



# Victorian Certificate of Education 2005

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## STUDENT NUMBER

Figures

Words


Letter

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## MUSIC PERFORMANCE: SOLO

### Aural and written examination

Tuesday 8 November 2005

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	60
B	3	3	40
			Total 100

- 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 for rough working on pages 5, 9 and 13. It is **not** a requirement of the examination that students use the blank manuscript paper.
- Data book of 13 pages for Section B.
- An audio compact disc which will run continuously throughout Section A (Aural comprehension) of the examination. The audio compact disc will run for 37 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.

### At the end of the examination

- You may keep the data book.

**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: Aural comprehension****Instructions for Section A**

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

An audio compact disc containing musical examples will run continuously throughout Section A.

**Part 1: Intervals and melody****Question 1 – Recognition of intervals**

A melody will be played **six** times.

A count-in will precede each playing.

The **rhythm** of the melody is presented on the stave below.

a. Identify the **interval distance** (quality **and** number) between the bracketed notes.

- Intervals may be ascending or descending.
- You are **not** required to identify the direction (up or down) of the interval.
- Write your answers below the brackets beneath the stave.

The first staff is in 4/4 time and contains the following notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). The second staff is in 4/4 time and contains the following notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half).

b. Circle the correct **tonality** of the excerpt.

HARMONIC MINOR

DORIAN MODE

MELODIC MINOR

4 + 2 = 6 marks

**Question 2 – Melodic transcription**

A four-part score of four bars length is notated below.

On the blank (third) stave the **C Clarinet** melody is not notated.

The excerpt will be played **six** times.

A count-in will precede each playing.

Note: The time signature, key signature, 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.

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

The musical score is for a four-part ensemble in 4/4 time, key of B-flat major. It consists of two systems of four staves each. The instruments are Violin I, Violin II, Clarinet in C, and Cello. The first system shows the first four bars of the piece. The second system shows the next four bars. The Clarinet part is blank for transcription.

**System 1:**

- Violin I:** Bar 1: whole rest. Bar 2: quarter rest, dotted quarter, half. Bar 3: quarter rest, dotted quarter, half. Bar 4: quarter rest, dotted quarter, half.
- Violin II:** Bar 1: whole rest. Bar 2: quarter rest, dotted quarter, half. Bar 3: quarter rest, dotted quarter, half. Bar 4: quarter rest, dotted quarter, half.
- Clarinet in C:** Bar 1: whole rest. Bar 2: whole rest. Bar 3: whole rest. Bar 4: whole rest.
- Cello:** Bar 1: whole rest. Bar 2: quarter, quarter, quarter, quarter. Bar 3: quarter, quarter, quarter, quarter. Bar 4: quarter, quarter, quarter, quarter.

**System 2:**

- Vln. I:** Bar 5: quarter, quarter, quarter, quarter. Bar 6: quarter, quarter, quarter, quarter. Bar 7: quarter, quarter, quarter, quarter. Bar 8: quarter, quarter, quarter, quarter.
- Vln. II:** Bar 5: quarter, quarter, quarter, quarter. Bar 6: quarter, quarter, quarter, quarter. Bar 7: quarter, quarter, quarter, quarter. Bar 8: quarter, quarter, quarter, quarter.
- Cl.:** Bar 5: whole rest. Bar 6: whole rest. Bar 7: whole rest. Bar 8: whole rest.
- Vc.:** Bar 5: quarter, quarter, quarter, quarter. Bar 6: quarter, quarter, quarter, quarter. Bar 7: quarter, quarter, quarter, quarter. Bar 8: quarter, quarter, quarter, quarter.

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: Chords and harmony

### Question 3 – Recognition of chord types

Six chords will be played.

Each chord will be in **root position**.

Each chord will be played **three** times: harmonically, as an arpeggio, and harmonically again.

The chords played for this question will be selected from the following.

