



# 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

Section	Number of questions	Number of questions to be answered	Number of marks
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

Four staves for musical notation. The first three staves are standard musical staves with treble, alto, and bass clefs respectively. The fourth staff is a guitar tablature staff, labeled 'T', 'A', and 'B' on the left. The first staff (treble clef) has a whole note D (F#4). The second staff (alto clef) has a whole note D (C#5). The third staff (bass clef) has a whole note D (B2). The fourth staff (guitar tablature) has a '3' on the first line, indicating the third fret on the first string.

B $\flat$  Melodic minor ascending and descending

Four staves for musical notation. The first three staves are standard musical staves with treble, alto, and bass clefs respectively. The fourth staff is a guitar tablature staff, labeled 'T', 'A', and 'B' on the left. The first staff (treble clef) has a whole note B $\flat$  (Bb4). The second staff (alto clef) has a whole note B $\flat$  (Bb5). The third staff (bass clef) has a whole note B $\flat$  (Bb2). The fourth staff (guitar tablature) has a '1' on the first line, indicating the first fret on the first string.

B $\flat$  Wholetone descending

Treble Clef: B $\flat$  whole note  
 Bass Clef: B $\flat$  whole note  
 Alto Clef (C4): B $\flat$  whole note  
 Tenor Clef (C4): B $\flat$  whole note, 3

## C minor Lydian ascending

Treble Clef: C whole note  
 Bass Clef: C whole note  
 Alto Clef (C4): C whole note  
 Tenor Clef (C4): C whole note, 3

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

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.

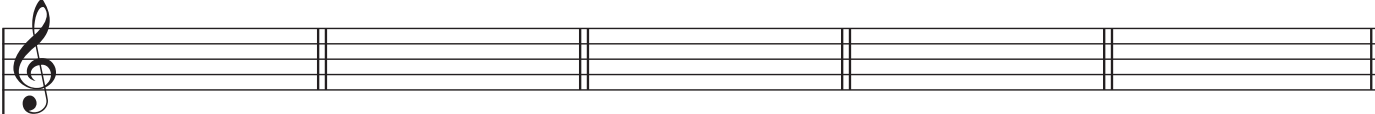
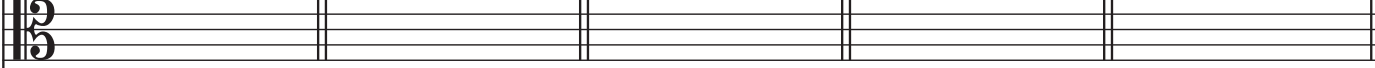
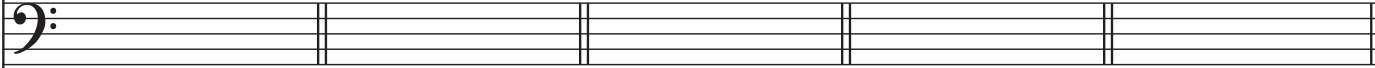
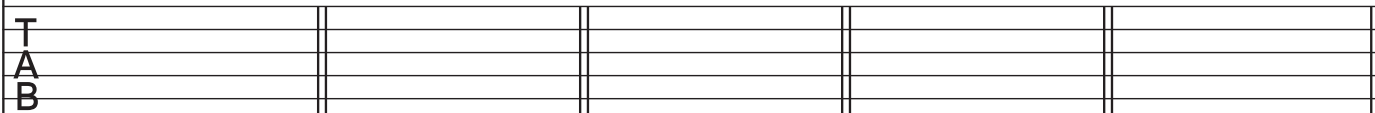
## Part 2: Harmony

### 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 $\sharp$ half diminished (m7/ $\flat$ 5)	E $\flat$ Augmented
				
<b>OR</b>				
B $\flat$ minor	A Dominant 7	G $\flat$ Major 7	C $\sharp$ half diminished (m7/ $\flat$ 5)	E $\flat$ Augmented
				
<b>OR</b>				
B $\flat$ minor	A Dominant 7	G $\flat$ Major 7	C $\sharp$ half diminished (m7/ $\flat$ 5)	E $\flat$ Augmented
				
<b>OR</b>				
B $\flat$ minor	A Dominant 7	G $\flat$ Major 7	C $\sharp$ half diminished (m7/ $\flat$ 5)	E $\flat$ Augmented
				

