



# Music Solo Performance

## Aural and written examination – October/November

### Introduction

The Music Solo performance Aural and written examination (GA 3) will present a series of questions based on Unit 3 Outcome 4 and Unit 4 Outcome 4 of Area of Study 4 – Music language for performance – of the *Music VCE Study Design*. Questions relating to Music theory and Aural comprehension (Section A) will comprise approximately 50–55% of the paper; 20–25% of the paper will focus on questions relating to analysis of excerpts from previously unheard ensemble works (Section B); 30–35% of the paper will focus on analysis of works selected from the *Prescribed List of Ensemble Works* published annually by the VCAA (Section C).

The examination will be based on the key knowledge and key skills specified for Outcome 4 of Unit 3 and Outcome 4 of Unit 4, addressing each of the following examination criteria which were published in the *VCE Music Assessment Handbook 2006–2009*.

1. Knowledge and use of appropriate music vocabulary
2. Knowledge and use of music theory and notation
3. Skill in transcribing music
4. Aural recognition and analysis of music
5. Analysis of music excerpts and works
6. Analysis of interpretation(s) in performance of selected music excerpts and work(s)

Teachers and students should refer to the current *VCE Music Assessment Handbook*, *VCE and VCAL Administrative Handbook*, and *VCAA Bulletin* for further advice during the year.

### Examination structure

The examination will consist of three sections, Section A, Section B and Section C. Students will respond in a question and answer book. A compact disc (CD) will provide aural material for some questions in Sections A and B. All sections of the paper are compulsory. The duration of the examination will be 1½ hours. The CD for Sections A and B will run for approximately 60 minutes.

Questions in Section A of the examination focus on Theory and Aural comprehension. These questions will be interspersed to provide a balance of aural stimulus and silent working time in the first part of the examination, Section A. Questions in Section B of the examination focus on analysis of a previously unheard interpretation(s) in performance of an ensemble work(s)/excerpt(s). Questions in Section C focus on analysis of works selected from the *Prescribed List of Ensemble Works* published annually by the VCAA. Stimulus material for Sections A and B will be provided on a CD. Silent working time will be provided on the CD for students to respond to questions focusing on Theory. At the conclusion of the CD students should complete Section C **and** complete/review their responses to any questions or question parts in Sections A and B. The following table shows the structure of the examination.

## Examination structure

Section	Question type	Number of questions	Available marks	Approximate %	Suggested number of minutes
<b>A – 1</b> (includes stimulus material on CD)	Intervals (Theory)	1	8–10	9	15–18
	Scales (Theory)	1	8–10	9	
	Melodic transcription (Aural comprehension)	1	12–15	13	
<b>A – 2</b> (includes stimulus material on CD)	Chords (Theory)	2	10–19	11	14–17
	Harmonic progression (Aural comprehension)	1	10–15	11	
<b>B</b> (includes stimulus material on CD)	Analysis of previously unheard interpretations in performance of ensemble works/ excerpts	1 (including parts)	20–25	20–25	22–25
<b>C</b>	Analysis of works selected from the <i>Prescribed List of Ensemble Works</i>	2 (including parts)	25–35	25–35	20–30

The following sample material provides an indication of what will be examined, and of the type and range of questions which teachers and students can expect, in the revised Music Solo performance examination paper. Although sample questions are provided for each section of the paper, this material does not constitute a sample examination paper.

### Section A

Section A will examine the music theory and aural comprehension components of Outcome 4 in Units 3 and 4. It will require students to provide notated and written responses to questions focusing on music theory, and to respond to questions focusing on previously unheard musical excerpts. Time allocated for the music theory questions of Section A will be incorporated within the CD running time.

Section A will examine

- intervals (Music theory)
- scales and modes (Music theory)
- melodic transcription (Aural comprehension)
- chords (Music theory)
- chord progressions (Aural comprehension)
- notation conventions (Music theory and Aural comprehension)

All questions in Section A of the paper are compulsory.

### Further advice relating to questions in Section A

The following information provides details of the nature and scope of each of the areas of music language that can be examined in Section A of the Aural and written examination.

