



**Victorian Certificate of Education
2007**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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MUSIC GROUP PERFORMANCE
Aural and written examination

Tuesday 20 November 2007

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	59
B	2	2	22
C	2	1	22
			Total 103

- 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 26 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.
- An audio compact disc will run continuously throughout Section A of the examination. The audio compact disc will run for approximately 47 minutes.

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, and after it stops.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

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SECTION A – Music language and Aural perception

Instructions for Section A

Answer Questions 1 to 5 of Section A in **pencil**. You may use a pen for Question 6.

An audio compact disc containing musical examples will run continuously throughout Section A.

Questions 1 and 3 **do not** contain any audio material. Questions 2, 4, 5 and 6 **do** contain audio material.

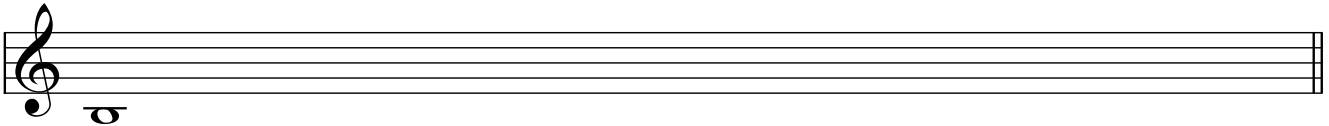
Part 1: Intervals, scales and melody

Question 1 – Music language – Scales and intervals

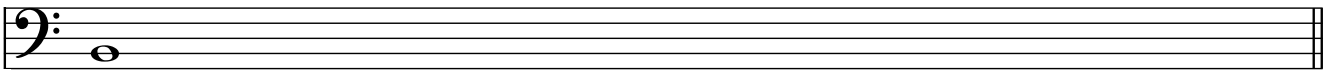
(4 minutes silent working time)

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.

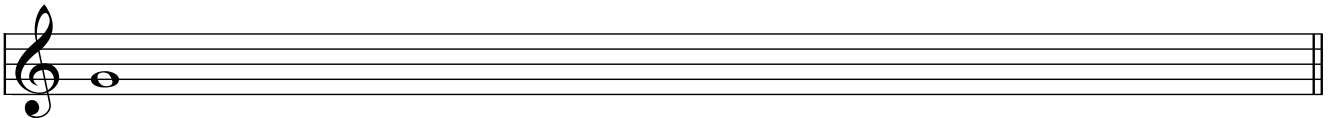
Dorian



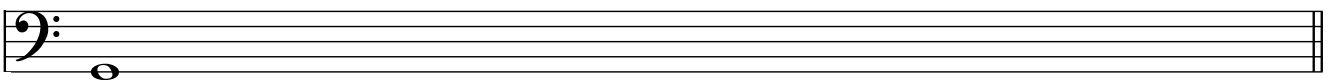
OR



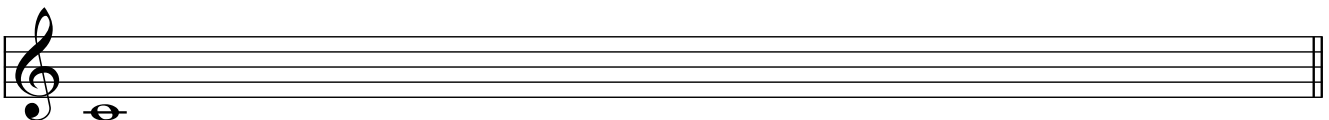
Minor pentatonic



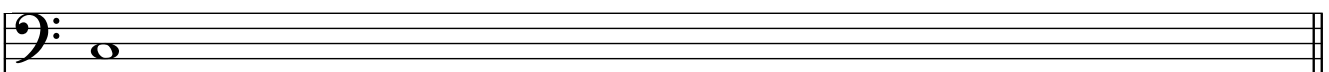
OR



Harmonic minor



OR



3 × 4 = 12 marks

SECTION A – continued
TURN OVER

Question 2 – Aural perception – Melodic transcription

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

On the first stave, two bars of the **flute** part are not notated.

The excerpt will be played **five** times.

A count-in will precede each playing.

