



# Victorian Certificate of Education 2010

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Figures

Words


Letter

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# 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

<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	28
			Total 105

- 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**

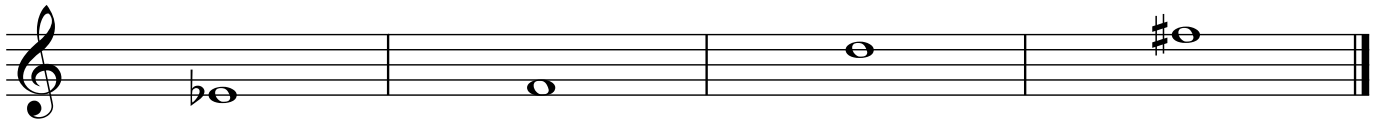
- **one** response in each blank space of the harmonic grid.

### 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.

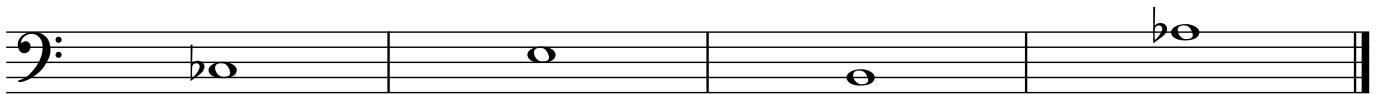


Perfect 4th above

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

Musical notation for Bb Harmonic minor scale descending. The notation includes four systems, each with a staff and a tablature line. The first system is Treble clef with a Bb note on the second line. The second system is Alto clef with a Bb note on the second line. The third system is Bass clef with a Bb note on the second line. The fourth system is Tablature with a '3' on the first string.

C Dorian – ascending

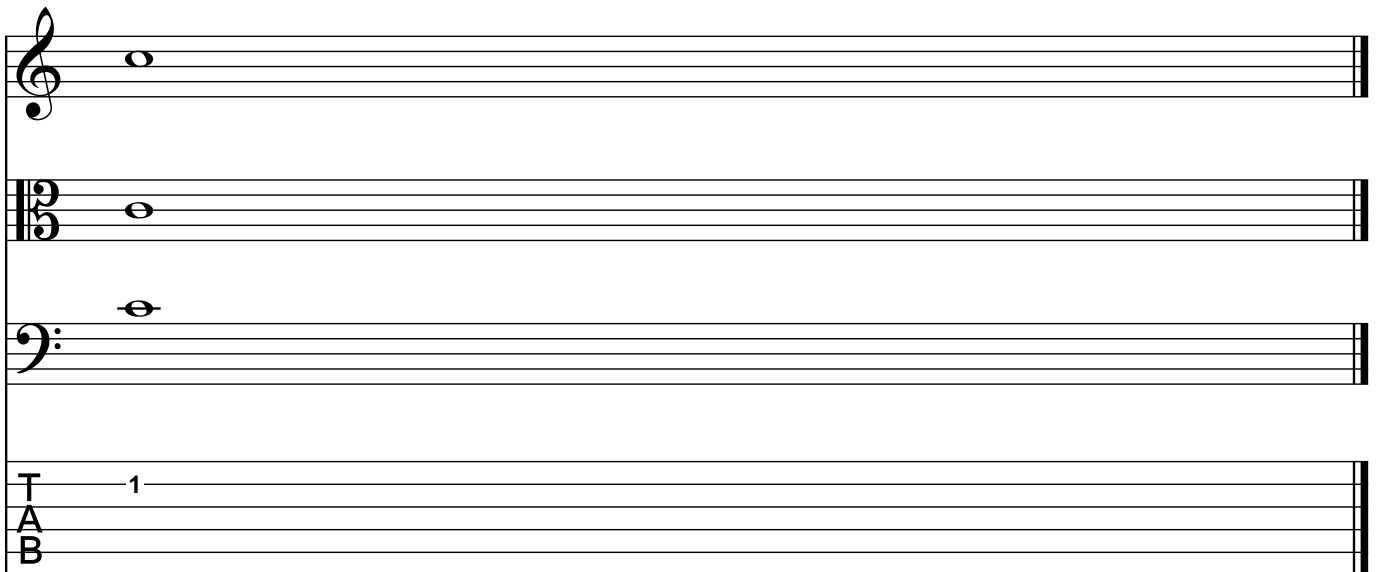
Musical notation for C Dorian scale ascending. The notation includes four systems, each with a staff and a tablature line. The first system is Treble clef with a C note on the first line. The second system is Alto clef with a C note on the first line. The third system is Bass clef with a C note on the first line. The fourth system is Tablature with a '3' on the first string.

## D Algerian – descending



Musical notation for D Algerian – descending. The notation is presented on four staves. The first staff is a treble clef with a whole note G4. The second staff is an alto clef with a whole note G4. The third staff is a bass clef with a whole note G3. The fourth staff is a guitar TAB staff with the number '3' written on the first line, indicating the third fret.

## C Major pentatonic – descending



Musical notation for C Major pentatonic – descending. The notation is presented on four staves. The first staff is a treble clef with a whole note C4. The second staff is an alto clef with a whole note C4. The third staff is a bass clef with a whole note C3. The fourth staff is a guitar TAB staff with the number '1' written on the first line, indicating the first fret.

4 × 2 = 8 marks

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

On the blank staff, 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.

The musical score is divided into two systems, each containing four staves for different instruments: Flute, Clarinet in C, Trumpet in C, and Violoncello. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The Trumpet in C part is specifically highlighted for transcription, showing a few notes and rests across the two systems.

