



Victorian Certificate of Education 2007

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

# STUDENT NUMBER Letter Figures Image: Comparison of the state of

# 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

Section	Number of questions	Number of questions to be answered	Number of marks
Α	6	6	59
В	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.

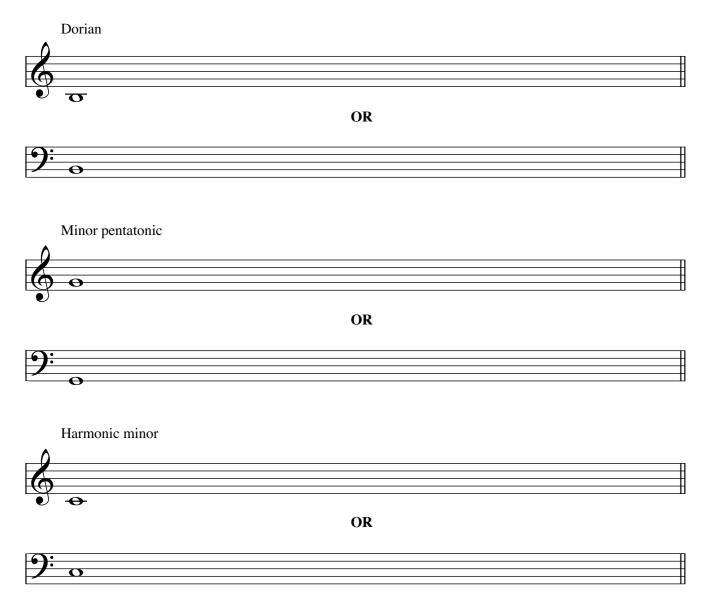
Questions 1 and 3 do not contain any audio material. Questions 2, 4, 5 and 6 do contain audio material.

## 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.



 $3 \times 4 = 12$  marks

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.

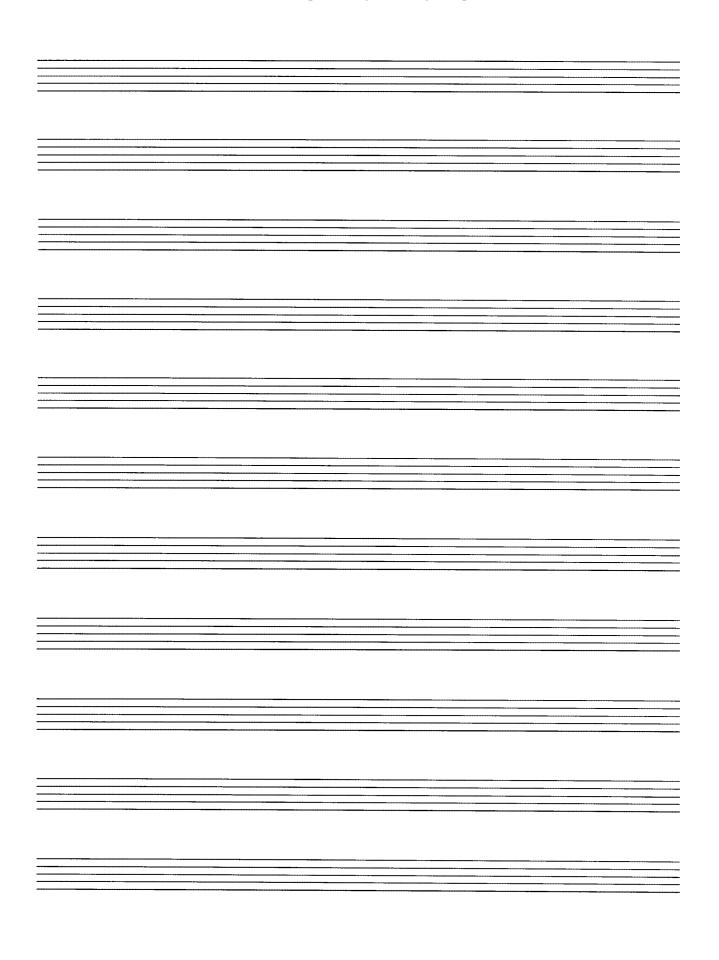
Note: The time signature, key signature, and the pitch (but not the duration) of the first note of the two bar segment to be transcribed are given.

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



4 + 4 = 8 marks

Blank manuscript for rough working if required.