- Major chord
- Minor chord
- Diminished chord
- Augmented chord
- Dominant 7 chord [major triad + minor 7]
- Major 7 chord [major triad + major 7]
- Minor 7 chord [minor triad + minor 7]
- Half-diminished chord (min7 / flat5) [diminished triad + minor 7]
- Full-diminished 7 chord (dim 7) [diminished triad + diminished 7]

**Identify** the chords in the spaces provided, selecting your answers from the list above.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

6 marks

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**Question 4 – Recognition of chord progressions**

A chord progression will be played **five** times.

The first chord of the progression is the tonic chord (**I**) and is printed at the start of the progression.

All chords of the progression are **diatonic** to the key of the first chord (C Major) and may be in **root position**, **first inversion** or **second inversion**.

Using appropriate terminology, **identify** the other (following) chords **and identify** the **cadence** that ends the progression.

Answer the question using only **one** method (that is, **either** the lines **or** the harmonic grid).

**EITHER**

- Identify each chord, including its position/inversion, in the appropriately **numbered spaces** (2–5).

**OR**

- Fill in the blank spaces of the **harmonic grid** with the **bass note** and **character/quality/type** of each chord, and **identify** the chord and its **position/inversion**.

Note: Write only **one** chord name (or diatonic identification – Roman/Arabic number) in each numbered space provided **or** only **one** response in each blank space of the **harmonic grid**. You may identify chords by writing the complete chord name **or** use diatonic identification (Roman/Arabic numbers) of each chord (see box below).

Use the chord terminology with which you are most familiar.

*Appropriate ways to indentify chord progressions with inversions are*

*A minor – F Major 7 / A – B diminished – E7 / B – and so on*

*or*

*i – VI  $\frac{6}{5}$  – ii<sup>o</sup> – V  $\frac{4}{3}$  – and so on*

*or*

*i – VI  $\frac{Maj7}{b}$  – ii<sup>o</sup> – V  $\frac{7}{c}$  – and so on*

*or*

*I – VI  $\frac{Maj7}{\sim}$  1st inversion – II dim – V  $\frac{7}{\sim}$  2nd inv – and so on*

**EITHER**

1. C (Major) 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

Cadence: \_\_\_\_\_

**OR****Harmonic Grid**

	1.	2.	3.	4.	5.
<b>Bass Note</b>	<i>C</i>				
<b>Character / Quality / Type</b>	<i>Major</i>				
<b>Complete name of chord indicating position/inversion</b>	<i>C (Major) (Root)</i>				

Cadence: \_\_\_\_\_

13 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 3: Rhythm

### Question 5 – Transcription of rhythms

A short musical excerpt will be played **five** times. A four-part score of the excerpt, with the notes missing from four of the bars, is printed below.

The bars with missing notes are indicated as beginning with an asterisk (\*).

**Write the rhythm** of the missing notes where indicated with an asterisk (\*) at the beginning of a bar.

You now have 1 minute of silent working time to study the printed score.

The musical score consists of two excerpts, each in 4/4 time. The first excerpt features four staves: Flute, Cor Anglais in C, Bass Clarinet in C, and Violoncello. The Flute part has notes in all three bars. The other three parts have whole rests in all three bars. The second excerpt features four staves: Flute (Fl.), Cor Anglais (C.A.), Bass Clarinet (B.C.), and Violoncello (Vc.). The Flute part has an asterisk at the beginning of the first bar and notes in the second and third bars. The Cor Anglais part has notes in the first and second bars and an asterisk at the beginning of the third bar. The Bass Clarinet part has whole rests in the first two bars and notes in the third bar. The Violoncello part has whole rests in all three bars.

Fl.

C.A.

B.C.

Vc.

Fl.

C.A.

B.C.

Vc.

