



# Victorian Certificate of Education 2006

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Figures

Words


Letter

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# MUSIC: SOLO PERFORMANCE

## Aural and written examination

Tuesday 31 October 2006

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	61
B	1	1	25
C	2	2	32
			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 18 pages.
- An audio compact disc which will run continuously throughout Section A and Section B of the examination. The audio compact disc will run for approximately 60 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.**

**SECTION A – Theory and aural comprehension****Instructions for Section A**

Answer **all** questions in this section **in pencil** in the spaces provided.

An audio compact disc containing musical examples will run throughout Section A and continue for Section B. Questions 1, 2, 4 and 5 **do not** feature audio material. Questions 3 and 6 **do** feature audio material.

**Part 1: Intervals, scales and melody****Question 1 – Music theory – Intervals**

(2 minutes silent working time)

Write the interval above or below the given note.

a. b. c. d.

Maj. 6th above      dim. 5th below      Maj. 3rd above      minor 6th below

e. f. g. h.

dim. 7th below      min. 3rd above      dim. 4th below      Maj. 7th above

8 marks

**Question 2 – Music theory – Scales and modes**

(3 minutes silent working time)

Beginning from the tonic note indicated, write the scale forms, either ascending or descending, as specified.

Use the system of notation with which you are most familiar; that is, the treble **or** alto **or** bass clef **or** 6-string guitar tablature in standard tuning. (If you use guitar TAB, it is to be based on open strings and all numbers must be within the first five frets.)

Lydian dominant descending                      Whole tone ascending                      Minor (La) pentatonic descending

OR

OR

OR

9 marks

**Question 3 – Aural comprehension – 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 **seven** times.

A count-in will precede each playing.

- Note:
- The time signature (but not the key signature), the 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.
  - Marks are available for transcription of both the rhythm and the pitches of the flute part.
  - Your response must include accidentals as the key signature is not given.

On the blank (first) stave, **transcribe** the **flute** part. Be certain to indicate the length of the first note.

The first system of the musical score consists of four staves. The top staff is labeled 'Flute' and contains a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The first note is a half note on G4. The remaining three bars of the staff are blank. The second staff is labeled 'Oboe' and contains a treble clef, a 4/4 time signature, and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The third staff is labeled 'Violoncello' and contains a bass clef, a 4/4 time signature, and a key signature of one flat. The notes are: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The fourth staff is labeled 'Tuba' and contains a bass clef, a 4/4 time signature, and a key signature of one flat. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

The second system of the musical score consists of four staves. The top staff is labeled 'Flute' and contains a treble clef, a 4/4 time signature, and a key signature of one flat. The staff is blank. The second staff is labeled 'Oboe' and contains a treble clef, a 4/4 time signature, and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The third staff is labeled 'Cello' and contains a bass clef, a 4/4 time signature, and a key signature of one flat. The notes are: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). A triplet bracket is placed under the first three notes (G3, F3, E3) with the number '3' below it. The fourth staff is labeled 'Tuba' and contains a bass clef, a 4/4 time signature, and a key signature of one flat. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). A triplet bracket is placed under the first three notes (G2, F2, E2) with the number '3' below it.

15 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: Harmony**

**Question 4 – Music theory – Individual chords**

(3 minutes silent working time)

**Write** (notate) the chords specified below.

Use the system of notation with which you are most familiar; that is, the treble **or** alto **or** bass clef **or** 6-string guitar tablature in standard tuning. (If you use guitar TAB, it is to be based on open strings, all numbers must be within the first five frets and the chord must be playable; that is, do not put two numbers on the same line. All chords must be in root position.)

F7 (Dom 7)

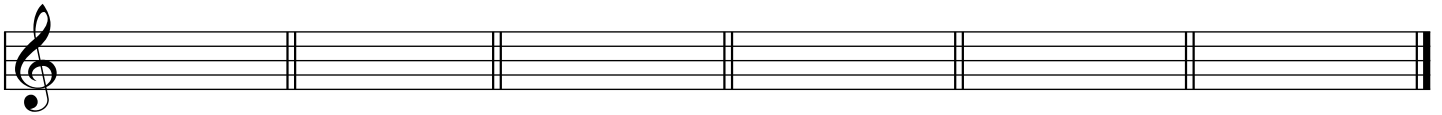
B dim 7

Bb Major

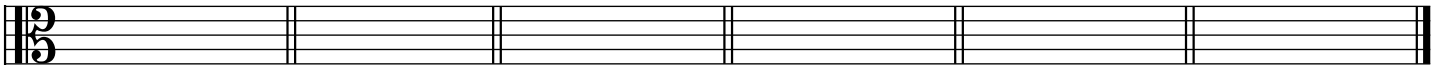
G minor 7

D Major 7

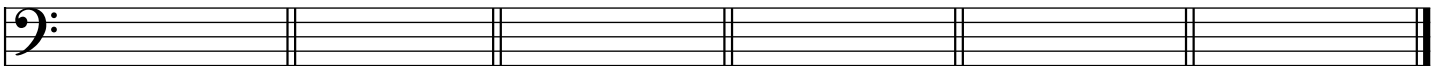
Eb minor



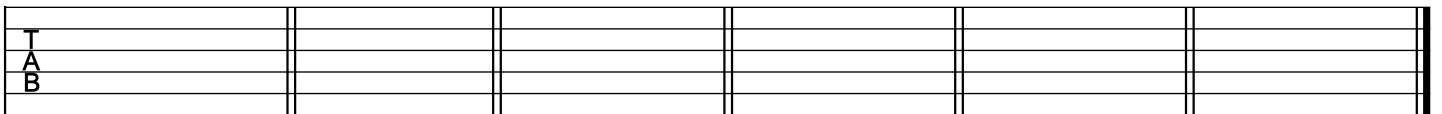
**OR**



**OR**



**OR**



6 marks

**Question 5 – Music theory – Diatonic chords**

(3 minutes silent working time)

- a. **Write** (notate, and name at part **b.** below) the specified diatonic chords in the given tonalities.

