

Victorian Certificate of Education 2003

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

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Figures							
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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

Section	Number of questions	Number of questions to be answered	Number of marks
A	6	6	61
В	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 stave 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 stave.



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.

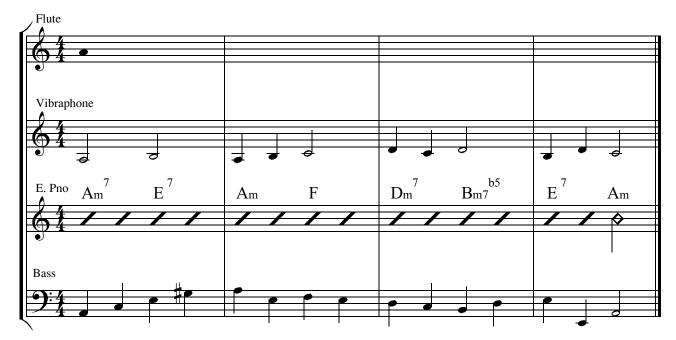
On the blank (first) stave the **flute** melody is not notated.

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.



Blank manuscript for rough working if required

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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 ($I^{\Delta 7}$) 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.

FITHER

• 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 $i - VI^{\Delta 7} - ii^{\circ} - V7, \text{ and so on (in the key of A minor)}$ or $i - VI \ Maj \ 7 - II \ dim - V \ 7, \text{ (in the key of A minor)}$

EITHER

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

Part 3: Rhythm

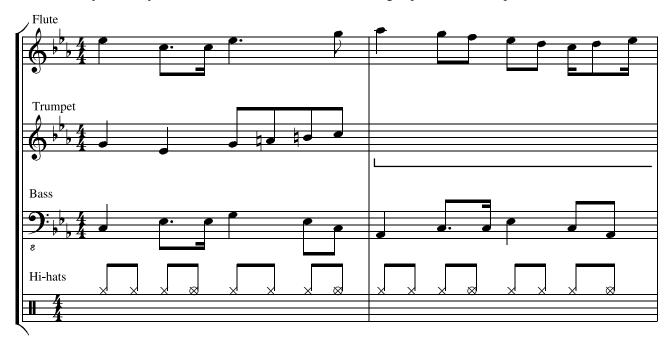
Question 4 – Transcription of rhythms

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.





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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.

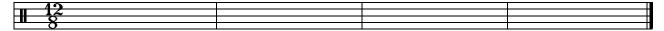
Where the rhythmic differences occur

- 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 stave provided.

Circle the rhythms.



Notate altered rhythms on this stave.



Blank manuscript for rough working if required

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Part 4: Characteristics of a pre-recorded work

Question 6	stion 6
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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 30 seconds silence

Third playing - 3 minutes 20 seconds silence (recommended working time for

completion of Question 6)

Excerpt from:	'Too Long in the Wasteland'	performed by I	Kasey Chambers	on the Cl	D Not Pretty	Enough
	(2 minutes and 20 seconds)					

Iden	ntify two of the instruments heard in the excerpt.	
		1 + 1 = 2 m
Desc	cribe the role of each of the instruments identified in part a .	

four musical chara	acteristics).		

d.

SECTION B: Part-writing OR Improvisation

Instructions for Section B

Choose **either** Question 7 (Part-writing) **or** Question 8 (Improvisation) according to the option that you selected for study in Unit 3. Answer **all parts** of Question 7 **or all parts** of Question 8 in pen or pencil. **Do not** answer parts of Question 7 together with parts of Question 8.

EITHER

Question 7 – Part-writing

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

- **a. Describe** decisions you made at any stage(s) of harmonising a melodic excerpt to create an arrangement. Your response **must** include reference to
 - instrumental and/or vocal registers
 - instrument(s) and/or voice(s) in combination

• treatment o	of rhythm, for exa	mple rhythmic	e imitation.		

						Ģ
to identify par	e arrangement) that you used ticular arrange	r(s) and/or o	orchestrator(s) in your r	esponse.	
to identify par	ticular arrange	r(s) and/or o	orchestrator(s) in your r	esponse.	
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	to any three of the following.
• to	ne colour
• ha	rmonic basis
• rh	ythmic relationships
	namics
	ticulations
• tra	nsposition
	e of digital technology

OR

Question 8 – Improvisation

During Unit 3 you prepared and performed an improvisation.

Describe at least **three** decisions **you** made while preparing your improvisation.

Your response must include reference to

• form

 rhythmic feature 	es.
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the style(s) of	the backing trac	k and/or acco	ompaniment	t part(s).		

Describe at le	east three im	nprovisation wish to iden	techniques tify particu	used by mus lar musician	sician(s) that (s) in your r	you used wesponse.	hen perfo	
Describe at le	east three in n. You may	nprovisation wish to iden	techniques tify particu	used by mus lar musician	sician(s) that (s) in your r	you used wesponse.	hen perfo	
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c.	With respect to any three of the following, discuss musical issues that were important when performing your improvisation.
	• scale forms and/or tonality
	• harmonic progression(s)
	• influences
	• articulations
	• variation
	• use of the instrument(s)
	• contrast
	Contrast

12 marks

Total 30 marks

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.

Wo	ork 1:
Cc	emposer(s)/performer(s):
W	ork 2:
Cc	emposer(s)/performer(s):
Lis	st the 'line up' (instrumentation including voice(s)) of your group or ensemble.
_	
Ide	entify the style of your group or ensemble.
ha	entify one type of venue at which your group presented a performance, for example school hall, tow all or outdoor performance at a private home. Do not name the school, suburb, city or town where the nue was located.

age 23.			

				8 r
With reference to the your group to prepare your instrument or v	e other work you ide e and/or perform the voice.	entified on page 23, d work. In your respons	escribe three rehear e do not refer to indiv	sal strategies use ridual practice on

In relation to the work you referred to in part 9b., discuss one rehearsal strategy used by your groung realise the style of that work. The rehearsal strategy you discuss may be one of the strategies you ident in part 9b. or it may be a different strategy.								
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