8 marks

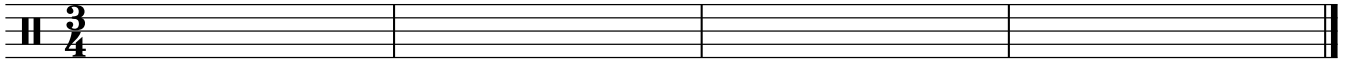
**Question 6 – Transcription of a rhythm**

A rhythm will be played **six** times on a drum.

A count-in will precede each playing.

The time signature and total number of bars are given on the blank stave below.

**Transcribe** the **rhythm** in the space provided.



12 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 musical notation.

**SECTION B: Prescribed ensemble works****Instructions for Section B**

Answer **all** questions in the spaces provided.

Refer to the **data book** when answering this section.

Your response for Question 7 **must** be based on the score excerpt of music from the work that you have studied which is found in the data book. In answering Questions 8 and 9 you may refer to the score excerpt of music in the data book but your response(s) **should not** be based upon it.

Identify the work that you have selected for Section B of the examination by placing a **tick (✓)** in the **appropriate box**. All of your responses **must** relate to this work, although you may refer to other works.

- ☐ *Clarinet Quintet in A major* K. 581 (1st, 2nd and 4th movements) by W A Mozart
- ☐ *First Suite in E-flat for Military Band (1909)* Op. 28, No. 1 by G Holst
- ☐ Cantata No. 140 '*Sleepers, Wake*' by J S Bach
- ☐ *Antarctica*: Suite for guitar and orchestra (1992), by N Westlake
- ☐ *Sgt. Pepper's Lonely Hearts Club Band* (omitting 'Getting Better', 'Within You, Without You', 'Lovely Rita', 'Good Morning' and 'Sgt. Pepper's – Reprise') by J Lennon and P McCartney

**Score excerpts of music (produced in data book)**

MOZART: 1st Movement – 'Allegro'  
bars 49–63

HOLST: 2nd Movement – 'Intermezzo'  
7 bars before rehearsal letter **F** to 9 bars after rehearsal letter **F**

BACH: 1st Movement – 'Chorale'  
bars 29–40

WESTLAKE: 3rd Movement – 'Penguin Ballet'  
bars 238–248 (2004 edition) **OR** (1992 edition)

LENNON/McCARTNEY: 'Sgt. Pepper's Lonely Hearts Club Band'  
2 bars before rehearsal letter **B** to 3 bars after rehearsal letter **D**

a. From your selected excerpt, **identify** a characteristic rhythm pattern that features **syncopation**. Appropriate ways to identify a syncopated rhythm pattern include; for example, ‘bar 1, beats 2 to 4, flute 2’ **or** ‘flute 2, bar 1’ plus music notation of the rhythm pattern.

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**b. Identify and describe one other characteristic rhythm pattern with respect to preparation for performance of the selected excerpt.**

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**SECTION B – Question 7 – continued**  
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- c. **Discuss** the relationship between the two rhythm patterns identified in parts **a.** and **b.** focusing upon ways the ensemble might prepare to perform them.

In your response you should

- focus on ways of bringing about (realising) the precise characteristics of the patterns, both individually and in combination
- provide details of preparation by the ensemble. ‘Individual practice’ is not a suitable answer.

- provide details of preparation by the ensemble. ‘Individual practice’ is not a suitable answer.

[illegible]

8 marks



**Identify** one **other** movement, section or song from the prescribed ensemble work you have studied and identified (ticked [✓]) on page 14.

- articulation(s)
- balance
- dynamics
- harmony
- melody
- phrasing
- rhythm
- texture
- tempo

Your answer should **not** be based upon the section of music printed in the data book.

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]

12 marks

Before answering **Question 9**, identify in the chart below **two** recorded and/or live interpretations in performance of the **same** prescribed ensemble work/songs you studied this year. All that is required is the naming of the main performer(s) and/or the titles of the recordings. Use them to answer Question 9.