Use the system of notation with which you are most familiar; that is, the treble **or** alto **or** bass clef **or** 6-string guitar tablature in standard tuning. (If you use guitar TAB, it is to be based on open strings. All numbers must be within the first five frets and the chord must be playable; that is, do not put two numbers on the same line. All chords must be in root position.)

1. Submediant  
C harmonic minor

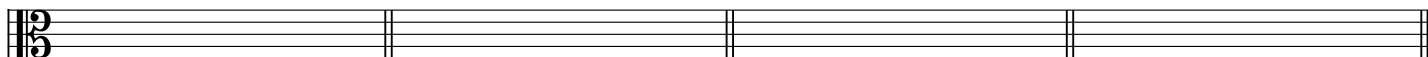
2. Leading note 7  
Bb Major

3. Dominant 7  
D harmonic minor

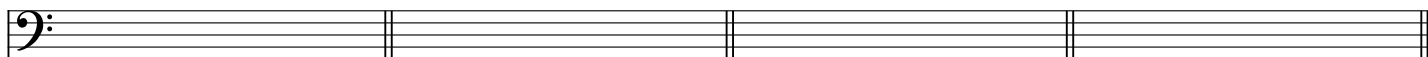
4. Mediant  
Bb harmonic minor



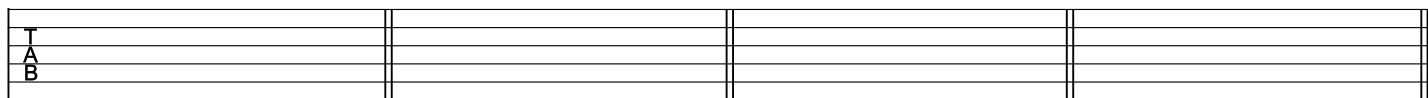
OR



OR



OR



- b. **Name** the chords that you notated for part **a.** above, giving the tonic note and the character/quality/type of each.

**Chord names**

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

4 × 2 = 8 marks

**Question 6 – Aural comprehension: Recognition of a chord progression**

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

The first chord is printed at the start of the progression. It is the tonic chord.

All chords are in **root position** only.

Write **one** chord name **or one** diatonic identification using Roman/Arabic numbers in the appropriate row of numbered spaces provided below **or one** response in each blank space of the **harmonic grid** (see below).

Note: If you use upper case Roman/Arabic numbers exclusively, be certain to make clear the quality of the chord; that is, if the chord to be identified is other than Major, you must indicate this after the Roman number (I min, for example).

Complete **only one** of the three answer formats 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 – E7 (Dom 7), and so on*

*or*

*i – VI<sup>□</sup> – ii<sup>°</sup> – V 7, and so on (in the key of A minor)*

*or*

*i – VI Maj 7 – II dim – V 7, and so on (in the key of A minor)*

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

1. C Major    2. \_\_\_\_\_    3. \_\_\_\_\_    4. \_\_\_\_\_    5. \_\_\_\_\_    6. \_\_\_\_\_

OR

1. I (Major)    2. \_\_\_\_\_    3. \_\_\_\_\_    4. \_\_\_\_\_    5. \_\_\_\_\_    6. \_\_\_\_\_

OR

<i>Harmonic Grid</i>	1.	2.	3.	4.	5.	6.
<b>Bass Note</b>	<i>C</i>					
<b>Character/ Quality/Type</b>	<i>Major</i>					

15 marks



Blank manuscript for rough working if required.

The page contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are provided for rough working during the exam.

**END OF SECTION A  
TURN OVER**



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8 marks

- b. Describe two** other significant differences between the two interpretations in performance. In your response you may refer to
- instrumentation
  - phrasing
  - dynamics
  - melody.

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**SECTION C – Analysis of works from the *Prescribed List of Ensemble Works***

**Instructions for Section C**  
Answer **all** parts of Questions 8 and 9 in pencil or pen.

**Question 8**

During Units 3 and 4, you studied **two** works from the *Prescribed List of Ensemble Works*.  
Select **one** of the works and answer the following questions.

Name of work 1 \_\_\_\_\_

Interpretation(s) in performance 1 \_\_\_\_\_

Interpretation(s) in performance 2 \_\_\_\_\_

**Identify a significant instrument** (includes voice) within **one** of the interpretations of the work.

\_\_\_\_\_

- a. **Describe the role** of the instrument (includes voice) identified above with respect to ways it combines with other instruments to create the musical texture. In your response, focus on **two** of the following.
- melody
  - duration (beat, rhythm, metre)
  - dynamics

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