

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Letter

Figures

Words


VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



## Victorian Certificate of Education 2001

### MUSIC PERFORMANCE: SOLO Aural and written examination

**Friday 16 November 2001**

**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

#### Materials

- Question and answer book of 20 pages.
- Data book of 10 pages for Section B.
- Audio compact disc which will run continuously throughout Section A ('Aural comprehension') of the examination. The audio compact disc will run for 36 minutes 14 seconds.
- At least one pencil and an eraser.
- Blank manuscript for rough working can be found on pages 5, 9 and 13. It is **not** a requirement of the examination that students use the blank manuscript paper.

#### Instructions

- Write your **student number** in the space provided on the front cover of this question and answer book.
- You may write at any time during the running of the audio compact disc.
- All written responses must be in English.

#### At the end of the examination

- You may keep the data book.

**This page is blank**

### Instructions for Section A

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

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

## SECTION A: Aural comprehension

### Part 1: Intervals and melody

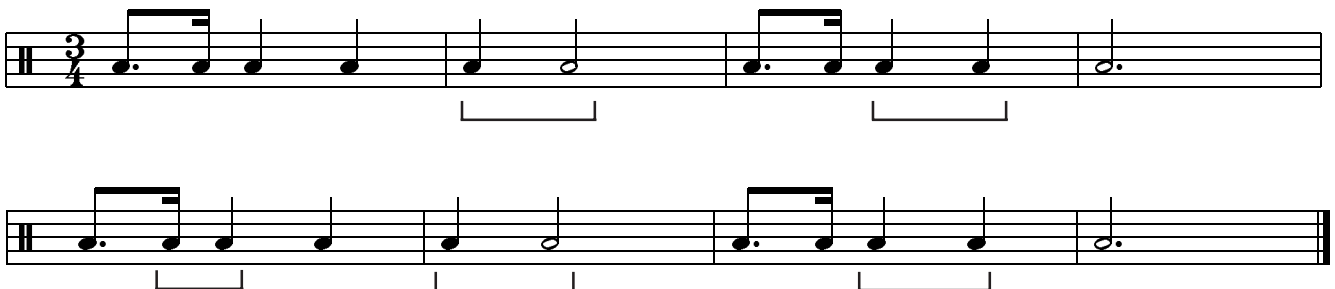
#### Question 1 – Recognition of intervals

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

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

- 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.
- Identify the **tonality** of the melody from the list below the printed excerpt.

Note: A count-in will precede each playing. [Click to play sound file](#)



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

MAJOR

DORIAN MODE

HARMONIC MINOR

MELODIC MINOR

5 + 2 = 7 marks

**Question 2 – Melodic transcription**

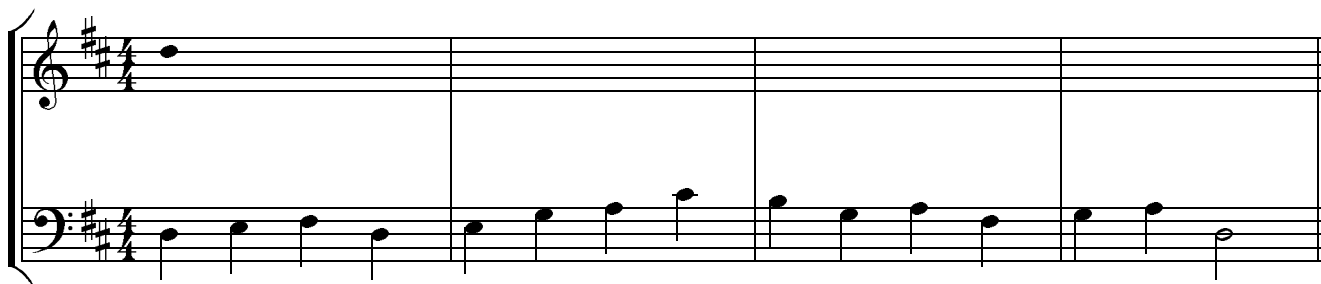
An excerpt of a work for flute and guitar (2 parts) will be played **five** times.