Prescribed ensemble work	Interpretation in performance <b>1</b> of the prescribed ensemble work	Interpretation in performance <b>2</b> of the prescribed ensemble work
Mozart, W A <i>Clarinet Quintet in A Major</i> (K. 581)		
Holst, G <i>First Suite in E-flat for Military Band</i> Opus 28, No.1		
Bach, J S Cantata No. 140 <i>'Sleepers, Wake'</i>		
Westlake, N <i>Antarctica: Suite for guitar and orchestra</i>		
Lennon, J & McCartney, P <i>Sgt. Pepper's Lonely Hearts Club Band</i>		



[illegible]

14 marks



## **Victorian Certificate of Education 2005**

# **MUSIC PERFORMANCE: SOLO**

## **Aural and written examination**

**Tuesday 8 November 2005**

**Reading time: 9.00 am to 9.15 am (15 minutes)**

**Writing time: 9.15 am to 10.45 am (1 hour 30 minutes)**

### **DATA BOOK**

#### **Directions to students**

- A question and answer book is provided with this data book.
- You should use this data book to answer Section B, Question 7. The data book may be used to answer Section B, Questions 8 and 9.
- Refer to the instructions on the front cover of the question and answer book.
- You may keep this data book.

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### MOZART: 1st Movement – ‘Allegro’, bars 49–63

Clarinet (in A)  
Violin I  
Violin II  
Viola  
Violoncello

51

57

62

## **F** L'istesso tempo

## **F** L'istesso tempo

**HOLST: 2nd Movement – ‘Intermezzo’, 7 bars before rehearsal letter F to 9 bars after rehearsal letter F (excerpt continued)**

The musical score is arranged in systems. The instruments and parts included are:

- C Fl. & Picc.
- Ob.
- E♭ Cl.
- Solo B♭ Cl.
- 1st B♭ Cl.
- 2nd B♭ Cl.
- 3rd B♭ Cl.
- B♭ Bass Cl.
- Bsn.
- E♭ Alto Sax.
- B♭ Ten. Sax.
- E♭ Bar. Sax.
- B♭ Bass Sax.
- 1st B♭ Cort.
- 2nd B♭ Cort.
- B♭ Trpt.
- 1st & 2nd Hn. in F
- 3rd & 4th
- 1st Tbne.
- 2nd Tbne.
- 3rd Tbne.
- Euph.
- Basses
- Stg. Bass
- Timp.
- Tri.
- Perc.
- Tamb.

Key performance markings and dynamics include:

- pp* (pianissimo)
- p* (piano)
- mf* (mezzo-forte)
- mf legato cantabile*
- mf* (mezzo-forte)
- Soli a2*
- cantabile*
- p legato*
- pp* (pianissimo)

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## BACH: 1st Movement – ‘Chorale’ bars 29–40

29

Soprano  
der the Wäch - - - ter  
watch - - - man

Alto  
der Wäch - ter sehr  
the watch - man calls

Tenore  
8 der Wäch - ter sehr hoch  
the watch - man calls high

Basso

Corno  
Ob. I  
Ob. II

Ob. I, II  
Taille  
Viol. I, II  
Viola  
Continuo  
(Vc., Vne.,  
Fag., Org.)

32

Soprano  
sehr calls hoch high auf on

Alto  
hoch high auf der Zin - ne, hoch  
high on the to - wer, high

Tenore  
8 auf der Zin -  
on the to -

Basso  
der Wäch - ter sehr hoch auf der Zin -  
the watch - man calls high on the to -

Corno  
Ob. I, II  
Viol. I, II  
Viola  
Continuo  
(Vc., Vne.,  
Fag., Org.)

**BACH: 1st Movement – ‘Chorale’ bars 29–40 (excerpt continued)**

35

Soprano  
der the Zin - - - - -  
to - - - - -

Alto  
auf der Zin - - - - - ne, hoch auf der  
on the to - - - - - ver, high on the

Tenore  
8 ne, der Wäch - ter sehr hoch auf der  
ver, the watch - man calls high on the

Basso  
- ne, der Wäch - ter sehr hoch auf der  
- ver, the watch - man calls high on the

Viol. I  
Ob. I

Corno  
Oboe I, II  
Taille  
Violine I, II  
Viola  
Continuo  
(Vc., Vne.,  
Fag., Org.)

