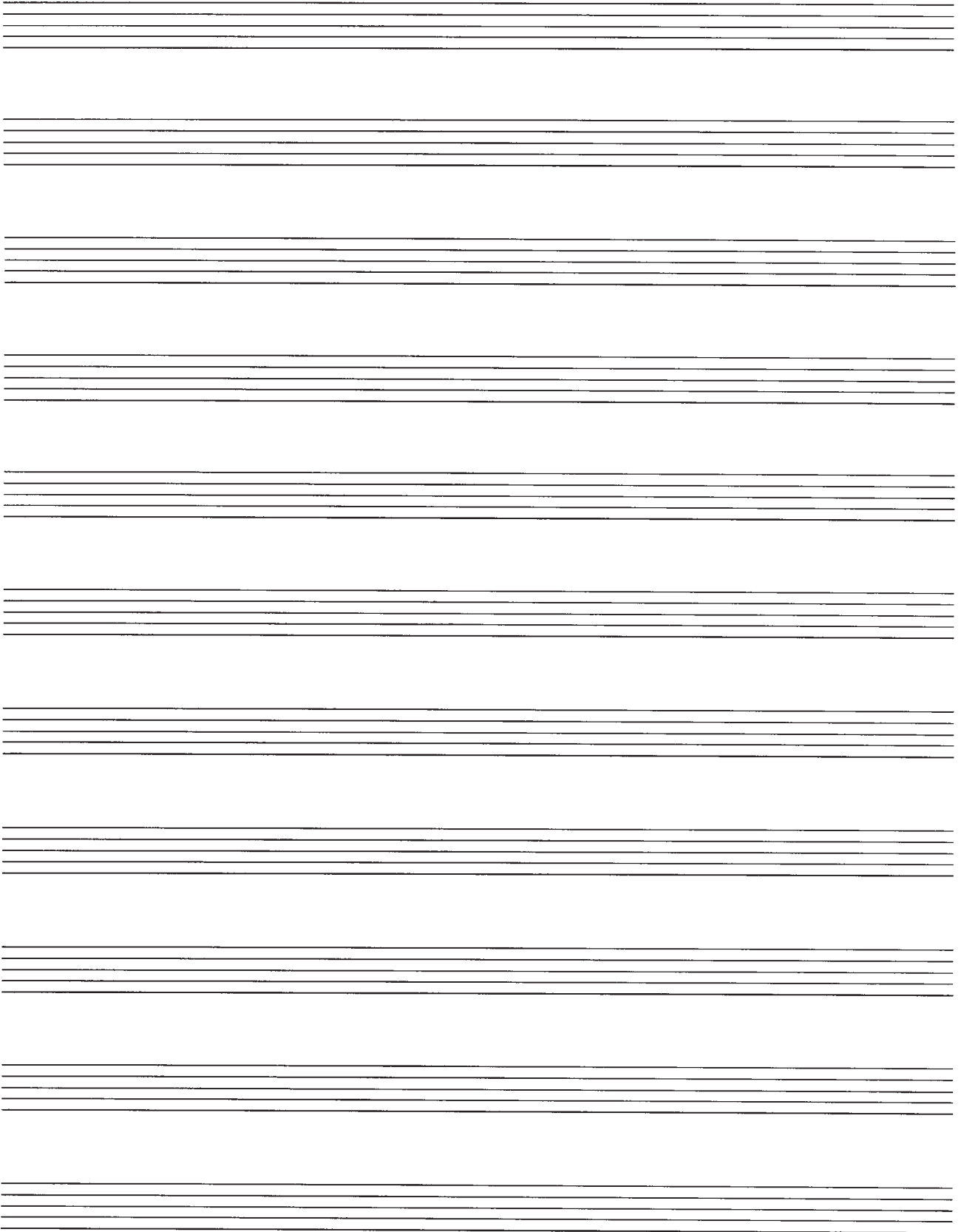
You now have 1 minute of silent working time to study the printed score.

Notate changed rhythms on this staff

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 (recommended working time for completion of Question 6)

**Excerpt:** ‘It’s okay,’ performed by Ruby Hunter on the CD *Feeling Good* (2 minutes 20 seconds).

a. **Role of instruments** [Click to play sound file](#)

i. **Identify two** instruments heard in the excerpt and **describe** their role.

Do not identify vocal parts in your answer.

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2 × 2 = 4 marks

**ii. Describe two** ways in which the vocal parts are characteristic of the style(s) of the excerpt.

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2 × 2 = 4 marks

**b. Rhythmic features**

Two sections of the excerpt, the guitar solo and the rhythm solo, do not include vocals. Select either the guitar solo **or** the rhythm solo and **describe** its rhythmic features. You may wish to use a diagram to illustrate your answer.

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3 marks

**c. Use of chords**

**Comment** on the use of chords in the excerpt.

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2 marks

Total 13 marks

**END OF SECTION A**

### 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 one** (only) of the questions in pen or pencil.

**EITHER**

#### Question 7 – Part-writing

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

- a. Describe two characteristics of the melody upon which your harmonisation was based.

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2 × 3 = 6 marks

**b. Describe** the treatment of musical ideas used in your arrangement. Refer to **three** of the following in your response.

- chord selection
- voicing
- voice leading
- basic arrangement technique
- the relationship between parts
- harmonic rhythm

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3 × 3 = 9 marks



**OR**

**Question 8 – Improvisation**

During Unit 3 you prepared and performed an improvisation.

**a. Describe two** stylistic characteristics that formed the basis of your improvisation.

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2 × 3 = 6 marks

**b. Describe** improvisational techniques that you used to develop your improvisation.

Refer to **three** of the following in your answer.

- note selection
- melodic development
- rhythmic development
- realisation of stylistic characteristics

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3 × 3 = 9 marks

c. **Discuss three** musical issues that were important in the preparation and/or performance of your improvisation.

In your answer you may wish to select issues from the following list.

- scale forms/tonality
- rhythmic relationships
- harmonic progression(s)
- influences
- articulations
- use of the instrument(s)
- variation
- contrast

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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 musical styles. Select one work that you have prepared for performance and identify it by name and composer(s). List the composition (line up) of your group/ensemble. Indicate the style of your group/ensemble. Identify one venue at which your group/ensemble presented a performance. (If it was in a school hall or regional venue, **do not** identify the school, suburb, city or township.)

Name of Work: \_\_\_\_\_ Performer(s)/Composer(s): \_\_\_\_\_

Composition of your group/ensemble: \_\_\_\_\_

\_\_\_\_\_

Style of your group/ensemble: \_\_\_\_\_

Venue: \_\_\_\_\_

**a. Describe** physical aspects of the venue that you identified on page 19.

In your response refer to **structural materials**, **stage dimensions** and **seating capacity**. You may wish to use a diagram to illustrate your answer.

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3 × 2 = 6 marks



