



Victorian Certificate of Education 2006

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

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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)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	6	6	61
B	1	1	25
C	2	2	32
			Total 118

- 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.

SECTION A – Theory and aural comprehension**Instructions for Section A**


Answer **all** questions in this section **in pencil** in the spaces provided.

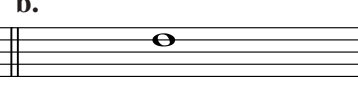
An audio compact disc containing musical examples will run throughout Section A and continue for Section B. Questions 1, 2, 4 and 5 **do not** feature audio material. Questions 3 and 6 **do** feature audio material.


Part 1: Intervals, scales and melody**Question 1 – Music theory – Intervals**


(2 minutes silent working time)

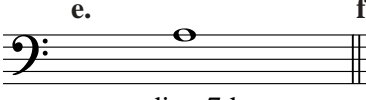
Write the interval above or below the given note.


a.  Maj. 6th above

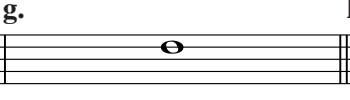
b.  dim. 5th below

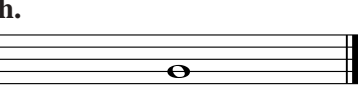
c.  Maj. 3rd above

d.  minor 6th below

e.  dim. 7th below

f.  min. 3rd above

g.  dim. 4th below

h.  Maj. 7th above

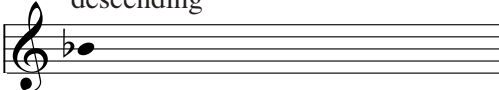
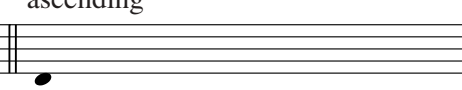
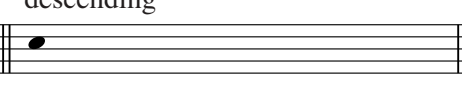
8 marks

Question 2 – Music theory – Scales and modes

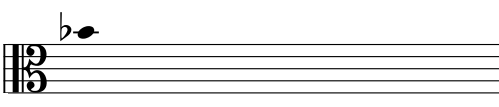
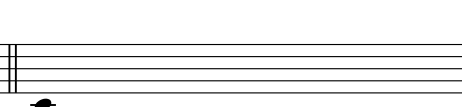
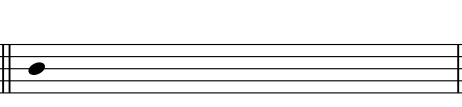
(3 minutes silent working time)

Beginning from the tonic note indicated, write the scale forms, either ascending or descending, as specified.

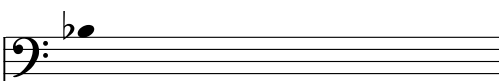
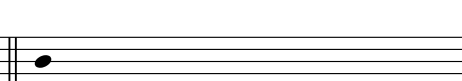
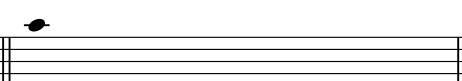
Use the system of notation with which you are most familiar; that is, the treble **or** alto **or** bass clef **or** 6-string guitar tablature in standard tuning. (If you use guitar TAB, it is to be based on open strings and all numbers must be within the first five frets.)

Lydian dominant descending	Whole tone ascending	Minor (La) pentatonic descending
		

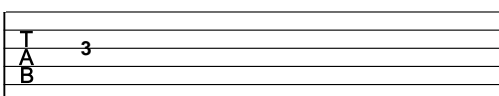
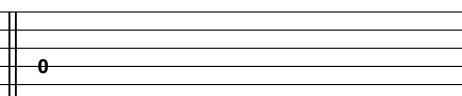
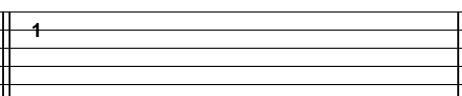
OR

		
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OR

		
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OR

		
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9 marks

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.

The musical score is for a four-part ensemble in 4/4 time. It consists of two systems of four staves each. The instruments are Flute, Oboe, Violoncello, and Tuba. The first system shows the first two bars of the music. The second system shows the next two bars. The Flute part is blank in the first system and has a blank staff in the second system. The Oboe, Violoncello, and Tuba parts are fully notated. The Violoncello part has a triplet of eighth notes in the second bar of the second system. The Tuba part has a triplet of eighth notes in the second bar of the second system.

