



**Victorian Certificate of Education
2007**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures
Words

Letter

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MUSIC SOLO PERFORMANCE
Aural and written examination

Tuesday 13 November 2007

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	54
B	1	1	20
C	2	2	32
			Total 106

- 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 57 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.

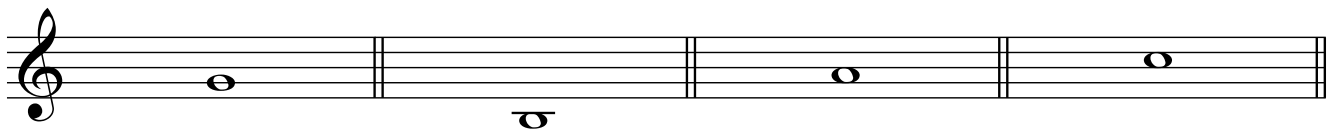
Part 1: Intervals, scales and melody

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.

Note that there are eight intervals to be completed, four in the treble (G) clef **and** four in the bass (F) clef.

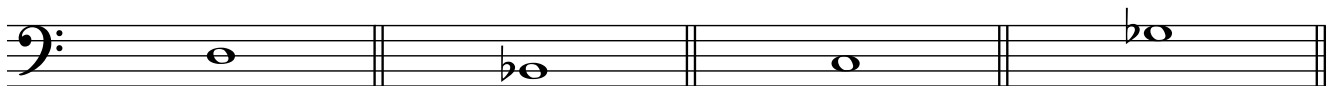


Perfect 5th
above

Diminished 7th
above

Minor 3rd
below

Diminished 5th
below



Perfect 4th
below

Minor 7th
above

Augmented 5th
above

Diminished 4th
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, 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 **must** be based on open strings and all numbers **must** be within the **first five frets**.)

Note that there are four scales to be completed.

Minor Gypsy, ascending

Major pentatonic, descending

OR

Minor Gypsy, ascending

Major pentatonic, descending

OR

Minor Gypsy, ascending

Major pentatonic, descending

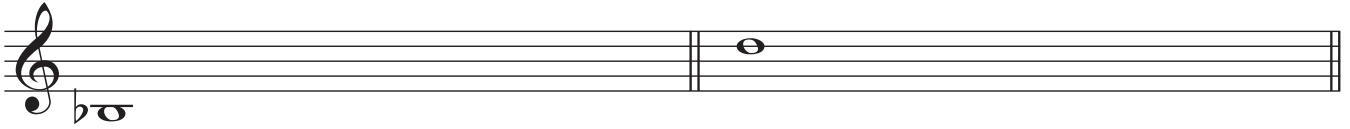
OR

Minor Gypsy, ascending

Major pentatonic, descending

Harmonic minor, ascending

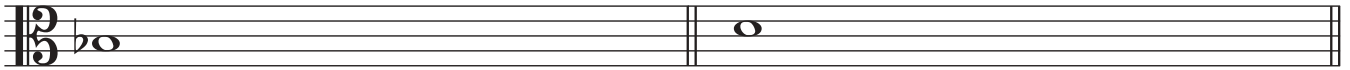
Lydian, descending



OR

Harmonic minor, ascending

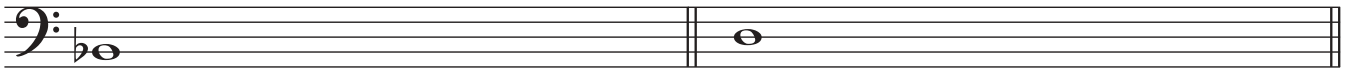
Lydian, descending



OR

Harmonic minor, ascending

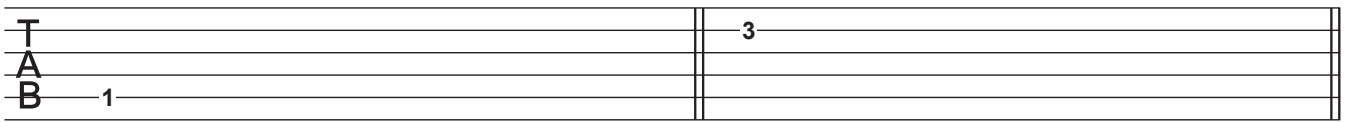
Lydian, descending



OR

Harmonic minor, ascending

Lydian, descending



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 **oboe** 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 (on the blank stave) are given.
 - Marks are available for transcription of both the rhythm and the pitches of the **oboe** part.
 - Your response must include accidentals as the key signature **is not** given.

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

Oboe

Trumpet in C

Vibraphone

Violoncello

12 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 or sketching 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.)

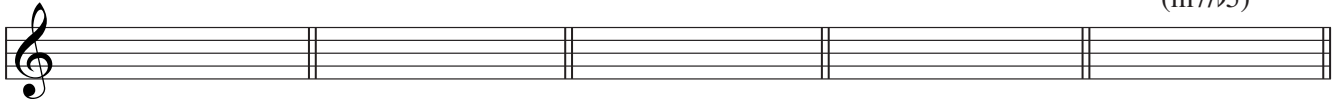
G Major

E \flat Augmented

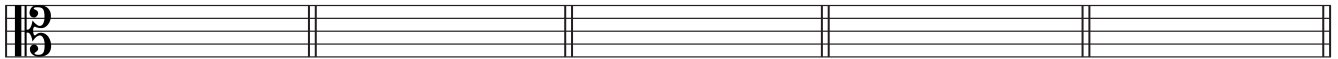
B \flat minor

G \flat maj 7

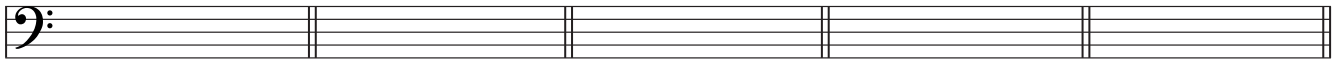
B half diminished
(m7/ \flat 5)



