



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

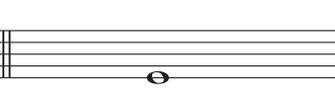
Question 1 – Music theory – Intervals

(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. It consists of four staves. The first three staves are standard musical notation: the first staff has a treble clef and a whole note D (open string); the second staff has an alto clef and a whole note D (open string); the third staff has a bass clef and a whole note D (open string). The fourth staff is guitar tablature, labeled 'T', 'A', and 'B' on the left, with a '3' written on the top line.

B \flat Melodic minor ascending and descending

Musical notation for B \flat Melodic minor ascending and descending scale. It consists of four staves. The first three staves are standard musical notation: the first staff has a treble clef and a whole note B \flat (first fret); the second staff has an alto clef and a whole note B \flat (first fret); the third staff has a bass clef and a whole note B \flat (first fret). The fourth staff is guitar tablature, labeled 'T', 'A', and 'B' on the left, with a '1' written on the top line.

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 string.

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 string.

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

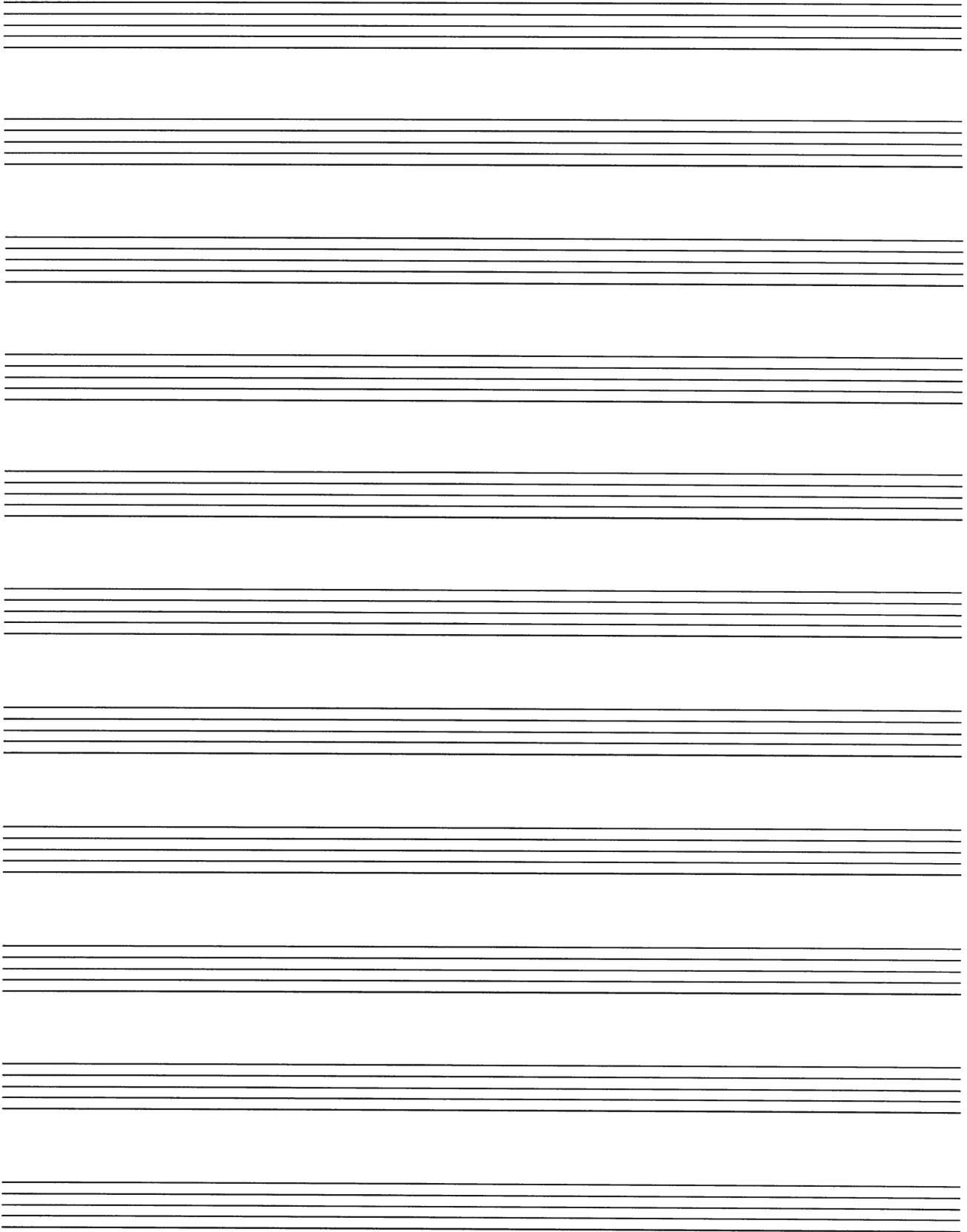
'Cello

Bass