## Music theory

### Intervals

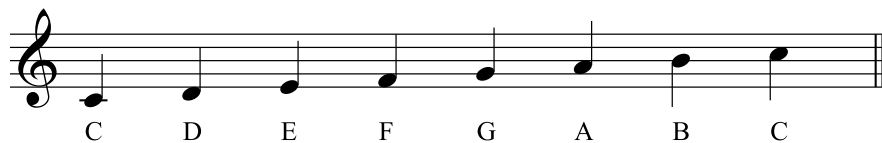
Diatonic and chromatic intervals that occur in scales and modes set for study, both ascending and descending.

Enharmonic equivalents will **not** be accepted. For example, a diminished 7th interval must be written as a 7th (not a 6th) – hence a diminished 7th above 'c' is 'b double-flat', not 'a' and a diminished 4th interval must be written as a 4th (not a 3rd) – hence a diminished fourth above 'b' is 'e flat', not 'd sharp'.

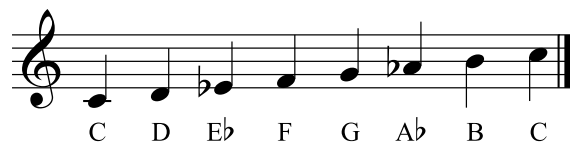
### Scales and modes

The starting notes for writing scales and modes are B flat, C and D. Ascending and descending scales and modes will be examined. Examples are provided starting on C.

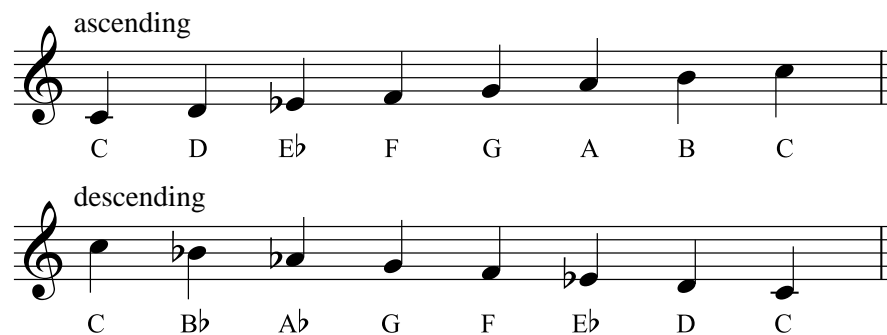
- Major scale



- Harmonic minor scale



- Melodic minor (jazz melodic minor/ascending form and/or aeolian mode/descending form)



- Chromatic scale

Examples are provided of chromatic scales starting on C, D and Bb. (**Note:** the notation conventions used are the conventions for 'diatonic' chromatic scales; that is, the notation creates 'common' intervals relative to the tonic note, that is: minor 2nd, major 2nd, minor 3rd, major 3rd etc.)

ascending

C Db D Eb E F F#/Gb G Ab A Bb B C

descending

C B Bb A Ab G Gb/F# F E Eb D Db C

ascending

D Eb E F F# G G#/Ab A Bb B C C# D

descending

D C# C B Bb A Ab/G# G F# F E Eb D

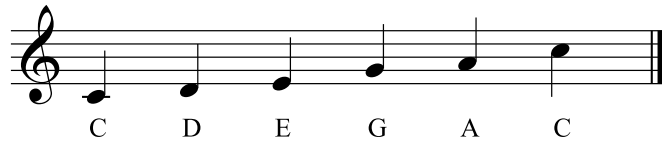
ascending

Bb Cb C Db D Eb E/Fb F Gb G Ab A Bb

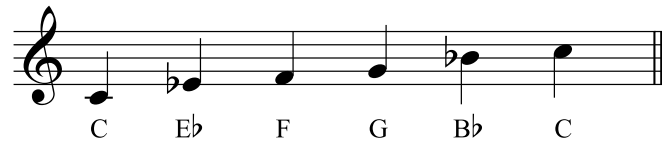
descending

Bb A Ab G Gb F E/Fb Eb D Db C Cb Bb

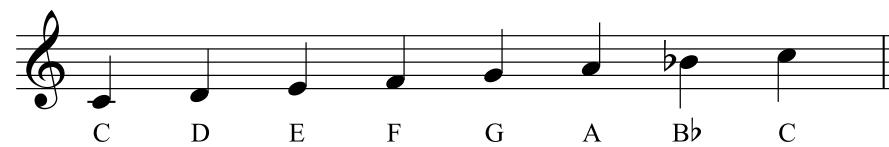
- Major (do) Pentatonic (1, 2, 3, 5, 6 from the major scale – do, re, mi, so, la)