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 a student to write musical notation or work out problems during an exam.

**Part 2: Harmony**

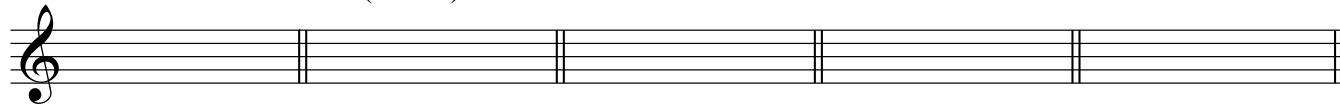
**Question 4 – Music theory – Individual chords**

(3 minutes silent working time)

Write the chords specified below. All chords **must** be notated in **root position**.

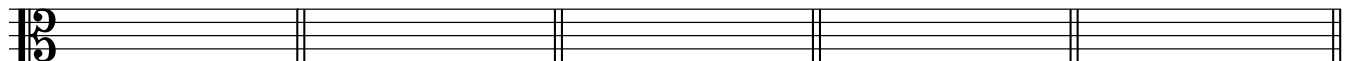
Use the clef or system of notation with which you are most familiar.

D Major 7	E half diminished (m7/b5)	Eb minor	Db Augmented	A (full) diminished 7
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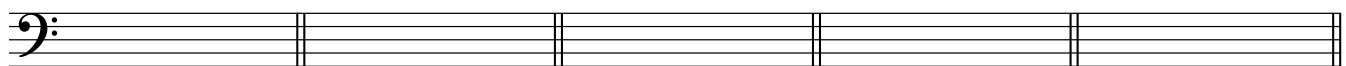
**OR**

D Major 7	E half diminished (m7/b5)	Eb minor	Db Augmented	A (full) diminished 7
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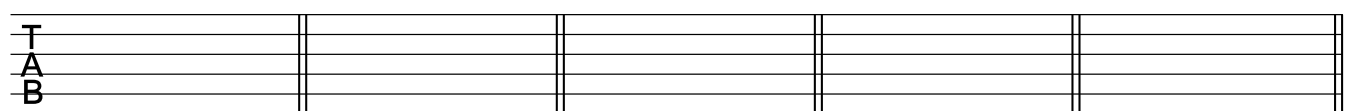
**OR**

D Major 7	E half diminished (m7/b5)	Eb minor	Db Augmented	A (full) diminished 7
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**OR**

D Major 7	E half diminished (m7/b5)	Eb minor	Db Augmented	A (full) diminished 7
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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 \_\_\_\_\_

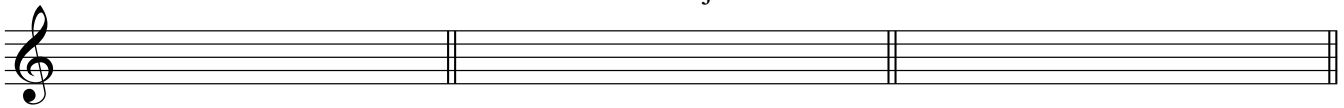
iii. Submediant 7 chord of B-flat harmonic minor \_\_\_\_\_

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.

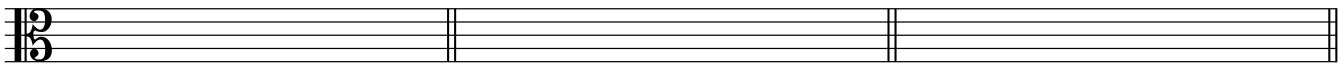
Mediant chord of  
C harmonic minor

Subdominant 7 chord  
of D Major

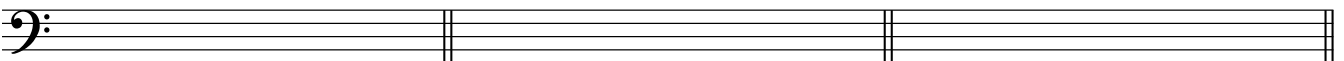
Submediant 7 chord of  
Bb harmonic minor



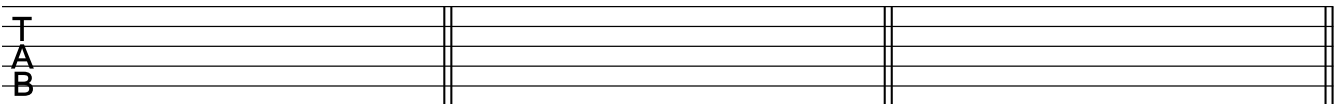
OR



OR



OR



3 + 3 = 6 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<sup>Δ7</sup> – ii<sup>o</sup> – V7, and so on (in the key of A minor)*  
*or*  
*I min – 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**

<i>Harmonic grid</i>	1.	2.	3.	4.	5.	6.
<b>Bass note</b>	<i>B-flat</i>					
<b>Character/ quality/type</b>	<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 rough working on musical notation.

**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:** *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

First playing of the Richard Harris recording (1’27”) – 30 seconds silence

First playing of the Hugo Montenegro recording (1’25”) – 4 minutes silence

Second playing of the Richard Harris recording (1’27”) – 30 seconds silence

Second playing of the Hugo Montenegro recording (1’25”) – 6 minutes silence

**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.

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**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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8 marks

**b.** Describe how **tone colour** and **dynamics** contribute to the **other** prescribed interpretation in performance of the work.

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**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.

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12 marks