The musical score is divided into four measures. The first measure is in 6/8 time and contains a single quarter note on the trumpet staff. The second measure is also in 6/8 time. The third measure is in 3/4 time, indicated by a double bar line and a new time signature. The fourth measure is in 3/4 time. The English Horn part has a triplet in the third measure. The Cello and Bass parts provide harmonic support throughout.

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.)

	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
T A B					

5 marks

Question 5 – Music theory – Diatonic chords

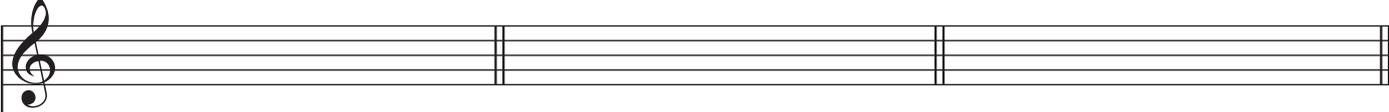
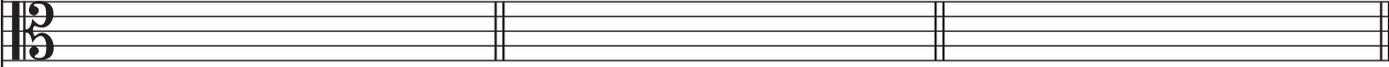
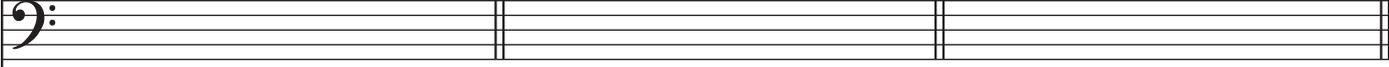
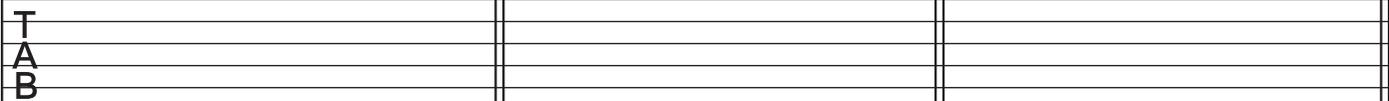
(3 minutes silent working time)

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.)

<p>i. Supertonic 7 chord of D harmonic minor</p>	<p>ii. Submediant chord of B\flat Major</p>	<p>iii. Leading-note chord of C Major</p>
		
OR		
<p>i. Supertonic 7 chord of D harmonic minor</p>	<p>ii. Submediant chord of B\flat Major</p>	<p>iii. Leading-note chord of C Major</p>
		
OR		
<p>i. Supertonic 7 chord of D harmonic minor</p>	<p>ii. Submediant chord of B\flat Major</p>	<p>iii. Leading-note chord of C Major</p>
		
OR		
<p>i. Supertonic 7 chord of D harmonic minor</p>	<p>ii. Submediant chord of B\flat Major</p>	<p>iii. Leading-note chord of C Major</p>
		

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.

This block contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are provided for the student to use for rough working on their musical manuscript.

**END OF SECTION A
TURN OVER**