Note: The time signature, key signature, and the pitch (but not the duration) of the first note of the two bar segment to be transcribed are given.

Transcribe the melody of the blank two bars of the **flute** part (bars two and three of the first/top stave).

Flute

Guitar

Piano D Am C G Em Bm Am C D

Bass

4 + 4 = 8 marks

Blank manuscript for rough working if required.

The page contains ten sets of blank musical staves. Each set consists of five horizontal lines, providing a template for writing musical notation. The staves are arranged in a vertical column, with a significant amount of white space between each set.

Part 2: Harmony

Question 3 – Music language – Structure of chords

(2 minutes silent working time)

From the tonic notes given, **write** the **chords** as indicated below.

You may use **either** treble (G) **or** bass (F) clef for your answers.

Minor chord	Major 7 chord	Half diminished (m7/b5) chord	Suspended 4 chord
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OR

4 × 1 = 4 marks

Question 4 – Aural perception – Recognition of a chord progression

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

The bass note of the first chord is given and is printed at the start of the progression. The character/quality/type of the first chord is **not** given; one mark will be awarded for identifying its character/quality/type.

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

Note: If you use upper case Roman numerals exclusively, be certain to make clear the quality of the chord.

Examples of appropriate ways to identify root position chord progressions are				
Chord symbols	<i>Am</i>	<i>C +</i>	<i>Dm</i>	<i>F^{Δ7}/Fmaj7</i>
Roman numerals	<i>i</i>	<i>III +</i>	<i>iv</i>	<i>VI^{Δ7}/VI^{Δ7}maj7</i>
Harmonic grid				
<i>Bass note</i>	<i>A</i>	<i>C</i>	<i>D</i>	<i>F</i>
<i>Character/quality/type</i>	<i>minor</i>	<i>augmented</i>	<i>minor</i>	<i>major 7</i>

The chord progression is one of the following.

I – IV – V – I

i – iv – V7 – i

I maj 7 – V7 – IV maj 7 – I

i – iv – V7 – VI

I – vi – IV – V

i – VI – iv – V

I – V – IV maj 7 – I

i – VI maj 7 – ii dim – V

Complete **only one** of the three answer spaces below, using the chord terminology with which you are most familiar.

The tonic note is **D**.

Using chord names, identify each chord completely in the appropriately numbered spaces (1–4).

1. *D* _____ 2. _____ 3. _____ 4. _____

OR

Using Roman numerals, **identify** each chord completely in the appropriately **numbered spaces** (1–4).

1. *i/I (D)* _____ 2. _____ 3. _____ 4. _____

OR

Fill in the blank spaces of the **harmonic grid** with the **bass note** and **character/quality/type** of each chord.

Harmonic grid	1.	2.	3.	4.
Bass note	<i>D</i>			
Character/ quality/type				

7 marks

Part 3: Rhythm

Question 5 – Aural perception – Transcription of rhythms

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

A count-in will precede each playing.

A four-part score with notes missing from **one bar** of the **alto saxophone** part and **one bar** of the **trumpet** part is printed below.

Write the **rhythm only** into the two blank bars (indicated by the square brackets) of the **alto saxophone** and **trumpet** parts.

Trumpet

Alto sax

Bass

Snare drum

2 × 4 = 8 marks

Blank manuscript for rough working if required.

The page contains ten sets of horizontal lines, each set consisting of four parallel lines. These lines are spaced evenly down the page, providing a template for rough working or calculations.

8 marks

SECTION B – Aspects of performance

Instructions for Section B
 Answer **all** parts of Questions 7 and 8 in pen or pencil.

During Unit 3, you studied factors related to presenting effective group performances.

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

Work 1 _____

Composer(s)/performer(s) _____

Work 2 _____

Composer(s)/performer(s) _____

- List the instrumentation, including voice(s), of your group or ensemble. (**Do not name** its membership.)

- Identify the general style of your group or ensemble (for example: rock group, jazz trio, ‘traditional’ or ‘classical’ string quintet, and so on).

- Identify the **type** of venue at which your group presented the performance about which you will answer Question 8. 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 is located.