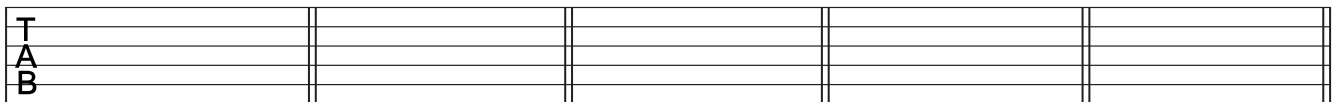
OR



OR



OR



5 marks

Question 5 – Music theory – Diatonic chords

(4 minutes silent working time)

a. Name the specified chords in the given tonalities.

i. Subdominant 7 chord of D Major _____

ii. Submediant chord of C Major _____

iii. Leading note 7 chord of D harmonic minor _____

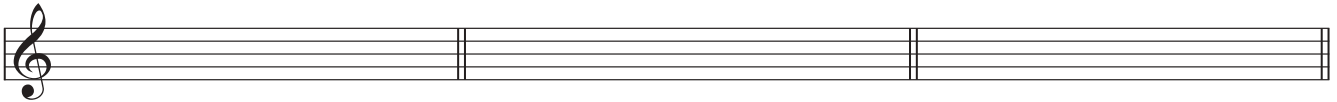
b. **Write** (notate) the specified diatonic **chords** in the given tonalities. All chords **must** be in **root position**.

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.)

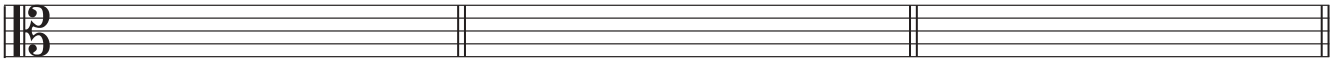
1. Subdominant 7
D Major

2. Submediant
C Major

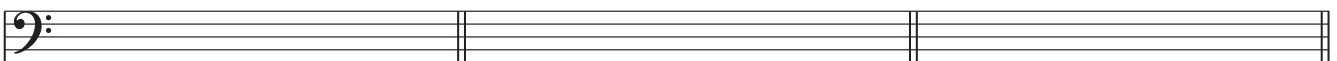
3. Leading note 7
D harmonic minor



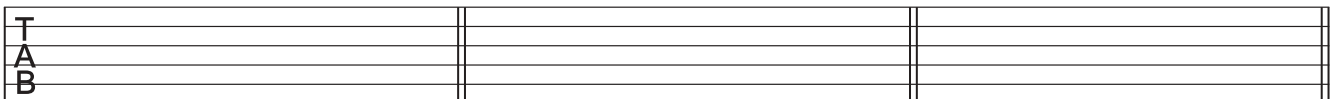
OR



OR



OR



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 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 Δ^7 – ii^o – 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. *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.
Bass note	<i>B\flat</i>					
Character/ quality/type	<i>minor</i>					

15 marks

Blank manuscript for rough working if required.

A series of ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are evenly spaced and occupy most of the page's vertical space.

**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.

Question 7

Work: ‘Mister Sandman’ by Pat Ballard.

Excerpts: 1. from the CD *Mister Sandman* by **Blind Guardian**.

2. from the CD *The Essential Chet Atkins*.

First playing of the **Blind Guardian** recording (1’ 27’’) – 2 minutes silence

Second playing of the **Blind Guardian** recording (1’ 27’’) – 2½ minutes silence

a. **Identify one** instrument that supports the vocals. **Describe** how **melody** is treated by this instrument.

8 marks

First playing of the **Chet Atkins** recording (1’ 33”) – 1 minute silence
Third playing of the **Blind Guardian** recording (1’ 27”) – 4 minutes silence
Second playing of the **Chet Atkins** recording (1’ 33”) – 6 minutes silence

b. Describe the similarities and/or differences between the two interpretations in performance and explain how **three** of the following elements contribute to each interpretation.

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

In your response, make **clear** the elements that are being described. You may use a diagram or chart.

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** the way(s) **rhythm** is used to contribute to expressiveness in **one** of the interpretations in performance that you studied. Be certain to identify **which** of the interpretations you are writing about.

- b. Discuss** how similarities and differences are achieved in the two interpretations in performance that you studied and identified above. Your answer **must** refer to **at least two** of the following.
- melody
 - tone colour
 - articulation
 - dynamics

In your response, make **clear** which elements of music you are referring to.

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 in performance 1 _____

Interpretation in performance 2 _____

Discuss how the performer(s) and/or conductor/director(s) shape interpretation(s) of elements of music to create performances that have **meaning**.

Be certain that you refer to **both** interpretations and that the discussion of them is reasonably balanced.

In your response you **must** refer to at least **one** of the following.

- personal interpretation in performance
- historical interpretation in performance
- decisions made regarding interpretation (for example: articulation, dynamics, tempo, instrumentation)
- other characteristics that contribute to expressiveness

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