MUSIC SOLO PERFORMANCE
Aural and written examination

Wednesday 11 November 2009
Reading time: 11.45 am to 12.00 noon (15 minutes)
Writing time: 12.00 noon to 1.30 pm (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>32</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total 109</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.

\[\text{Perfect 5th above} \quad \text{Augmented 4th below} \quad \text{Minor 6th above} \quad \text{Diminished 4th above}\]

\[\text{Major 3rd below} \quad \text{Minor 3rd above} \quad \text{Augmented 5th above} \quad \text{Major 7th below}\]

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, ascending and/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 written.

D Major pentatonic descending

Bo Melodic minor ascending and descending
B♭ Wholetone descending

C minor Lydian ascending

4 × 2 = 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 trumpet 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 trumpet part.
• Your response must include accidentals as the key signature is not given.

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

Trumpet in C

English Horn in C

‘Cello

Bass

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.)

\[
\begin{align*}
&\text{Bb minor} \quad \text{A Dominant 7} \quad \text{G}\# \text{ Major 7} \quad \text{C# half diminished} \quad \text{E}\# \text{ Augmented} \\
&\text{OR} \\
&\text{Bb minor} \quad \text{A Dominant 7} \quad \text{G}\# \text{ Major 7} \quad \text{C# half diminished} \quad \text{E}\# \text{ Augmented} \\
&\text{OR} \\
&\text{Bb minor} \quad \text{A Dominant 7} \quad \text{G}\# \text{ Major 7} \quad \text{C# half diminished} \quad \text{E}\# \text{ Augmented} \\
&\text{OR} \\
&\text{Bb minor} \quad \text{A Dominant 7} \quad \text{G}\# \text{ Major 7} \quad \text{C# half diminished} \quad \text{E}\# \text{ Augmented}
\end{align*}
\]

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

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

   i. Supertonic 7 chord of D harmonic minor
   ii. Submediant chord of B♭ Major
   iii. Leading-note chord of C Major

   OR

   i. Supertonic 7 chord of D harmonic minor
   ii. Submediant chord of B♭ Major
   iii. Leading-note chord of C Major

   OR

   i. Supertonic 7 chord of D harmonic minor
   ii. Submediant chord of B♭ Major
   iii. Leading-note chord of C Major

   OR

   i. Supertonic 7 chord of D harmonic minor
   ii. Submediant chord of B♭ Major
   iii. Leading-note chord of C Major

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.

Examples of appropriate ways to identify root position chord progressions are

\[
\begin{align*}
A \text{ minor} & \quad F \text{ Major 7} \quad B \text{ diminished} \quad E7 \text{ (Dom 7), and so on} \\
i & \quad VI \text{ } ^\Delta 7 \quad ii^\circ \quad V7, \text{ and so on (in the key of A minor)} \\
i & \quad VI \text{ Maj 7} \quad II \text{ dim} \quad V7, \text{ and so on (in the key of A minor)}
\end{align*}
\]

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

1. \( C \text{ minor} \)

OR

1. \( i/I \text{ min} \)

Using the harmonic grid, choose one.

<table>
<thead>
<tr>
<th>Harmonic grid</th>
<th>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
<th>5.</th>
<th>6.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass note</td>
<td>( C )</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Character/quality/type</td>
<td>( \text{minor} )</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></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: Walk Like an Egyptian by Liam Sternberg

Excerpts: 1. The Royal Philharmonic Pops Orchestra
  2. Wilman De Jesus

First playing of the Royal Philharmonic Pops Orchestra recording (2’05’’) – 1 minute silence
Second playing of the Royal Philharmonic Pops Orchestra recording (2’05’’) – 6 minutes silence

a. Describe how instruments are used to create contrast in this interpretation in performance (version) of the work.
   In your answer you must make reference to at least two of the following elements.
   • dynamics
   • articulation
   • tone colour
   Make clear the elements to which you are referring.

__________________________________________________________________________
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__________________________________________________________________________

SECTION B – Question 7 – continued
First playing of the Wilman De Jesus recording (1’50”) – 30 seconds silence
Third playing of the Royal Philharmonic Pops Orchestra recording (2’05”) – 3 minutes 30 seconds silence
Second playing of the Wilman De Jesus recording (1’50”) – 3 minutes 30 seconds silence

b. Describe how rhythm is treated differently in these two interpretations in performance. In your answer you must describe at least two aspects of rhythm for each of the interpretations in performance. You may wish to use a chart or a diagram for your answer. Do not refer to the comparative lengths of the excerpts. Note: It is acceptable to write about the same two aspects of rhythm for both works.
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** how one of the following contextual issues influenced one of the interpretations in performance listed above.
   - The style of the work
   - Historical interpretations
   - Contemporary conventions in performance
   - Personal interpretations

   Be certain to identify clearly which of the interpretations in performance (above) you are writing about and write about that interpretation only.
b. Discuss similarities and differences between the two interpretations in performance. In your answer you must make reference to melody, rhythm and articulation.

When referring to elements of music, especially the three required elements (above), always be clear as to which elements of music you are referring. You may wish to use a chart or a diagram.
Question 9
For Question 8 you selected one of the two works from the Prescribed List of Ensemble Works that you studied during Units 3 and 4. This question relates to both interpretations in performance (versions) of the other work.

Name of work 2

Interpretation in performance 1

Interpretation in performance 2

Explain how at least two of the following elements are used to contribute to expressiveness in both of the interpretations in performance that you have identified above.

• articulation
• duration (beat, rhythm, metre)
• dynamics
• tone colour

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 charts/diagrams, or a combination(s) of writing styles. Be certain to make clear the characteristics to which you are referring; for example, by using subheadings.