The time signature, key signature, the total number of bars and the pitch of the first note of the melody (upper part) are given below.

Note: 1. A count-in will precede each playing.

2. The pitch, but not the duration, of the first note is given on the staff provided.

On the staff provided, **transcribe** the **flute** (upper part) **only**. [Click to play sound file](#)



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.

## 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

**This page is blank**

**Question 4 – Recognition of chord progressions**

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

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

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

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

**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. [Click to play sound file](#)

*Appropriate ways to identify chord progressions with inversions are*

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

*or*

*i – VI – ii° – V – and so on*

*or*

*i – VI<sup>Δ7</sup><sub>b</sub> – ii° – V 7<sub>c</sub> – and so on*

*or*

*I min – VI maj7~1st inv – II dim – V 7~2nd inv – and so on*

**EITHER**

1. *E minor* 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

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

**OR**

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

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

13 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 3: Rhythm

#### Question 5 – Transcription of rhythms

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

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

**Write** only the **rhythm** of the music into the blank bars where indicated (\*) in the four-part score.

You now have 1 minute of silent working time to study the printed score. [Click to play sound file](#)

The musical score is presented in three systems, each with four staves. The staves are labeled Pan Flute, Harmonica, Horn, and Bass. The key signature has one flat (B-flat) and the time signature is 4/4. The first system shows the first two measures. The second measure starts with an asterisk (\*) in the Harmonica part. The second system shows the next two measures. The second measure starts with an asterisk (\*) in the Horn part. The third system shows the final two measures. The second measure starts with an asterisk (\*) in the Bass part. The Pan Flute part is mostly blank, indicating it is to be transcribed. The Harmonica, Horn, and Bass parts have some notes and rests in the first measure of each system, but are blank in the second measure of each system.

The musical score is written for four instruments: Pan Flute, Harmonica, Horn, and Bass. It consists of three systems of staves, each with four staves. The key signature is one flat (B-flat) and the time signature is 4/4. The first system shows the Pan Flute playing a melodic line with slurs, while the other instruments provide harmonic support. The second system begins with a flower-like symbol on the Pan Flute staff, indicating a new section. The third system continues the musical development, with the Pan Flute playing a more complex melodic line. The score concludes with a double bar line.

8 marks

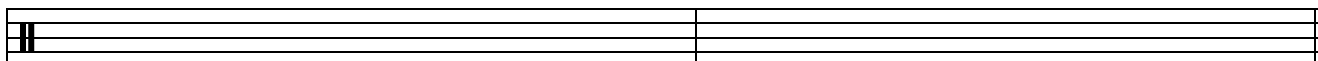
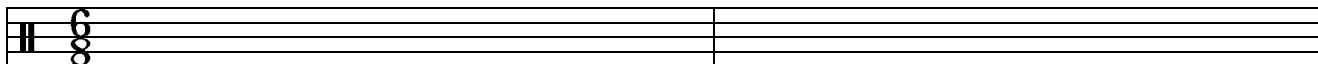
**Question 6 – Transcription of a rhythm**