15 marks

Blank manuscript for rough working if required.

The page contains ten sets of five horizontal lines each, spaced evenly down the page. These lines are intended for rough working or sketching during the exam.

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)

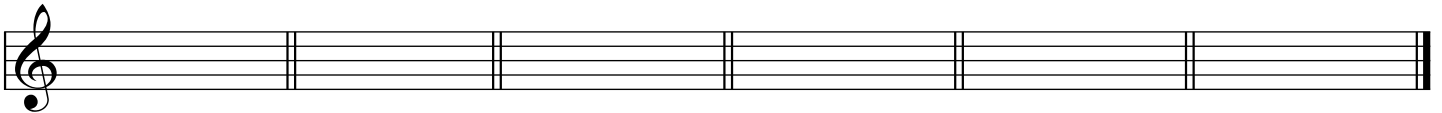
B dim 7

Bb Major

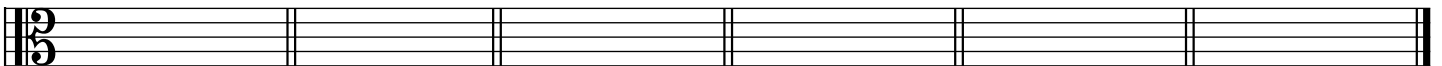
G minor 7

D Major 7

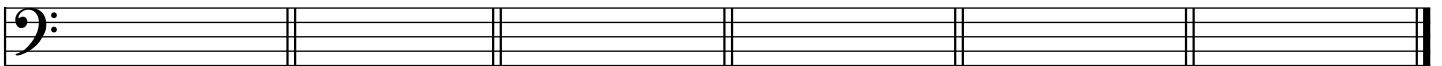
Eb minor



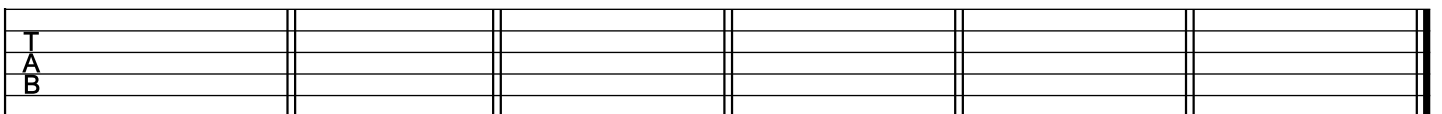
OR



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.)

1. Submediant
C harmonic minor

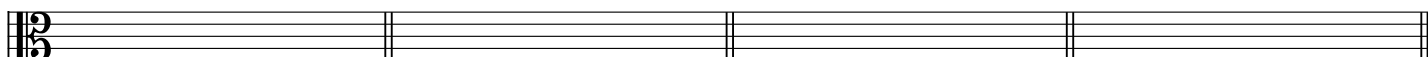
2. Leading note 7
Bb Major

3. Dominant 7
D harmonic minor

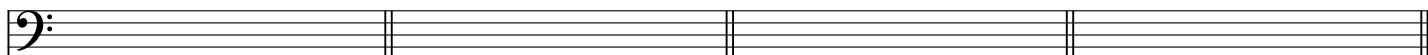
4. Mediant
Bb harmonic minor



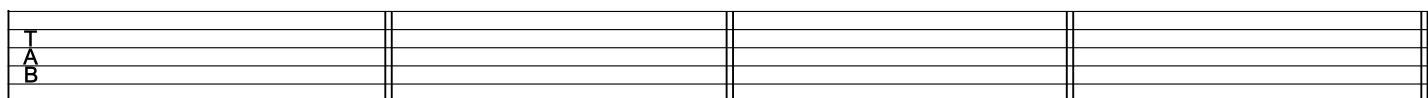
OR



OR



OR



- 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

Harmonic Grid 1. 2. 3. 4. 5. 6.

Bass Note	C					
Character/ Quality/Type	Major					

15 marks

Blank manuscript for rough working if required.

The page contains ten sets of 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 ideas.

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.

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.

[illegible]

[illegible]

b. **Describe two** other significant differences between the two interpretations in performance. In your response you may refer to

- [illegible]

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)

9 marks

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or other markings on the paper.

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.

[illegible]

[illegible]

SECTION C – continued
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[illegible]