38

Soprano  
ne  
wer,

Alto  
Zin - ne,  
to - ver,

Tenore  
8 Zin - ne,  
to - ver,

Basso  
Zin - ne,  
to - ver,

Viol. I  
Ob. I

Corno  
Oboe I, II  
Taille  
Violine I, II  
Viola  
Continuo  
(Vc., Vne.,  
Fag., Org.)

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**WESTLAKE: 3rd Movement – ‘Penguin Ballet’, bars 238–248 (from 2004 edition – in concert pitch)**

238 Piccolo Flute

Fl. I & Picc. *mf*

Fl. II *f* *mf*

Ob. I *mf* *mp*

Ob. II & C.A. *f* *mp*

Cl. I in B $\flat$  *f*

Cl. II in B $\flat$  & Es. Cl. *f*

I *mf*

Bsns. *mf*

II

I & II

Hrs. in F

III & IV

Tpt. in B $\flat$

Ten. Tbn.

Bs. Tbn.

Perc.

Timp.

Harp

Solo Gtr.

I *Tutti* *f*

Vins. *div.*

II

Vla.

Vic. *pizz.* *mf*

D.B.



# WESTLAKE: 3rd Movement – ‘Penguin Ballet’, bars 238–248 (excerpt continued – 2004 edition)

Fl. I & Picc. 243

Fl. II

Ob. I

Ob. II & C.A. Cor Anglais

Cl. I in Bb

Cl. II in Bb & Bs. Cl. Bass Clarinet

Bsns. I

Bsns. II

I & II Hrs. in F

III & IV

Tpt. in Bb

Ten. Tbn.

Bs. Tbn.

Perc.

Timp.

Harp

Solo Gtr.

I Vlns.

II

Vla.

Vlc.

D.B.

TURN OVER

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**WESTLAKE: 3rd Movement – ‘Penguin Ballet’, bars 238–248 (from the 1992 edition  
– transposed parts)**  
**(38)**

Fl. I & Picc. **Piccolo** **238** *mf* *f* *mp* **Flute**

Fl. II *mf* *f* *mp*

Ob. I *mf* *f* *mp*

Ob. II & C.A. *f* *mp*

Cl. I in Bb *f*

Cl. II in Bb & Bs. Cl. *f*

I *mf*

Bsns. *mf*

II

I & II

Hns. in F

III & IV

Tpt. in Bb

Ten. Tbn.

Bs. Tbn.

Perc.

Timp.

Harp

Solo Gtr.

Vins. **Tutti** *f* *div.*

II *div.*

Via.

Vic. *pizz.* *mf*

D.B.



# WESTLAKE: 3rd Movement – ‘Penguin Ballet’, bars 238–248 (excerpt continued – 1992 edition)

(43)

243

Fl. I & Picc.

Fl. II

Ob. I

Ob. II & C.A.

Cor Anglais

Cl. I in Bb

Bass Clarinet

Cl. II in Bb & Bs. Cl.

I

Bsns.

II

I & II

Ins. in F

III & IV

Tpt. in Bb

Ten. Tbn.

Bs. Tbn.

Perc.

Timp.

Harp

Solo Gtr.

I

Vins.

II

Vla.

Vlc.

D.B.

mf

f

arco

mf

TURN OVER

**LENNON/McCARTNEY: 'Sgt. Pepper's Lonely Hearts Club Band', 2 bars before rehearsal letter B to 3 bars after rehearsal letter D**

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**LENNON/McCARTNEY: 'Sgt. Pepper's Lonely Hearts Club Band', 2 bars before rehearsal letter B to 3 bars after rehearsal letter D (excerpt continued)**

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**END OF DATA BOOK**