



**Victorian Certificate of Education
2009**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	6	6	57
B	1	1	20
C	2	2	32
			Total 109

- 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 5th above	 Augmented 4th below	 Minor 6th above	 Diminished 4th above
 Major 3rd below	 Minor 3rd above	 Augmented 5th above	 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

Musical notation for D Major pentatonic descending scale. The notation includes four staves: Treble clef, Alto clef, Bass clef, and Guitar Tablature. The Treble clef staff shows a whole note D4. The Alto clef staff shows a whole note D3. The Bass clef staff shows a whole note D2. The Guitar Tablature staff shows the number '3' on the third string.

B \flat Melodic minor ascending and descending

Musical notation for B \flat Melodic minor ascending and descending scale. The notation includes four staves: Treble clef, Alto clef, Bass clef, and Guitar Tablature. The Treble clef staff shows a whole note B \flat 3. The Alto clef staff shows a whole note B \flat 2. The Bass clef staff shows a whole note B \flat 1. The Guitar Tablature staff shows the number '1' on the first string.

B \flat Wholetone descending

Musical notation for the B \flat Wholetone descending exercise. It consists of four staves: Treble Clef, Bass Clef, Bass Clef, and TAB. The first three staves each contain a single whole note with a flat sign (B \flat). The TAB staff contains the number '3' on the first line, indicating a triplet.

C minor Lydian ascending

Musical notation for the C minor Lydian ascending exercise. It consists of four staves: Treble Clef, Bass Clef, Bass Clef, and TAB. The first three staves each contain a single whole note (C). The TAB staff contains the number '3' on the first line, indicating a triplet.

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

The musical score is divided into two systems of two staves each. The first system contains the Trumpet in C (top) and English Horn in C (bottom) staves. The second system contains the Cello (top) and Bass (bottom) staves. The time signature changes from 6/8 in the first bar to 3/4 in the second bar. The Trumpet part is blank for transcription. The English Horn part has a triplet in the second bar. The Cello and Bass parts provide harmonic support.

15 marks

Blank manuscript for rough working if required.

The page contains ten blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for rough working on musical notation.





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.)

	B \flat minor	A Dominant 7	G \flat Major 7	C# half diminished (m7/ \flat 5)	E \flat Augmented
					
	OR				
	B \flat minor	A Dominant 7	G \flat Major 7	C# half diminished (m7/ \flat 5)	E \flat Augmented
					
	OR				
	B \flat minor	A Dominant 7	G \flat Major 7	C# half diminished (m7/ \flat 5)	E \flat Augmented
					
	OR				
	B \flat minor	A Dominant 7	G \flat Major 7	C# half diminished (m7/ \flat 5)	E \flat Augmented
					

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 _____

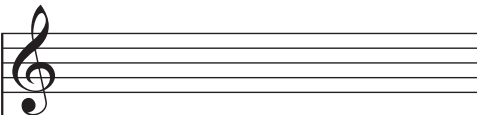
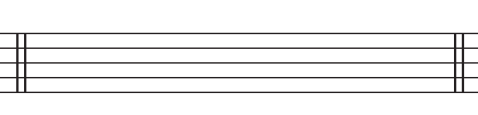
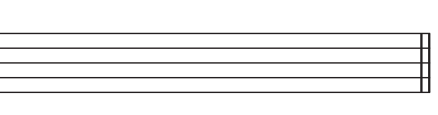
b. Write (notate) the specified diatonic **chords** in the given tonalities. All chords **must** be in **root position**.

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 \flat Major

iii. Leading-note chord of C Major

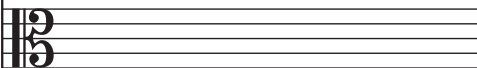
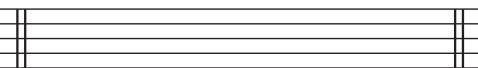
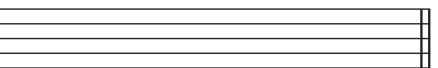
		
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OR

i. Supertonic 7 chord of D harmonic minor

ii. Submediant chord of B \flat Major

iii. Leading-note chord of C Major

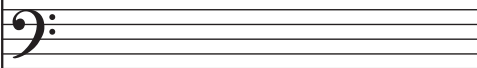
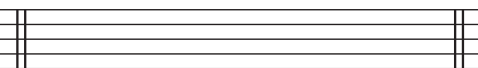
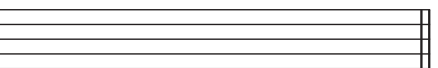
		
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OR

i. Supertonic 7 chord of D harmonic minor

ii. Submediant chord of B \flat Major

iii. Leading-note chord of C Major

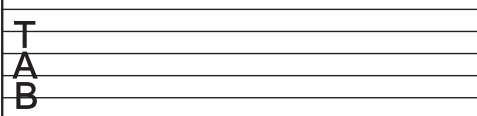
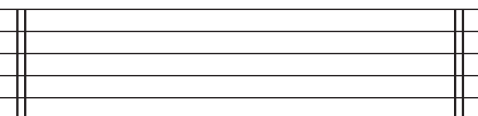
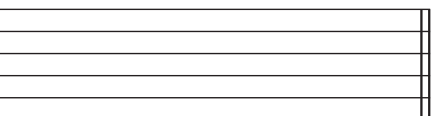
		
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OR

i. Supertonic 7 chord of D harmonic minor

ii. Submediant chord of B \flat Major

iii. Leading-note chord of C Major

		
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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*

*A **minor** – F Major 7 – B diminished – E7 (Dom 7), and so on*

or

i – VI^{Δ7} – 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 minor 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

OR

1. i/I min 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

OR

<i>Harmonic grid</i>	1.	2.	3.	4.	5.	6.
Bass note	<i>C</i>					
Character/ quality/type	<i>minor</i>					

15 marks

Blank manuscript for rough working if required.

The page contains ten blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for students to write musical notation or work out problems during the exam.

**END OF SECTION A
TURN OVER**

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**

Due to copyright restriction,
this excerpt is not supplied.

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.

12 marks

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.

9 marks

