MUSIC SOLO PERFORMANCE
Aural and written examination

Tuesday 13 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>54</td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>C</td>
<td>2</td>
<td>2</td>
<td>32</td>
</tr>
<tr>
<td>Total</td>
<td>106</td>
<td></td>
<td></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 22 pages including blank manuscript paper for rough working on pages 7 and 11. It is not a requirement of the examination that students use the blank manuscript paper.
- 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 57 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 – Theory and aural comprehension

Instructions for Section A

Answer all questions of Section A 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 note that results in each of the intervals indicated above or below the given note.
Note that there are eight intervals to be completed, four in the treble (G) clef and four in the bass (F) clef.

8 marks
Question 2 – Music theory – Scales and modes
(4 minutes silent working time)

Beginning from the tonic note indicated, write the four 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 must be based on open strings and all numbers must be within the first five frets.)

Note that there are four scales to be completed.

OR

Minor Gypsy, ascending

Major pentatonic, descending

OR

Minor Gypsy, ascending

Major pentatonic, descending

OR

Minor Gypsy, ascending

Major pentatonic, descending

OR

Minor Gypsy, ascending

Major pentatonic, descending
Harmonic minor, ascending

Lydian, descending

OR

Harmonic minor, ascending

Lydian, descending

OR

Harmonic minor, ascending

Lydian, descending

OR

Harmonic minor, ascending

Lydian, descending

8 marks
**Question 3 – Aural comprehension – Melodic transcription**

A four-part score of four bars length is notated below. On the blank (first) stave the oboe 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 (on the blank stave) are given.
- Marks are available for transcription of both the rhythm and the pitches of the oboe part.
- Your response must include accidentals as the key signature is **not** given.

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

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**Oboe**

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**Trumpet in C**

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**Vibraphone**

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**Violoncello**

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12 marks
Blank manuscript for rough working if required.
Part 2: Harmony

Question 4 – Music theory – Individual chords
(3 minutes silent working time)

Write (notate) the chords specified below. All chords must be in root position.
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 must 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.)

\[
\begin{align*}
\text{G Major} & \quad \text{E\# Augmented} & \quad \text{B\# minor} & \quad \text{G\# maj 7} & \quad \text{B half diminished (m7/5)} \\
\text{\includegraphics[width=\textwidth]{g_major.png}} & \quad \text{\includegraphics[width=\textwidth]{e_sharp_augmented.png}} & \quad \text{\includegraphics[width=\textwidth]{b_sharp_minor.png}} & \quad \text{\includegraphics[width=\textwidth]{g_sharp_major_7.png}} & \quad \text{\includegraphics[width=\textwidth]{b_half_diminished.png}} \\
\text{OR} & & & & \\
\text{\includegraphics[width=\textwidth]{g_major.png}} & \quad \text{\includegraphics[width=\textwidth]{e_sharp_augmented.png}} & \quad \text{\includegraphics[width=\textwidth]{b_sharp_minor.png}} & \quad \text{\includegraphics[width=\textwidth]{g_sharp_major_7.png}} & \quad \text{\includegraphics[width=\textwidth]{b_half_diminished.png}} \\
\text{OR} & & & & \\
\text{\includegraphics[width=\textwidth]{g_major.png}} & \quad \text{\includegraphics[width=\textwidth]{e_sharp_augmented.png}} & \quad \text{\includegraphics[width=\textwidth]{b_sharp_minor.png}} & \quad \text{\includegraphics[width=\textwidth]{g_sharp_major_7.png}} & \quad \text{\includegraphics[width=\textwidth]{b_half_diminished.png}} \\
\text{OR} & & & & \\
\text{\includegraphics[width=\textwidth]{g_major.png}} & \quad \text{\includegraphics[width=\textwidth]{e_sharp_augmented.png}} & \quad \text{\includegraphics[width=\textwidth]{b_sharp_minor.png}} & \quad \text{\includegraphics[width=\textwidth]{g_sharp_major_7.png}} & \quad \text{\includegraphics[width=\textwidth]{b_half_diminished.png}}
\end{align*}
\]

5 marks
Question 5 – Music theory – Diatonic chords
(4 minutes silent working time)

a. Name the specified chords in the given tonalities.
   i. Subdominant 7 chord of D Major
   ii. Submediant chord of C Major
   iii. Leading note 7 chord of D harmonic minor

b. Write (notate) the specified diatonic chords in the given tonalities. All chords must be in root position. 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 must 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.)

