MUSIC SOLO PERFORMANCE
Aural and written examination

Tuesday 9 November 2010

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></td>
<td></td>
<td></td>
<td>Total 105</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.

For the question involving ‘recognition of a chord progression’ write

- **one** chord name in the appropriate row of numbered spaces
- or
- **one** diatonic identification using Roman and Arabic (as required) numbers in the appropriate row of numbered spaces
- or
- **one** response in each blank space of the harmonic grid.

**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.

![Interval Diagram]

Perfect 4th above  Diminished 5th above  Minor 6th below  Augmented 4th below

Major 7th above  Augmented 2nd below  Diminished 4th above  Minor 7th below

8 marks
Question 2 – Music theory – Scales and modes
(4 minutes silent working time)
Write the four scale forms, ascending or descending, as specified. Begin from the tonic note indicated.
Use the clef or system of notation with which you are most familiar.

Bb Harmonic minor – descending

C Dorian – ascending
D Algerian – descending

C Major pentatonic – descending

4 × 2 = 8 marks
Question 3 – Aural comprehension – Melodic transcription

On the blank stave, transcribe the part labelled Trumpet in C. Be certain to indicate the length of the first note.

The excerpt will be played seven times.
A count-in will precede each playing.

Periods of silence after each playing are as follows.
Playings 1 and 2 – 20 seconds
Playing 3 – 30 seconds
Playing 4 – 35 seconds
Playing 5 – 45 seconds
Playing 6 – 50 seconds
Playing 7 – 1 minute and 30 seconds

Note: The time signatures, the total number of bars and the pitch of the first note of the part to be transcribed are given.

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

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

Write the chords specified below. All chords must be notated in **root position**.
Use the clef or system of notation with which you are most familiar.

\[
\begin{align*}
\text{D Major 7} & \quad \text{E half diminished (m7/b5)} & \quad \text{Eb minor} & \quad \text{Db Augmented} & \quad \text{A (full) diminished 7} \\
\text{D Major 7} & \quad \text{E half diminished (m7/b5)} & \quad \text{Eb minor} & \quad \text{Db Augmented} & \quad \text{A (full) diminished 7} \\
\text{D Major 7} & \quad \text{E half diminished (m7/b5)} & \quad \text{Eb minor} & \quad \text{Db Augmented} & \quad \text{A (full) diminished 7} \\
\text{D Major 7} & \quad \text{E half diminished (m7/b5)} & \quad \text{Eb minor} & \quad \text{Db Augmented} & \quad \text{A (full) diminished 7}
\end{align*}
\]

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

a. Name the specified diatonic chords in the given tonalities. The root note of the chord must be named.
   i. Mediant chord of C harmonic minor
   ii. Subdominant 7 chord of D Major
   iii. Submediant 7 chord of B-flat harmonic minor

b. Write the specified diatonic chords in the given tonalities. All chords must be notated in root position. Use the clef or system of notation with which you are most familiar.

\[ \text{Mediant chord of C harmonic minor} \quad \text{Subdominant 7 chord of D Major} \quad \text{Submediant 7 chord of Bb harmonic minor} \]

\[ \text{OR} \]

\[ \text{OR} \]

\[ \text{OR} \]

\[ 3 + 3 = 6 \text{ marks} \]
Question 6 – Aural comprehension – Recognition of a chord progression
Identify the chords in this progression, using appropriate terminology.
A chord progression will be played six times.
Periods of silence after each playing are as follows.
Playings 1, 2 and 3 – 15 seconds  Playing 4 – 20 seconds
Playing 5 – 30 seconds  Playing 6 – 40 seconds

The first chord is printed at the start of the progression. It is the tonic chord.
All chords are in root position.

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∆7  –  ii °  –  V7, and so on (in the key of A minor)

or

Imin  –  VI Maj 7  –  II dim  –  V7, and so on (in the key of A minor)

1. B-flat 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>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
<th>5.</th>
<th>6.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character/ quality/type</td>
<td>B-flat</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15 marks
Blank manuscript for rough working if required.
### Question 7

**Work:** *MacArthur Park* by Jimmy Webb  
**Excerpts:**  
1. The album *A Tramp Shining* by Richard Harris  
2. The album *Moog Power* by Hugo Montenegro and His Orchestra & Chorus

<table>
<thead>
<tr>
<th>Time Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1’27”</td>
<td>First playing of the Richard Harris recording – 30 seconds silence</td>
</tr>
<tr>
<td>1’25”</td>
<td>First playing of the Hugo Montenegro recording – 4 minutes silence</td>
</tr>
<tr>
<td>1’27”</td>
<td>Second playing of the Richard Harris recording – 30 seconds silence</td>
</tr>
<tr>
<td>1’25”</td>
<td>Second playing of the Hugo Montenegro recording – 6 minutes silence</td>
</tr>
</tbody>
</table>

**a.** Describe how **two** of the elements below are used similarly and/or differently in both interpretations in performance of the work.  
- articulation  
- dynamics  
- melody

In your response, make **clear** the elements to which you are referring.
b. Describe how **rhythm** and **tone colour** are used to add interest in the Hugo Montenegro interpretation in performance.
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 ____________________________

Interpretation in performance 1 (as per the *Prescribed List of Ensemble Works*)

________________________________________________________________________

________________________________________________________________________

Interpretation in performance 2 (as per the *Prescribed List of Ensemble Works*)

________________________________________________________________________

________________________________________________________________________

a. Describe how *melody* and *articulation* contribute to *expressiveness* in one of the interpretations in performance of the work. Be certain to indicate clearly which of the interpretations in performance you are writing about.

________________________________________________________________________

________________________________________________________________________

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________________________________________________________________________

SECTION C – Question 8 – continued
b. Describe how tone colour and dynamics contribute to the other prescribed interpretation in performance of the work.
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 both interpretations in performance (versions) of the other work.

Name of work

Interpretation in performance 1

Interpretation in performance 2

Discuss how background and/or contextual issues have influenced, informed or affected both of the interpretations in performance of this work.

Note: Your response may be organised with subheadings, in paragraphs, using dot points and/or charts/diagrams, or a combination(s) of writing styles.