MUSIC: SOLO PERFORMANCE
Aural and written examination

Tuesday 31 October 2006
Reading time: 9.00 am to 9.15 am (15 minutes)
Writing time: 9.15 am to 10.45 am (1 hour 30 minutes)

STRUCTURE OF BOOK

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 18 pages.
- 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 60 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 in this section 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 interval above or below the given note.

\[ \text{a. b. c. d. e. f. g. h.} \]

Maj. 6th above
dim. 5th below
Maj. 3rd above
minor 6th below
dim. 7th below
min. 3rd above
dim. 4th below
Maj. 7th above

8 marks
Question 2 – Music theory – Scales and modes
(3 minutes silent working time)
Beginning from the tonic note indicated, write the 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 is to be based on open strings and all numbers must be within the first five frets.)

Lydian dominant descending

Whole tone ascending

Minor (La) pentatonic descending

OR

OR

OR
**Question 3 – Aural comprehension – Melodic transcription**

A four-part score of four bars length is notated below. On the blank (first) stave the flute 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 flute part.
- Your response must include accidentals as the key signature is not given.

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

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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.

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 is to 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. All chords must be in root position.)

F7 (Dom 7)  B dim 7  Bb Major  G minor 7  D Major 7  Eb minor

OR

OR

OR

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

**a. Write** (notate, and name at part **b.** below) the specified diatonic chords in the given tonalities.

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 is to 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. All chords must be in root position.)

<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>C harmonic minor</td>
<td>Bb Major</td>
<td>D harmonic minor</td>
<td>Bb harmonic minor</td>
</tr>
</tbody>
</table>

**b. Name** the chords that you notated for part **a.** above, giving the tonic note and the character/quality/type of each.

**Chord names**

1. __________________ 2. __________________ 3. __________________ 4. __________________

4 × 2 = 8 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.

Write one chord name or one diatonic identification using Roman/Arabic numbers in the appropriate row of numbered spaces provided below or one response in each blank space of the harmonic grid (see below).

Note: If you use upper case Roman/Arabic 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 formats 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 □ – 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. C Major 2. 3. 4. 5. 6.

OR

1. I (Major) 2. 3. 4. 5. 6.

OR

<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>
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</tr>
<tr>
<td>Character/Quality/Type</td>
<td>Major</td>
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</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 each be played twice. The excerpts are different interpretations of the same work.

There will be silent working time after each playing.

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**Question 7**

**Work:** ‘My Funny Valentine’ by Richard Rodgers and Lorenz Hart

**Excerpts:**
1. from the 1989 Broadway Revival Cast recording of the musical comedy *Babes in Arms*
2. from the CD *Lover Man* by Archie Shepp

   First playing of the Broadway Revival Cast interpretation (1’ 22”) – 20 seconds silence
   First playing of the Archie Shepp interpretation (1’ 30”) – 11 minutes silence

**a. Describe** how **rhythm** is treated differently in the two interpretations in performance.
b. Describe two other significant differences between the two interpretations in performance. In your response you may refer to
- instrumentation
- phrasing
- dynamics
- melody.
8 marks

Second playing of the Broadway Revival Cast interpretation (1’ 22") – 20 seconds silence
Second playing of the Archie Shepp interpretation (1’ 30") – 10 minutes silence

**c.** Select **one** interpretation and answer the following question. Write about **one** interpretation only.

**Discuss** ways that any **three** of the following are interpreted to give meaning to the interpretation you have selected.

- melody
- dynamics
- tone colour
- articulation

☐ 1989 Broadway Revival Cast  OR  ☐ Archie Shepp
(tick one box only)

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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(s) in performance 1 ____________________________

Interpretation(s) in performance 2 ____________________________

Identify a significant instrument (includes voice) within one of the interpretations of the work.

a. Describe the role of the instrument (includes voice) identified above with respect to ways it combines with other instruments to create the musical texture. In your response, focus on two of the following.
   • melody
   • duration (beat, rhythm, metre)
   • dynamics

SECTION C – Question 8 – continued
b. Discuss at least two factors contributing to the differences in the two interpretations in performance that you studied. Be certain that you make clear reference to both of the interpretations 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 the other work.

**Name of work 2**

**Interpretation(s) in performance 1**

**Interpretation(s) in performance 2**

**Discuss** how the background and/or contextual issues associated with this work have influenced the two interpretations in performance that you studied this year. Be certain that you refer to both of the interpretations.

In your response you may wish to consider one or more of the following.

- style
- personal interpretation
- historical and/or contemporary issues in performance
- perceptions of the composer’s, performer’s, conductor’s and/or arranger’s intentions
- similarities and differences between the two interpretations

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