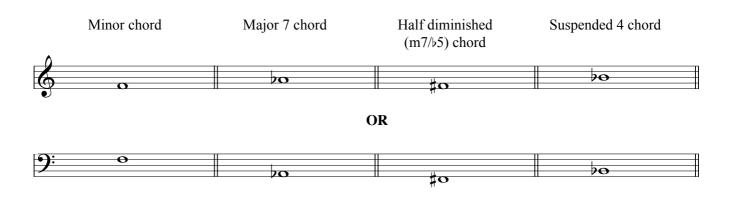


# Part 2: Harmony

# 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.



 $4 \times 1 = 4$  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.

Chord symbols	Am	<i>C</i> +	Dm	$F^{\Delta_7}/Fmaj7$
Roman numerals	i	III +	iv	$VI^{\Delta_7}/VImaj7$
Harmonic grid				
Bass note	Α	С	D	F
Character/quality/type	minor	augmented	minor	major 7

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**.

Г

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	D			
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.

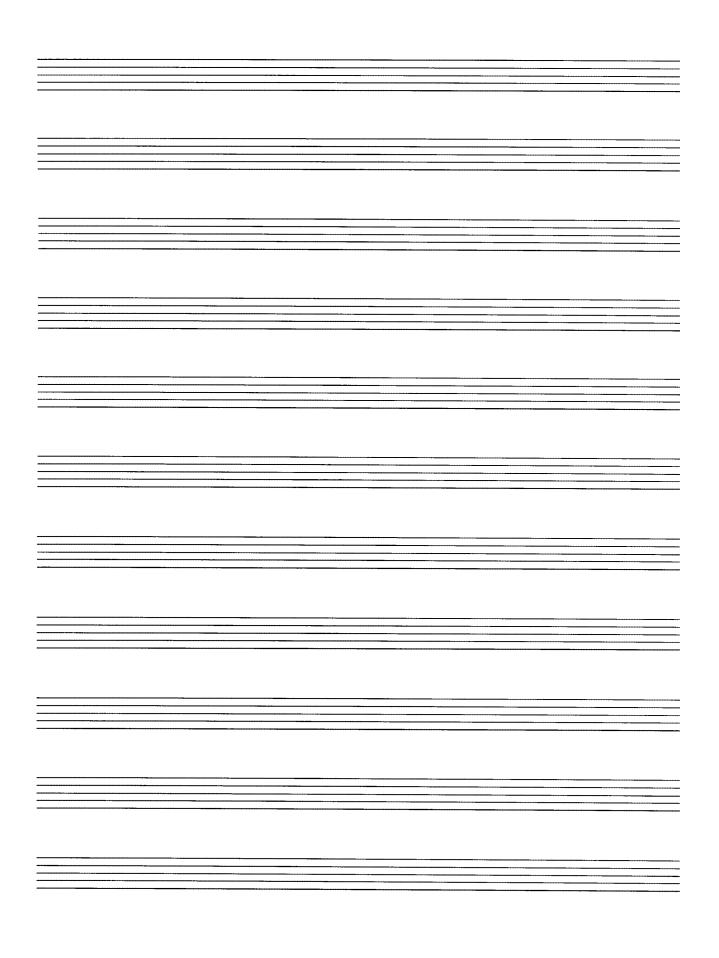
A four-part score with notes missing from **one bar** of the **alto saxophone** part and **one bar** of the **trumpet** part is printed below.

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



 $2 \times 4 = 8$  marks

Blank manuscript for rough working if required.



# Part 4: Characteristics of a pre-recorded work

# Question 6 - Aural perception and evaluation of the characteristics of a pre-recorded work

A total of eight musical excerpts will be played.

There will be silent working time after each playing.

Excerpts selected from: 'Tomorrow's Gone' by Motor Ace on the CD Animal.

First playing of the entire excerpt (1' 36") – 30 seconds silence

**a.** Identify the **structure** of the excerpt.

2 marks

- **b.** You will now hear a segment of the excerpt. **Describe** characteristics of this segment. You may wish to refer to
  - melody
  - rhythm
  - harmony
  - tonality
  - texture
  - expressive devices.

First playing of a segment of the excerpt (16") - 30 seconds silence Second playing of a segment of the excerpt (16") - 1 minute and 30 seconds silence

4 marks

10

SECTION A – Question 6 – continued

You v	vill now hear a second segment of the excerpt. <b>Identify two instruments</b> and <b>describe</b> their <b>roles</b> First playing of a second segment of the excerpt (16") – 30 seconds silenc
	Second playing of a second segment of the excerpt $(16") - 30$ seconds silence Second playing of a second segment of the excerpt $(16") - 2$ minutes and 30 seconds silence second segment of the excerpt $(16") - 2$ minutes and 30 seconds silence second segment of the excerpt $(16") - 2$ minutes and 30 seconds silence second segment of the excerpt $(16") - 2$ minutes and 30 seconds silence second se
Instr	ument 1 and its role
Instr	ument 2 and its role
	6 mark

**d.** You will now hear the third segment (the remaining parts of the complete excerpt). **Describe** the differences between the two parts of this third segment with reference to any **two** of the following.