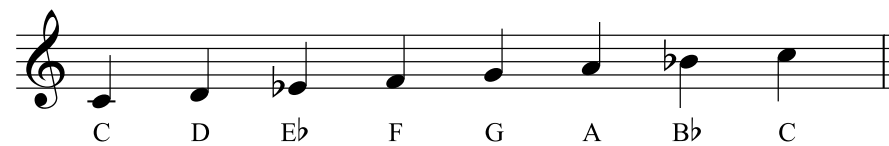
- minor (la) Pentatonic (1, 3, 4, 5, 7 from the natural minor scale/aeolian mode – la, do, re, mi, so)



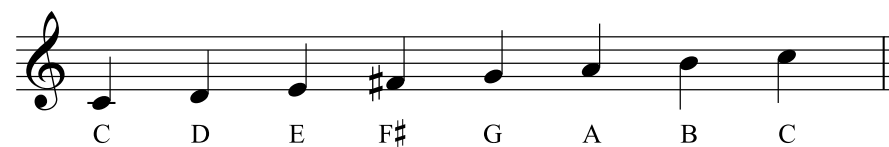
- Mixolydian mode



- Dorian mode



- Lydian mode



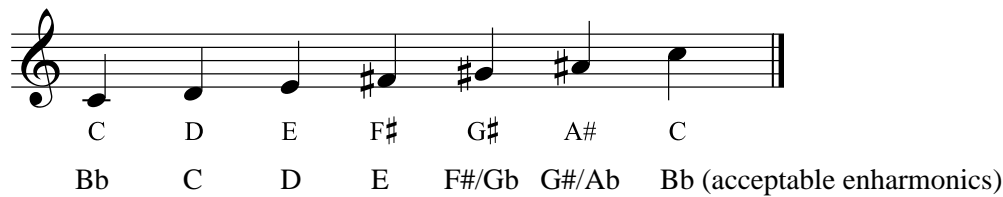
- minor Gypsy scale (natural minor scale/aeolian mode with #4)



- Algerian scale (also known as 'double harmonic minor' – harmonic minor with #4)

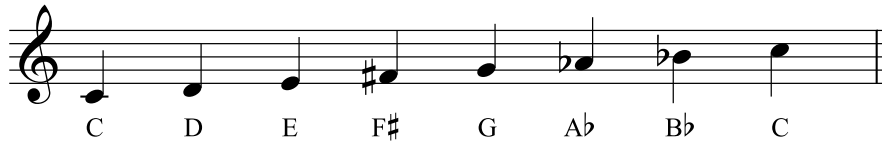


- Whole tone scale (**Note:** Ascending form should feature raised notes. Descending form should feature lowered notes.)



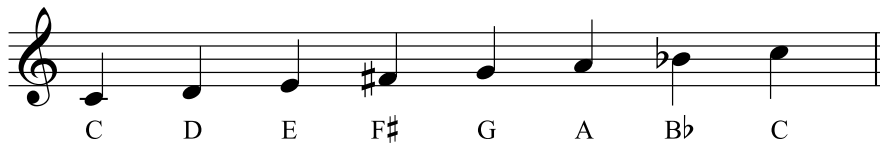
C D E F# G# A# C  
Bb C D E F#/Gb G#/Ab Bb (acceptable enharmonics)