5 marks

**Question 5 – Music theory – Diatonic chords**

(3 minutes silent working time)

**a. Name** the specified diatonic **chords** in the given tonalities.

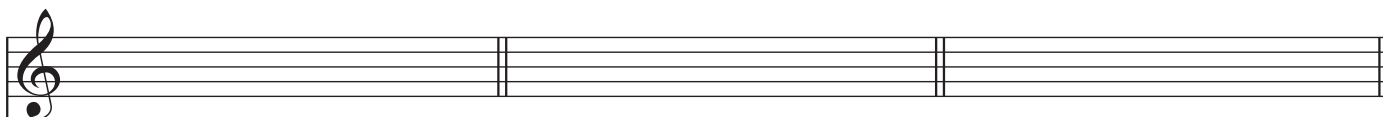
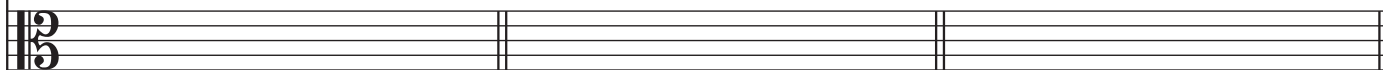
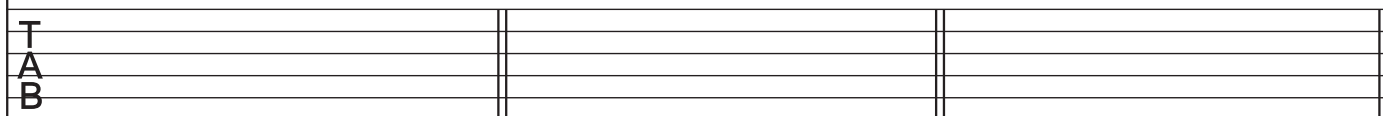
i. Supertonic 7 chord of D harmonic minor \_\_\_\_\_

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.)

i. Supertonic 7 chord of  
D harmonic minorii. Submediant chord of  
B $\flat$  Majoriii. Leading-note chord  
of C Major**OR**i. Supertonic 7 chord of  
D harmonic minorii. Submediant chord of  
B $\flat$  Majoriii. Leading-note chord  
of C Major**OR**i. Supertonic 7 chord of  
D harmonic minorii. Submediant chord of  
B $\flat$  Majoriii. Leading-note chord  
of C Major**OR**i. Supertonic 7 chord of  
D harmonic minorii. Submediant chord of  
B $\flat$  Majoriii. Leading-note chord  
of C Major

3 + 3 = 6 marks

SECTION A – continued

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**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  $\Delta^7$  – 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. C 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	C					
Character/ quality/type	minor					

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.



[illegible]

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12 marks

First playing of the **Wilman De Jesus** recording (1'50'') – 30 seconds silence

Third playing of the **Royal Philharmonic Pops Orchestra** recording (2'05'') – 3 minutes 30 seconds silence

Second playing of the **Wilman De Jesus** recording (1'50") – 3 minutes 30 seconds silence

- b. **Describe** how **rhythm** is treated differently in these two interpretations in performance. In your answer you **must** describe at least **two** aspects of rhythm for **each** of the interpretations in performance. You may wish to use a chart or a diagram for your answer. Do not refer to the comparative lengths of the excerpts.

Note: It is acceptable to write about the same two aspects of rhythm for both works.

[illegible]

[illegible]

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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 1 \_\_\_\_\_

Interpretation in performance 1 \_\_\_\_\_

Interpretation in performance 2 \_\_\_\_\_

- a. **Describe** how **one** of the following contextual issues influenced **one** of the interpretations in performance listed above.

- The style of the work
- Historical interpretations
- Contemporary conventions in performance
- Personal interpretations

Be certain to identify **clearly** which of the interpretations in performance (above) you are writing about and write about that interpretation **only**.

[illegible]

[illegible]

**SECTION C – Question 8 – continued**  
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- b. **Discuss** similarities and differences between the **two** interpretations in performance. In your answer you **must** make reference to **melody, rhythm** and **articulation**.

When referring to elements of music, especially the three required elements (above), always be **clear** as to which elements of music you are referring. You may wish to use a chart or a diagram.

[illegible]

[illegible]

**SECTION C – continued**  
**TURN OVER**



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**END OF QUESTION AND ANSWER BOOK**

