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

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Number of marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>6</td>
<td>6</td>
<td>59</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>2</td>
<td>22</td>
</tr>
<tr>
<td>C</td>
<td>2</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Total 103</td>
</tr>
</tbody>
</table>

- 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

\[ \text{OR} \]

Minor pentatonic

\[ \text{OR} \]

Harmonic minor

\[ \text{OR} \]

3 \times 4 = 12 marks
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

Bass

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.

<table>
<thead>
<tr>
<th>Minor chord</th>
<th>Major 7 chord</th>
<th>Half diminished (m7/b5) chord</th>
<th>Suspended 4 chord</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

OR

<table>
<thead>
<tr>
<th>Minor chord</th>
<th>Major 7 chord</th>
<th>Half diminished (m7/b5) chord</th>
<th>Suspended 4 chord</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Chord symbols</th>
<th>Am</th>
<th>C+</th>
<th>Dm</th>
<th>FL/A/Fromaj7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman numerals</td>
<td>i</td>
<td>III+</td>
<td>iv</td>
<td>VImaj7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Harmonic grid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass note</td>
</tr>
<tr>
<td>Character/quality/type</td>
</tr>
</tbody>
</table>

The chord progression is one of the following.

1. I – IV – V – I
2. i – iv – V7 – i
3. I maj 7 – V7 – IV maj 7 – I
4. i – IV 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.

<table>
<thead>
<tr>
<th>Harmonic grid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass note</td>
</tr>
<tr>
<td>Character/quality/type</td>
</tr>
</tbody>
</table>
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.
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

SECTION A – Question 6 – continued
c. You will now hear a second segment of the excerpt. Identify two instruments and describe their roles.

First 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

Instrument 1 and its role

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

Instrument 2 and its role

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

6 marks

SECTION A – Question 6 – continued

TURN OVER
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.

- 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

SECTION A – Question 6 – continued
SECTION B – Aspects of performance

<table>
<thead>
<tr>
<th>Instructions for Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Answer all parts of Questions 7 and 8 in pen or pencil.</td>
</tr>
</tbody>
</table>

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.
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

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
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

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SECTION B – Question 8 – continued

TURN OVER
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) ___________________________________________

Characteristic 1 _________________________________________

__________________________________________________________________________

__________________________________________________________________________

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__________________________________________________________________________
b. Identify two features or characteristics of the melody that you harmonised to create an arrangement as part of Outcome 2 of Unit 4.

Feature/characteristic 1

Feature/characteristic 2

2 marks

b. Identify two features or characteristics of the melody that you harmonised to create an arrangement as part of Outcome 2 of Unit 4.

Feature/characteristic 1

Feature/characteristic 2

2 marks

c. Discuss two arrangement techniques that you used in developing and realising your harmonisation of the melody. In your answer you must refer to at least one of the following.

• chord selection
• voicing
• at least two ways of refining the harmonisation (for example: phrasing, articulation, dynamics)

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

Arrangement technique 1

Arrangement technique 2

8 marks
Arrangement technique 2
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 ______________________________________

_________________________________________________________________________________________

_________________________________________________________________________________________

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Characteristic 2 ______________________________________

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_________________________________________________________________________________________
b. **Identify two features or characteristics** of the source material over or upon which **you** improvised as part of Outcome 2 of Unit 4.

Feature/characteristic 1

Feature/characteristic 2

2 marks

c. **Discuss two performance techniques** that **you** used in realising your improvisation. In your answer you **must** refer to at least **one** of the following.

- development of rhythmic motifs
- development of melodic motifs
- at least **two** ways you used expressive elements (for example: phrasing, articulation, dynamics, silence)

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

Performance technique 1

Performance technique 2

8 marks

**SECTION C – Question 10 – continued**