1. Subdominant 7
   D Major

2. Submediant
   C Major

3. Leading note 7
   D harmonic minor

OR

OR

OR

3 + 3 = 6 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.

Using appropriate terminology, identify the other (following) chords.
Write one chord name or one diatonic identification using Roman numbers in the appropriate row of numbered spaces provided or one response in each blank space of the harmonic grid (see below).

Note: If you use upper case Roman 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 spaces 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 Δ7 – ii° – 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. B♭ minor 2. 3. 4. 5. 6.

OR

1. i (I min) 2. 3. 4. 5. 6.

OR

Harmonic grid

<table>
<thead>
<tr>
<th>Bass note</th>
<th>Character/ quality/type</th>
</tr>
</thead>
<tbody>
<tr>
<td>B♭</td>
<td>minor</td>
</tr>
</tbody>
</table>

15 marks
Blank manuscript for rough working if required.
SECTION B – Analysis of excerpts of previously unheard music

Instructions for Section B

Answer all parts of Question 7 in pencil or pen.
The audio compact disc with musical excerpts will continue to play throughout Section B.
Question 7 does feature audio material. In Question 7 two musical excerpts will be played a total of five times. The excerpts are different interpretations of the same work.
There will be silent working time after each playing.

Question 7

Work: ‘Mister Sandman’ by Pat Ballard.
Excerpts: 1. from the CD Mister Sandman by Blind Guardian.
          2. from the CD The Essential Chet Atkins.

First playing of the Blind Guardian recording (1’ 27”) – 2 minutes silence
Second playing of the Blind Guardian recording (1’ 27”) – 2½ minutes silence

a. Identify one instrument that supports the vocals. Describe how melody is treated by this instrument.
b. **Describe** the similarities and/or differences between the two interpretations in performance and explain how **three** of the following elements contribute to each interpretation.

- articulation
- duration (beat, rhythm and metre)
- dynamics
- tone colour

In your response, make **clear** the elements that are being described. You may use a diagram or chart.

**SECTION B – Question 7 – continued**
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 in performance 1

Interpretation in performance 2

a. Describe the way(s) rhythm is used to contribute to expressiveness in one of the interpretations in performance that you studied. Be certain to identify which of the interpretations you are writing about.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
b. Discuss how similarities and differences are achieved in the two interpretations in performance that you studied and identified above. Your answer must refer to at least two of the following.

- melody
- tone colour
- articulation
- dynamics

In your response, make clear which elements of music you are referring to.
Question 9
For Question 8 you selected one of the works from the Prescribed List of Ensemble Works that you studied during Units 3 and 4. This question relates to the other work.

Name of work 2 ____________________________

Interpretation in performance 1 __________________________________________________________

Interpretation in performance 2 __________________________________________________________

Discuss how the performer(s) and/or conductor/director(s) shape interpretation(s) of elements of music to create performances that have meaning.
Be certain that you refer to both interpretations and that the discussion of them is reasonably balanced.
In your response you must refer to at least one of the following.
• personal interpretation in performance
• historical interpretation in performance
• decisions made regarding interpretation (for example: articulation, dynamics, tempo, instrumentation)
• other characteristics that contribute to expressiveness

Note: Your response may be organised in paragraphs, using dot points and/or diagrams, or a combination(s) of writing styles. In any case, be certain to make clear the issues to which you are referring; for example, by using subheadings.