12

- melody
- rhythm
- tonality
- expressive devices
- texture

In your answer you may wish to use or include a chart or a diagram.

First playing of the third segment of the excerpt  $(1' \ 04'') - 30$  seconds silence Second playing of the third segment of the excerpt  $(1' \ 04'') - 2$  minutes and 30 seconds silence Second playing of the entire excerpt  $(1' \ 36'') - 4$  minutes silence

13

8 marks

# **SECTION B – Aspects of performance**

	Instructions for Section B
A	Answer <b>all</b> parts of Questions 7 and 8 in pen or pencil.
ri	ng Unit 3, you studied factors related to presenting effective group performances.
	Identify the titles and composer(s)/performer(s) of <b>two contrasting works</b> that you prepared for performanc 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' of '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.

# Question 7 – Aspects of performance – Presentation of and preparation for performance

How did your ensemble prepare and perform convincing stylistic performances of **both** of the works that you identified on page 14. In your answer refer to **at least two** of the following.

- allocation and arrangement of parts
- instrumentation
- instrumental technique(s)
- interpretation

Work 1 \_\_\_\_\_

Wash 2	
Work 2	

12 marks

# **Question 8 – Aspects of performance – Performance environment**

To optimise the performance of **one** of the works you identified on page 14, you evaluated the acoustic properties of the performance venue that you identified on page 14.

**Describe** what **your** ensemble did to ensure effective sound production and/or sound reinforcement for your performance.

In your response you **must** address at least **two** issues. At least **one** of the issues **must** be from the following list.

- seating and/or set-up planning
- instrumental techniques related directly to sound production
- placement of equipment

Issue 1 \_\_\_\_\_

Issue 2	

10 marks

# **SECTION C – Part-writing OR Improvisation**

# Instructions for Section C

Choose **either** Question 9 (Part-writing) **or** Question 10 (Improvisation) according to the option selected for study in Unit 4. Answer **all parts** of Question 9 **or all parts** of Question 10 in pen or pencil. **Do not** answer parts of Question 9 and parts of Question 10.

## EITHER

#### **Question 9 – Part-writing**

- **a.** During Unit 4 you analysed completed arrangements. **Describe** at least **two** characteristics of **one** of the arrangements that you studied. In your answer you **may** wish to refer to the following.
  - melody
  - harmony
  - rhythm
  - relationship between parts

In your response, make **clear** the characteristics to which you are referring.

Arrangement
Arranger(s)
Arranger(s)
Characteristic 1

b.

c.

Characteristic 2
8 mar
<b>dentify two features</b> or <b>characteristics</b> of the <b>melody</b> that <b>you</b> harmonised to create an arrangement bart of Outcome 2 of Unit 4.
Peature/characteristic 1
Seature/characteristic 2
2
2 mar
<b>Discuss two</b> arrangement techniques that <b>you</b> used in developing and realising your harmonisation of t nelody. In your answer you <b>must</b> refer to at least <b>one</b> of the following.
chord selection
voicing
at least <b>two</b> ways of refining the harmonisation (for example: phrasing, articulation, dynamics) n your response, make <b>clear</b> the techniques to which you are referring.

Arrangement technique 1

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Arrangement technique 2		
Arrangement technique 2		


12 marks

22

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OR

# **Question 10 – Improvisation**

- **a.** During Unit 4 you analysed recorded improvisations. **Describe** at least **two** characteristics of **one** of the improvisations that you studied. In your answer you **may** wish to refer to the following.
  - note selection
  - melodic development
  - rhythmic development
  - realisation of stylistic characteristic(s)

In your response, make clear the characteristics to which you are referring.

Recording			
Improvisor(s)			
Characteristic 1			
Characteristic 2			
Characteristic 2			

	8
	<b>dentify two features</b> or <b>characteristics</b> of the <b>source material</b> over or upon which <b>you</b> improvis art of Outcome 2 of Unit 4.
F	Peature/characteristic 1
F	Peature/characteristic 2
	2 : Discuss two performance techniques that you used in realising your improvisation. In your answer must refer to at least one of the following.
•	development of rhythmic motifs
•	development of melodic motifs
•	at least <b>two</b> ways you used expressive elements (for example: phrasing, articulation, dyna silence)
Iı	n your response, make <b>clear</b> the techniques to which you are referring.
P	erformance technique 1

Performance technique 2	

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