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

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

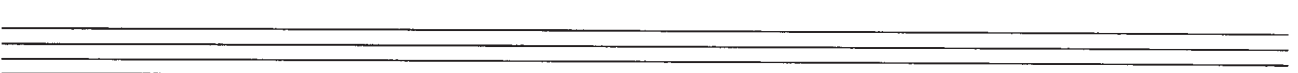
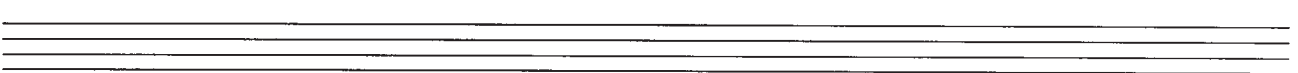
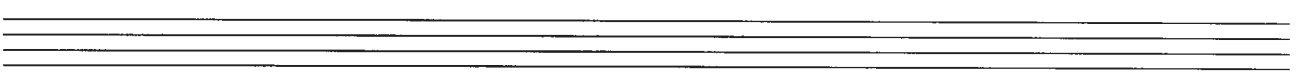
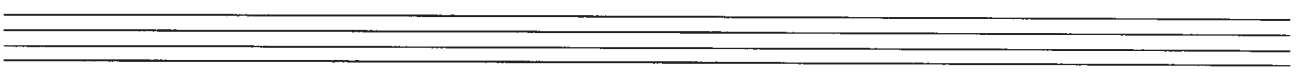
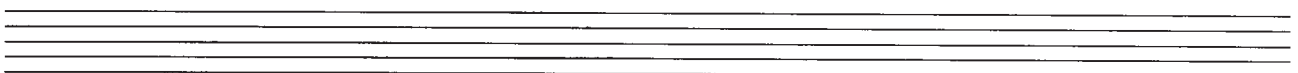
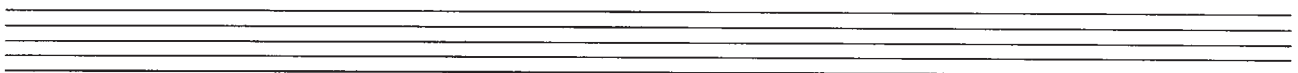
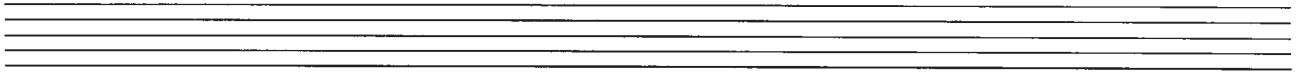
**Transcribe** the **rhythm** in the space provided.

Note: A count-in will precede each playing. [Click to play sound file](#)



11 marks

Blank manuscript for rough working if required



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

Identify the work that you have studied 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 Gustav Holst
- ☐ *Cantata no 140 'Sleepers, Wake'* by J S Bach
- ☐ *Antarctica: Suite for guitar and orchestra* (1992) by Nigel Westlake
- ☐ *Sgt Pepper's Lonely Hearts Club Band* (omitting Tracks 8 and 10) by J Lennon/P McCartney

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

MOZART: 2nd Movement – 'Larghetto', bars 1–9 (opening theme of the movement)

HOLST: 2nd Movement – 'Intermezzo', bars 83–95 (from letter D)

BACH: 1st Movement – 'Chorale', bars 43–53 (chorus)

WESTLAKE: 3rd Movement – 'Penguin Ballet', bars 239–248 (change of time signature  
to 6/8 following a section of 9/8)

LENNON/McCARTNEY: *A Day in the Life*, bars 5–14 (from letter A – first entry of the vocals)

**Question 7**

Study the score excerpt from your chosen work and answer the questions below.

- a. **Identify** the instrument(s) or voice(s) that perform the main melody at the commencement of the excerpt you have studied.

---

---

- b. **Describe** characteristics of the melody introduced by the instrument(s) or voice(s) that you have identified above.

---

---

---

---

---

---

---

---

---

---

- c. Select another instrument or voice that plays a supporting role and **discuss** how its part relates to the main melody.

---

---

---

---

---

---

---

---

---

---

1 + 4 + 5 = 10 marks





[illegible]

---

15 marks

**SECTION B – continued**  
**TURN OVER**  
[www.theallpapers.com](http://www.theallpapers.com)

### Question 9

- a. **Describe** two ‘interpretations in performance’ of the ensemble **work** you studied this year. You should identify clearly the ensembles/performance groups that performed the two ‘interpretations in performance’ at some point within your response.

In your answer you may discuss live and/or recorded performances and any movement(s), section(s) or song(s) of the ensemble **work** you studied this year. Your answer may refer to but should not focus upon the score excerpt printed in the data book.

[illegible]

- In your answer you may discuss live and/or recorded performances and any movement(s), section(s) or song(s) of the ensemble **work** you studied this year. Your answer may refer to but should not focus upon the score excerpt printed in the data book.

[illegible]

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

6 + 9 = 15 marks

**END OF QUESTION AND ANSWER BOOK**