- minor Lydian



C D E F# G Ab Bb C

- Lydian dominant



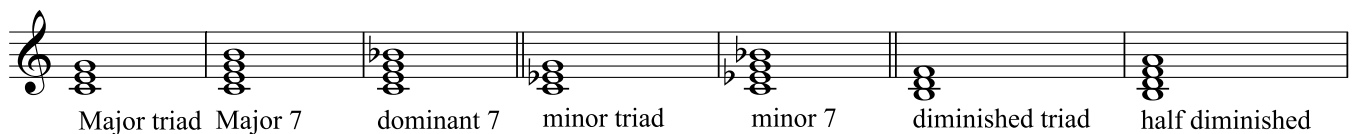
C D E F# G A Bb C

### Individual chords

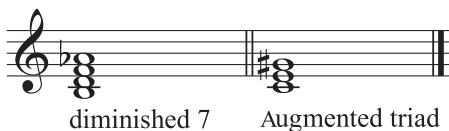
Students will write individual root position chords on the preferred staff of treble [G] or bass [F] or alto C clef or TAB for 6-string guitar in standard tuning (see Study Design p 83 for information about writing in guitar tablature). Chords to be written will be taken from major or harmonic minor scale forms with tonal centres of Bb, C and D.

Examinable chord types are

- Major triad, Major 7 chord, Dominant 7 chord
- minor triad, minor 7 chord
- diminished triad, half diminished chord (m7/b5), (full) diminished 7 chord
- Augmented triad



Major triad Major 7 dominant 7 minor triad minor 7 diminished triad half diminished



diminished 7 Augmented triad

### Diatonic chords

Students will write individual root position diatonic triads and 7 chords built on the tonic, supertonic, mediant, subdominant, dominant, submediant and leading note degrees of major or harmonic minor scale forms with tonal centres of Bb, C and D. The diatonic name of the chord is given, but **not** the root note, for example, 'Dominant 7 of C (harmonic) minor' – student writes the notes of 'G7'. Answers are to be written on the preferred staff of treble [G], bass [F], alto C clefs or TAB for 6-string guitar in standard tuning.

Examinable diatonic chords in major scales are: I, I maj7, ii, ii min7, iii, iii min7, IV, IV maj7, V, V7, vi, vi min7, vii dim, vii half dim (min7/flat 5).

Examinable diatonic chords in harmonic minor scales are: i, ii dim, ii half dim (min7/flat 5), III Aug, iv, iv min7, V, V7, VI, VI maj7, vii dim, vii dim7.

## Notation for all chords in keys of C major and C harmonic minor

**Major**

**Harmonic minor**

## Aural comprehension

### Melodic transcription

The question will require students to transcribe melody

- in an ensemble context with up to four parts using up to four different non-transposing instruments set out in a full score
- with **up to** four bars that can be transcribed
- using pitch notation conventions using treble (G) and bass (F) clefs only
- without modulation
- in scale forms of major, melodic minor (ascending and descending forms), mixolydian and dorian
- in tonal centres of C, G, D and A
- without key signature
- with a given time signature and starting note
- with or without anacrusis/upbeat(s)
- using conventional rhythmic notation
- with rhythms in simple, compound or mixed metres up to seven beats per bar with rhythmic subdivisions no smaller than the semiquaver, and including dotted notes, triplets/duplets, syncopations, rests, ties, and with note values between one and four beats
- where the part to be transcribed is not necessarily the highest sounding part
- with the compass of the melody part not to exceed a diatonic octave and a sixth
- with the tempo not to exceed 60 beats per minute for simple time signatures and mixed metres where the basic rhythmic unit is a crotchet, 40 beats per minute for compound time signatures and mixed metres where the common unit is a dotted crotchet. Questions with mixed metre will be set out so that 'quaver equals quaver'. Time signatures for each bar will be shown on the examination paper
- from previously unseen/unheard sources.

Note that specific questions focusing on rhythm are not included in this section of the examination. Rhythmic

knowledge and understanding is examined via melodic transcription questions.

