MUSIC SOLO PERFORMANCE
Aural and written examination

Tuesday 11 November 2008
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>57</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>28</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>105</strong></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 56 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.
Do not add accidentals (sharps or flats) to the notes that are given.
Note that there are eight intervals to be completed, four in the treble (G) clef and four in the bass (F) clef.

Perfect 4th below
Diminished 5th above
Major 6th below
Minor 7th above

Minor 3rd below
Minor 2nd above
Augmented 5th above
Diminished 4th below

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.

D Algerian ascending

B♭ Mixolydian descending

SECTION A – Question 2 – continued
C Minor pentatonic ascending

D Whole tone 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 (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.

15 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.)

<table>
<thead>
<tr>
<th>A♭ Major 7</th>
<th>E♭ minor</th>
<th>E minor 7</th>
<th>F Augmented</th>
<th>C# (full) diminished 7</th>
</tr>
</thead>
</table>

OR

<table>
<thead>
<tr>
<th>A♭ Major 7</th>
<th>E♭ minor</th>
<th>E minor 7</th>
<th>F Augmented</th>
<th>C# (full) diminished 7</th>
</tr>
</thead>
</table>

OR

<table>
<thead>
<tr>
<th>A♭ Major 7</th>
<th>E♭ minor</th>
<th>E minor 7</th>
<th>F Augmented</th>
<th>C# (full) diminished 7</th>
</tr>
</thead>
</table>

OR

<table>
<thead>
<tr>
<th>A♭ Major 7</th>
<th>E♭ minor</th>
<th>E minor 7</th>
<th>F Augmented</th>
<th>C# (full) diminished 7</th>
</tr>
</thead>
</table>

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

a. Name the specified diatonic chords in the given tonalities.
   
   i. Mediant chord of B-flat harmonic minor
   
   ii. Subdominant 7 chord of D harmonic minor
   
   iii. Leading note 7 chord of C Major

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.)

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 and Arabic (as required) 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.

<table>
<thead>
<tr>
<th>Examples of appropriate ways to identify root position chord progressions are</th>
</tr>
</thead>
<tbody>
<tr>
<td>A minor – F Major 7 – B diminished – E7 (Dom 7), and so on</td>
</tr>
<tr>
<td>or</td>
</tr>
<tr>
<td>i – VI Δ7 – iiº – V 7, and so on (in the key of A minor)</td>
</tr>
<tr>
<td>or</td>
</tr>
<tr>
<td>i – VI Maj 7 – II dim – V 7, and so on (in the key of A minor)</td>
</tr>
</tbody>
</table>

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

1. D minor 2. 3. 4. 5. 6.

OR

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

OR

<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>

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 (as indicated).

Question 7

Work: Moderato (Movement 1) from Symphony Number 5 in D minor, Opus 47, by Dimitry Shostakovich
Excerpts: 1. from the CD Shostakovich: Symphony Number 5 – the Leningrad Philharmonic Orchestra conducted by Evgeny Mravinsky
2. from the CD With Every Breath I Take by the Klaus Suonsaari Quintet (Track 3 – ‘Motive’)

First playing of the Leningrad Philharmonic Orchestra recording (1’32”) – 20 seconds silence
First playing of the Klaus Suonsaari Quintet recording (1’41”) – 4 minutes 30 seconds silence
Second playing Leningrad Philharmonic Orchestra recording (1’32”) – 20 seconds silence
Second playing of the Klaus Suonsaari Quintet recording (1’41”) – 5 minutes 30 seconds silence

a. Explain how melody, articulation and rhythm are treated differently in the two interpretations in performance.
Refer to both of the interpretations fairly evenly. You may wish to use a diagram or chart.

Melody

__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
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__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

Due to copyright restriction, this excerpt is not supplied.
Articulation

Rhythm
b. Identify characteristics of tone colour in the Klaus Suonsaari excerpt. Describe how these characteristics are used to create interest.
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 characteristics of how melody is interpreted in one of the interpretations in performance (versions) that you studied and identified above. Be certain to identify clearly which of the interpretations you are writing about and write about that interpretation only.

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b. It has been said that ‘to perform is to interpret’. Discuss this with reference to both of the interpretations in performance (versions) that you studied and identified above. Your answer must refer to at least two of the following.

- articulation
- duration (beat, rhythm, meter)
- dynamics
- tone colour

In your response, make clear the elements of music that are being described. Be certain that you refer to both interpretations in performance and that your discussion of them is reasonably balanced. You may wish to use a diagram or chart.
**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 that you have studied.

Name of work 2

Interpretation in performance 1

Interpretation in performance 2

**Discuss** how two characteristics of the two interpretations in performance (above) contribute to expressiveness. In your answer, at least one of the characteristics must be focused upon one of the five elements of music that are set for study.

You may also wish to write about

• role of instruments
• ways that instruments are used in combination
• texture.

Be certain that you refer to both interpretations in performance and that your discussion of them is reasonably balanced.

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 characteristics to which you are referring; for example, by using subheadings.

Characteristic 1

Characteristic 2

...
Characteristic 2

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