



Victorian Certificate of Education 2008

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STUDENT NUMBER

Figures

Words

Letter

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MUSIC SOLO PERFORMANCE

Aural and written examination

Tuesday 11 November 2008

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.

Part 1: Intervals, scales and melody

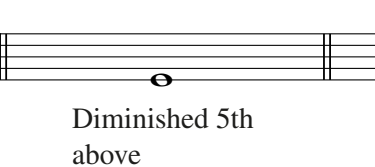
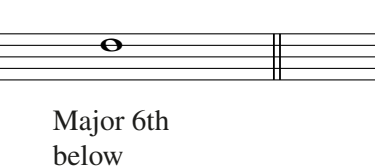
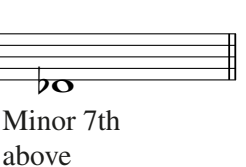
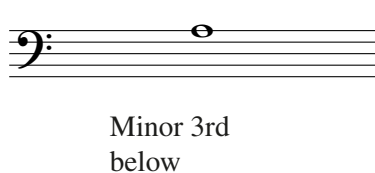
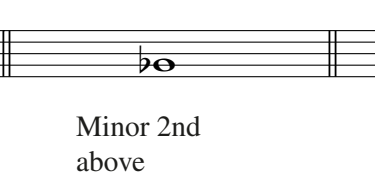
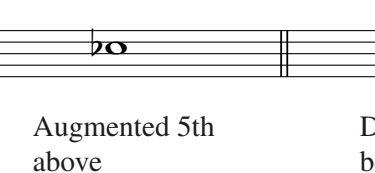
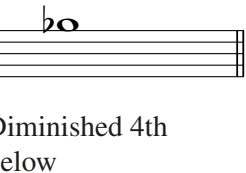
Question 1 – Music theory – Intervals

(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 4th below	 Diminished 5th above	 Major 6th below	 Minor 7th above
 Minor 3rd below	 Minor 2nd 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.

D Algerian ascending

Four staves for musical notation. The first staff is a treble clef with a whole note D (line 1). The second staff is an alto clef (C-clef on the third line) with a whole note D (line 3). The third staff is a bass clef with a whole note D (line 1). The fourth staff is guitar tablature with the letters T, A, B on the left and a '0' on the first line.

B $\flat$ Mixolydian descending

Four staves for musical notation. The first staff is a treble clef with a whole note B $\flat$ (line 2). The second staff is an alto clef (C-clef on the third line) with a whole note B $\flat$ (line 2). The third staff is a bass clef with a whole note B $\flat$ (line 2). The fourth staff is guitar tablature with the letters T, A, B on the left and a '3' on the first line.

C Minor pentatonic ascending

Handwritten musical notation for the C Minor pentatonic ascending scale. The notation is written on a four-staff system. The first staff (treble clef) contains a whole note G4. The second staff (alto clef) contains a whole note A4. The third staff (bass clef) contains a whole note B3. The fourth staff (bass clef) contains a whole note C3, with a '3' written below it, indicating a triplet or a specific fingering.

D Whole tone descending

Handwritten musical notation for the D Whole tone descending scale. The notation is written on a four-staff system. The first staff (treble clef) contains a whole note D5. The second staff (alto clef) contains a whole note C5. The third staff (bass clef) contains a whole note B4. The fourth staff (bass clef) contains a whole note A4, with a '3' written below it, indicating a triplet or a specific fingering.

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 (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

Trombone

Bass

15 marks

Blank manuscript for rough working if required.

The page contains ten sets of five horizontal lines each, providing a blank manuscript area for rough working. The lines are evenly spaced and cover the majority of the page area below the header and above the footer.

Part 2: Harmony

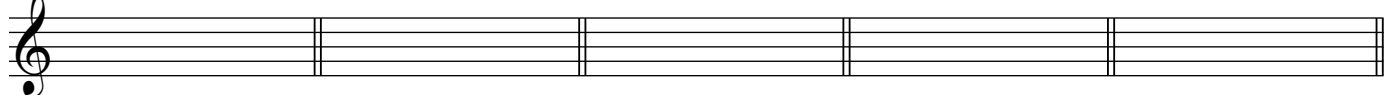
Question 4 – Music theory – Individual chords

(3 minutes silent working time)

Write (notate) the **chords** specified below. All chords **must** be in **root position**.

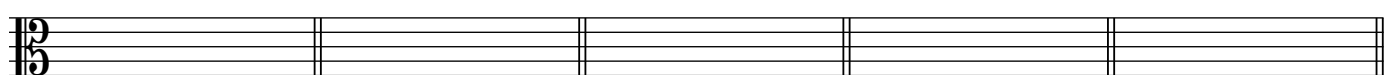
Use the system of notation with which you are most familiar; that is, the treble **or** alto **or** bass clef **or** 6-string guitar tablature in standard tuning. (If you use guitar TAB, it **must** be based on open strings, all numbers **must** be within the **first five frets** and the chord **must** be **playable**; that is, do not put two numbers on the same line.)