## Chords

The question will require students to recognise and write chord progressions

- where the tonic chord is given as the first chord with up to five subsequent chords to be recognised, hence not more than a total of six chords will be played
- in major or harmonic minor scale forms with tonal centres of Bb, C and D
- with all chords in root position only (that is, there will be no inverted chords)
- with *diatonic triads* and *diatonic 7 chords* built on the tonic, supertonic, mediant, subdominant, dominant, submediant and leading note being the examinable sonorities, therefore examinable diatonic chords in major scales are: I, I maj7, ii, ii min7, iii, iii min7, IV, IV maj7, V, V7, vi, vi min7, vii dim, vii half dim (min7/flat 5), and examinable diatonic chords in harmonic minor scales are: i, ii dim, ii half dim (min7/flat 5), III Aug, iv, iv min7, V, V7, VI, VI maj7, vii dim, vii dim7
- that remain in the key of the first sonority, throughout
- where the tempo does not exceed 60 beats per minute
- where each chord sounds for the length of four beats
- where the combined *compass* (including bass note[s]) does not exceed 4 octaves
- with chord *voicings* that may be
  - ‘open-voiced’ (spread across the designated 4-octave compass) or
  - ‘close-voiced’ (within a compass of two octaves or less)
- featuring chords that may be played: on a solo instrument (for example, pianoforte, guitar); by a duo (for example, guitar plus bass guitar); by an ensemble (for example, brass ensemble, woodwind ensemble, string ensemble, mixed ensemble)

### Chord terminology

Students may indicate chord types by using the following abbreviations or symbols.

Major – Maj

Major 7 – Maj7 ;  $\Delta$ 7

Minor – min

Minor 7 – min7

Diminished – dim ;  $\circ$

Half Diminished – min7/flat 5 ; m7/b5 ;  $\emptyset$

(Full) Diminished 7 – dim7 ;  $\circ$ 7

Augmented – Aug ; +

Intervals may be indicated using the following abbreviations or symbols.

Major – Maj

Minor – min

Diminished – dim ;  $\circ$

Augmented – Aug ; +

**Note:** Writing simply ‘M’ or ‘m’ to indicate major or minor qualities for intervals or chords is **not** acceptable in the VCE examination.

## Section B

Section B relates to the component of the Study Design entitled ‘Analysis of excerpts from ensemble works selected by the school’, p 84. Section B will require students to analyse and/or evaluate excerpts from previously unheard ensemble works by

- describing characteristics of interpretations in performance of excerpts from previously unheard ensemble works presented aurally with or without notated score, including characteristics of melodies, rhythms, tone colour, dynamics and articulation
- discussing similarities and differences between two different interpretations in performance of an excerpt from a previously unheard ensemble work presented aurally with or without notated score, including characteristics of melodies, durations (beat, rhythm and meter), tone colour, dynamics and articulation.

## Section C

Section C will examine Units 3 and 4 Outcome 4 key knowledge and skills focusing on analysis of works selected from the *Prescribed List of Ensemble Works* published annually by the VCAA. It will require responses relating to **both** of the ensemble works selected for study from the *Prescribed List of Ensemble Works*. The marks allocated to each question indicate the relative depth of response required. The number of lines following each question provides a guide (only) to the amount of written response anticipated. The marks allocated to individual questions may vary from year to year. The number of questions in Section C may vary from 2–4 in any given year.

Structured questions and/or directed response questions will require development of ideas on the selected works in an expanded form. Such questions will provide a series of points/prompts to focus the response.

Before answering questions in Section C students will be required to identify the works and performances they have selected for study. All responses must relate to the works identified, although reference to other works is not precluded. Section C is compulsory.

The *Prescribed List of Ensemble Works*, including recordings of each work to be studied, is published annually in the *VCAA Bulletin*.

Students and teachers should note that works referred to in Section C answers **must** be the versions of the works set for study in the Prescribed List of Ensemble works published on the VCAA website (or see VCE Bulletin October 2005 and subsequent updates).

## SECTION A – Sample Questions 1 to 6

### Music theory – Intervals and scales

#### Question 1

Write the interval indicated above or below the given note.

Two musical staves are shown, both in 4/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains five measures, each with a single note and an interval instruction below it.

Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
Treble Clef	Per 5th above	Min 7th above	Per 4th below	Min 6th below	Maj 7th below
Bass Clef	Min 3rd below	Aug 4th above	Maj 6th above	Dim 5th below	Maj 3rd above

**10 marks**

*(1 mark per interval)*

#### Question 2

Beginning from the tonic note indicated, write the following scale forms either ascending or descending as specified. Use the clef (G, F or C alto) or guitar tablature notation with which you are most familiar. (If using guitar TAB, it is to be based on open strings and all numbers must be within the first 5 frets)

Four musical staves are provided for scale writing. The first three are staff notation, and the fourth is guitar tablature. Each staff starts with a tonic note and a scale form instruction.

Staff	Scale Form
Treble Clef	Dorian ascending
Bass Clef	Major (do) Pentatonic descending
Treble Clef	Lydian Dominant ascending
Treble Clef	Harmonic minor descending
Guitar Tablature	(Open strings)

OR

OR

OR

**8 marks**

*(2 marks per scale)*

## Aural comprehension – Melodic transcription

(Two examples are given, single metre and mixed metre.

1, 2, 3 or 4 bars may be required for transcription.

Where fewer than 4 bars are to be transcribed, the number of playings may be reduced.)

### Question 3

A four-part score is given below with the melody missing from the top staff.

You will hear the excerpt **seven** times with a count-in to precede each playing.

**Note:** The time signature, total number of bars and the pitch (but not the duration) of the first note of the part to be transcribed (the blank staff) are given.

On the blank staff, **transcribe** the part. Be certain to indicate the length of the first note.

15 marks

## Mixed metre example

### Question 4

A four-part score is given below with the melody missing from the top stave.

You will hear the excerpt **seven** times with a count-in to precede each playing.

**Note:** The time signature, 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.

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

15 marks

## Music theory – Chords

### Question 5

Write the chords indicated below. Use the clef (G, F or C alto) or guitar tablature notation with which you are most familiar. (If using guitar tab notation, it must be in standard tuning on open strings using the first five frets, and chords must be playable).

G min	Bb Maj	Db Aug	A7 (dom 7)	B half dim	F min 7	G Maj 7	C# dim 7 (full dim)
-------	--------	--------	------------	------------	---------	---------	---------------------

The notation consists of four horizontal staves. The first staff is a treble clef with a G-clef. The second staff is a bass clef with an F-clef. The third staff is a guitar tablature staff with a 'T' above and 'A' and 'B' below the first two lines. Each staff is divided into eight equal-width sections by vertical bar lines, corresponding to the eight chords listed above.

**8 marks**

*(1 mark per chord)*

### Question 6

In the tonic keys indicated, write and name the specified chords. Use the clef (G, F or C alto) or guitar tablature notation with which you are most familiar.

Sub-dominant 7 C Major	Sub-mediant D Major	Supertonic 7 D Harm Min	Mediant C Harm Min	Leading Note 7 Bb Major
---------------------------	------------------------	----------------------------	-----------------------	----------------------------

The notation consists of four horizontal staves. The first staff is a treble clef with a G-clef. The second staff is a bass clef with an F-clef. The third staff is a guitar tablature staff with a 'T' above and 'A' and 'B' below the first two lines. Each staff is divided into five equal-width sections by vertical bar lines, corresponding to the five chords listed above.

**10 marks**

*(2 marks per chord)*

## Aural comprehension

### Question 7

**Recognition of a chord progression** (from 2003 Music performance: Group Aural and written examination)

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

The first chord is printed at the start of the progression. In this example it is the Tonic Major 7 chord (**I  $\Delta$ 7**) chord.

All chords are in **root position** only (that is, there are no inverted chords in the progression).

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

*Examples of appropriate ways to identify root position chord progressions are*

*A minor – F Major 7 – B diminished – E seven, and so on*

*or*

*i – VI  $\Delta$ 7 – ii<sup>o</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)*

Write **one** chord name (or diatonic identification – Roman/Arabic number) in each numbered space provided **or one** response in each blank space of the **harmonic grid**.

Complete **only one** of the three answers below, using the chord terminology with which you are most familiar.

Identify each chord in the appropriately **numbered spaces** (2–5).

1. *D Major 7*    2. \_\_\_\_\_    3. \_\_\_\_\_    4. \_\_\_\_\_    5. \_\_\_\_\_

**OR**

Identify each chord in the appropriately **numbered spaces** (2–5).

1. *I Major 7*    2. \_\_\_\_\_    3. \_\_\_\_\_    4. \_\_\_\_\_    5. \_\_\_\_\_

**OR**

Fill in the blank spaces of the **harmonic grid** with the **bass note** and **character/quality/type** of each chord.