A $\flat$ Major 7	E $\flat$ minor	E minor 7	F Augmented	C# (full) diminished 7
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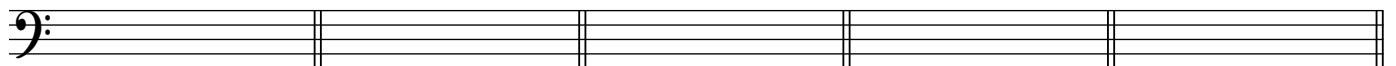
OR

A $\flat$ Major 7	E $\flat$ minor	E minor 7	F Augmented	C# (full) diminished 7
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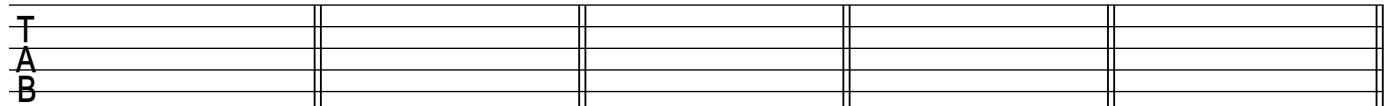
OR

A $\flat$ Major 7	E $\flat$ minor	E minor 7	F Augmented	C# (full) diminished 7
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OR

A $\flat$ Major 7	E $\flat$ minor	E minor 7	F Augmented	C# (full) diminished 7
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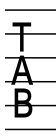
5 marks

Question 5 – Music theory – Diatonic chords

(3 minutes silent working time)

a. Name the specified diatonic **chords** in the given tonalities.**i.** Mediant chord of B-flat harmonic minor _____**ii.** Subdominant 7 chord of D harmonic minor _____**iii.** Leading note 7 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.)

Mediant chord of B $\flat$ harmonic minor	Subdominant 7 chord of D harmonic minor	Leading note 7 chord of C Major
		
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 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 Δ^7 – ii $^\circ$ – 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. *D minor* 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

OR

1. *i (I min)* 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

OR

Harmonic grid

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

15 marks

Blank manuscript for rough working if required.

The page contains ten sets of five horizontal lines each, arranged vertically. These lines are intended for rough working or sketching musical notation.

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).

Due to copyright restriction,
this excerpt is not supplied.

Question 7

Work: *Moderato* (Movement 1) from Symphony Number 5 in D minor, Opus 47, by Dimitry Shostakovich

Excerpts: 1. from the CD *Shostakovich: Symphony Number 5* – the **Leningrad Philharmonic Orchestra** conducted by Evgeny Mravinsky

2. from the CD *With Every Breath I Take* by the **Klaus Suonsaari Quintet** (Track 3 – ‘Motive’)

First playing of the **Leningrad Philharmonic Orchestra** recording (1'32'') – 20 seconds silence

First playing of the **Klaus Suonsaari Quintet** recording (1'41") – 4 minutes 30 seconds silence

Second playing **Leningrad Philharmonic Orchestra** recording (1'32'') – 20 seconds silence

Second playing of the **Klaus Suonsaari Quintet** recording (1'41'') – 5 minutes 30 seconds silence

- a. Explain how **melody**, **articulation** and **rhythm** are treated differently in the **two** interpretations in performance.

Refer to both of the interpretations fairly evenly. You may wish to use a diagram or chart.

Melody _____

Articulation _____

Rhythm _____

12 marks

Third playing of the **Klaus Suonsaari Quintet** recording (1'41'') – 6 minutes silence

- b. Identify characteristics of tone colour in the Klaus Suonsaari excerpt. Describe how these characteristics are used to create interest.**

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

END OF SECTION B
TURN OVER

6 marks

- b. It has been said that ‘to perform is to interpret’. **Discuss** this with reference to both of the interpretations in performance (versions) that you studied and identified above. Your answer **must** refer to **at least two** of the following.

- articulation
- duration (beat, rhythm, meter)
- dynamics
- tone colour

In your response, make **clear** the elements of music that are being described. Be certain that you refer to **both** interpretations in performance and that your discussion of them is reasonably balanced. You may wish to use a diagram or chart.

[illegible]

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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 that you have studied.

Interpretation in performance 2 _____

- role of instruments
- ways that instruments are used in combination
- texture.

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 characteristics to which you are referring; for example, by using subheadings.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.

[illegible]

Characteristic 2 _____