**Harmonic grid**

**1.**

**2.**

**3.**

**4.**

**5.**

Bass Note	<i>D</i>				
Character/ Quality/Type	<i>Major 7</i>				

**12 marks**

*(1 mark for correct bass note, 2 marks for correct chord type)*

## SECTION B

### Sample questions for a previously unheard work

*(Playing formats shown in these sample questions indicate that there will be multiple playings. The playing format will be tailored to the question. Excerpts will be approximately between 1 minute and 2 minutes 30 seconds in duration.)*

#### Question 8

**Excerpt** (*work/excerpt will be named*)

An Interpretation in performance of the work/excerpt (Interpretation 1) will be played two times.

A different Interpretation in performance of the work/excerpt (Interpretation 2) will be played two times.

First playing (1) – .....silence

Second playing (1) – .....silence

First playing (2) – .....silence

Second playing (2) – .....silence

**a.** You will hear Interpretation 1 played twice. Listen to the excerpt and answer the question.

**Describe** the characteristics of **two** of the following elements of music in the excerpt.

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

**b.** Now you will hear Interpretation 2 played twice. Listen to the excerpt and answer the question.

Choose **one** element from the list above, but **not** either of the two you chose for part **a**. Identify and describe the characteristics of this element of music in the excerpt.

**16 + 8 = 24 marks**

#### Question 9

**Excerpt** (*work/excerpt will be named*)

You will hear two different interpretations of the work/excerpt.

First playing (Interpretation 1) ... silence

First playing (Interpretation 2) ... silence

**a.** **Discuss two similarities** between the two interpretations of the excerpt in relation to **two** of the following elements of music:

- melody
- duration
- tone colour
- dynamics
- articulation

You will hear the same two interpretations of the work/excerpt.

Second playing (Interpretation 1) ... silence

Second playing (Interpretation 2) ... silence

**b.** **Choose two** elements of music from the list above which are **not** the two elements you discussed in **a**.

**Discuss two differences** between the two interpretations of the excerpt in relation to these **two** other elements of music.

**10 + 10 = 20 marks**

## SECTION C

### Sample questions for works selected from the *Prescribed List of Ensemble Works*

#### Question 10

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

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

Interpretation in performance 1 \_\_\_\_\_

Interpretation in performance 2 \_\_\_\_\_

a. How did variations in the interpretation of the elements affect the work? In your response, **identify and describe** similarities and differences between the two interpretations with reference to **two** of the following elements.

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

**6 marks**

b. **Discuss two** differences between the two interpretations that you studied. Refer to background or contextual issues such as: the style of the work, notated scores, historical interpretation, contemporary conventions in performance and/or personal interpretation.

**10 marks**

#### Question 11

In Question 10 (above) you were asked to select one of the works you studied during Units 3 and 4 from the *Prescribed List of Ensemble Works*. This question relates to the other work in its two different interpretations. Name this other work and answer the question.

Name of work 2 \_\_\_\_\_

Interpretation in performance 1 \_\_\_\_\_

Interpretation in performance 2 \_\_\_\_\_

‘We can never exhaust the multiplicity of nuances and subtleties, which make the charm of music. How can we expect to produce a vital performance if we don’t recreate the work every time? Every year the leaves of the trees reappear with the spring but they are different every time’.

**Discuss** the impact on the character of the selected work caused by **variations in the interpretation** of elements in performance.

In your response refer to the following

- melody
- the characteristics and the role of instruments used (including voices), and the way instruments combine in this work
- similarities and differences in the two interpretations
- background and/or contextual issues that may influence interpretation.

**15 marks**

## **Music Solo Performance**

### **Aural and written examination – October/November 2006**

VERSION 2 contains the following changes:

- Section C – worth approximately 25 – 35%, page 2
- min7/flat5 Aug - (upper case A, slash inserted throughout)
- ‘dotted’ inserted before ‘quaver’, at fourth-last line on page 6.
- ‘or chords’ added in penultimate line, page 7
- ‘Major (do)’ inserted page 9 to standardise spelling of ‘do’
- ‘key signature’ deleted from page 10 and 11
- ‘if using guitar tab notation..’ clarified
- ‘I’ inserted before ‘Major 7’ on page 13

VERSION 3 contains the following changes:

- ‘Excerpts will be approximately between 1 minute and 2 minutes 30 seconds in duration.’ added on page 14.