



Victorian Certificate of Education 2004

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STUDENT NUMBER

Letter

Figures

Words

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MUSIC PERFORMANCE: SOLO

Aural and written examination

Tuesday 9 November 2004

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 10 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 35 minutes 45 seconds.

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.
- 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 electronic communication 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**

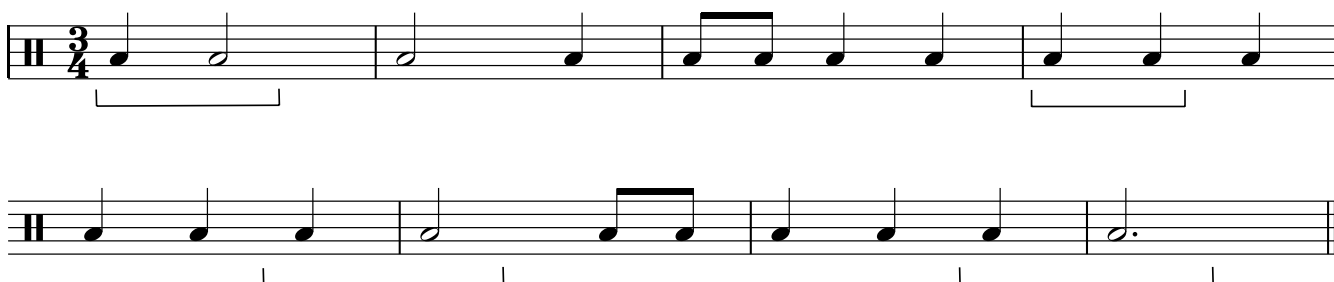
A melody will be played **six** times.

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.



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

PENTATONIC

MELODIC MINOR

MIXOLYDIAN MODE

DORIAN MODE

4 + 2 = 6 marks

Question 2 – Melodic transcription

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

On the blank (second) stave the **oboe** 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 (second) stave, **transcribe** the **oboe** part. Be certain to indicate the length of the first note.

The musical score is for a four-part ensemble: Violin, Oboe, Violoncello, and Bassoon. The time signature is 6/8, and the key signature is one flat (B-flat major). The score consists of four bars. The Oboe part is blank for transcription.

Instrument	Bar 1	Bar 2	Bar 3	Bar 4
Violin	G4 (half note)	A4 (half note)	B4 (half note)	A4 (half note)
Oboe	Blank	Blank	Blank	Blank
Violoncello	F3 (half note)	E3 (half note)	D3 (half note)	C3 (half note)
Bassoon	G2 (half note)	F2 (half note)	E2 (half note)	D2 (half note)

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: 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 (E-flat 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.

Complete **only one method** of answering this question.

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 identify chord progressions with inversions are					
<i>A minor</i>	–	F major 7 / A	–	B diminished	– E7 / B – and so on
<i>or</i>					
<i>i</i>	–	VI $\frac{6}{5}$	–	ii ^o	– V $\frac{4}{3}$ – and so on
<i>or</i>					
<i>i</i>	–	VI $\frac{7}{b}$	–	ii ^o	– V $\frac{7}{c}$ – and so on
<i>or</i>					
<i>I minor</i>	–	VI Maj 7 ~ 1st inversion	–	II dim	– V 7 ~ 2nd inv – and so on

EITHER

1. E-flat (Major) 2. _____ 3. _____ 4. _____ 5. _____

Cadence: _____

OR

Harmonic Grid	1.	2.	3.	4.	5.
Bass Note	<i>E-flat</i>				
Character / Quality / Type	<i>Major</i>				
Complete name of chord indicating position/inversion	<i>E-flat (Major) (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 the notes missing from four of the bars, is printed below.

A count-in will precede each playing.

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.

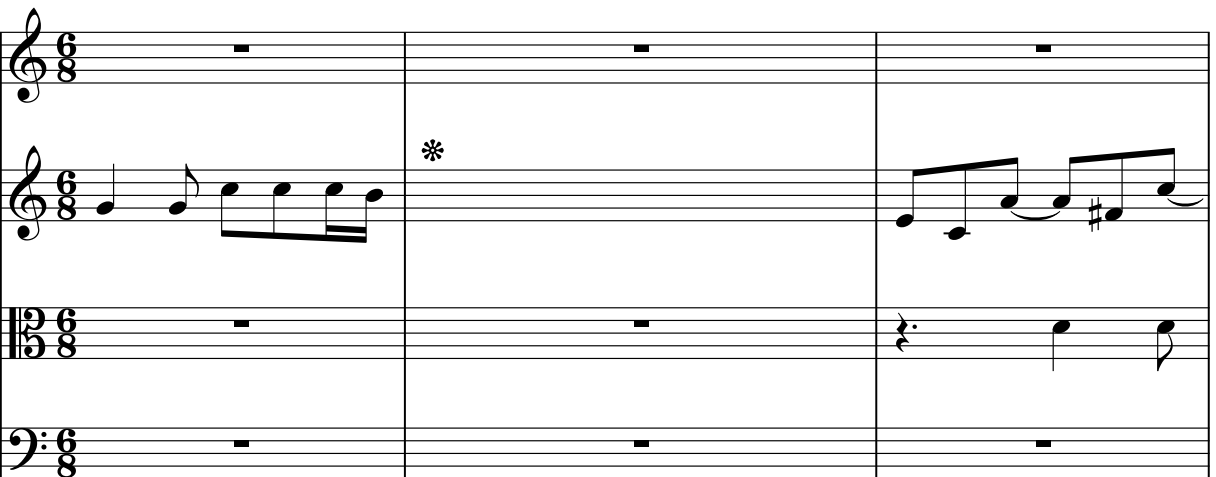
You now have 1 minute of silent working time to study the printed score.

Pan Flute

Trumpet in C

Viola

Bassoon



P. Fl

Tpt

Vla

Bsn



P. Fl

Tpt

Vla

Bsn

*

P. Fl

Tpt

Vla

Bsn

*

8 marks

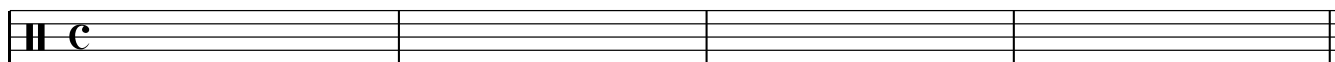
Question 6 – Transcription of a rhythm

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

A count-in will precede each playing.

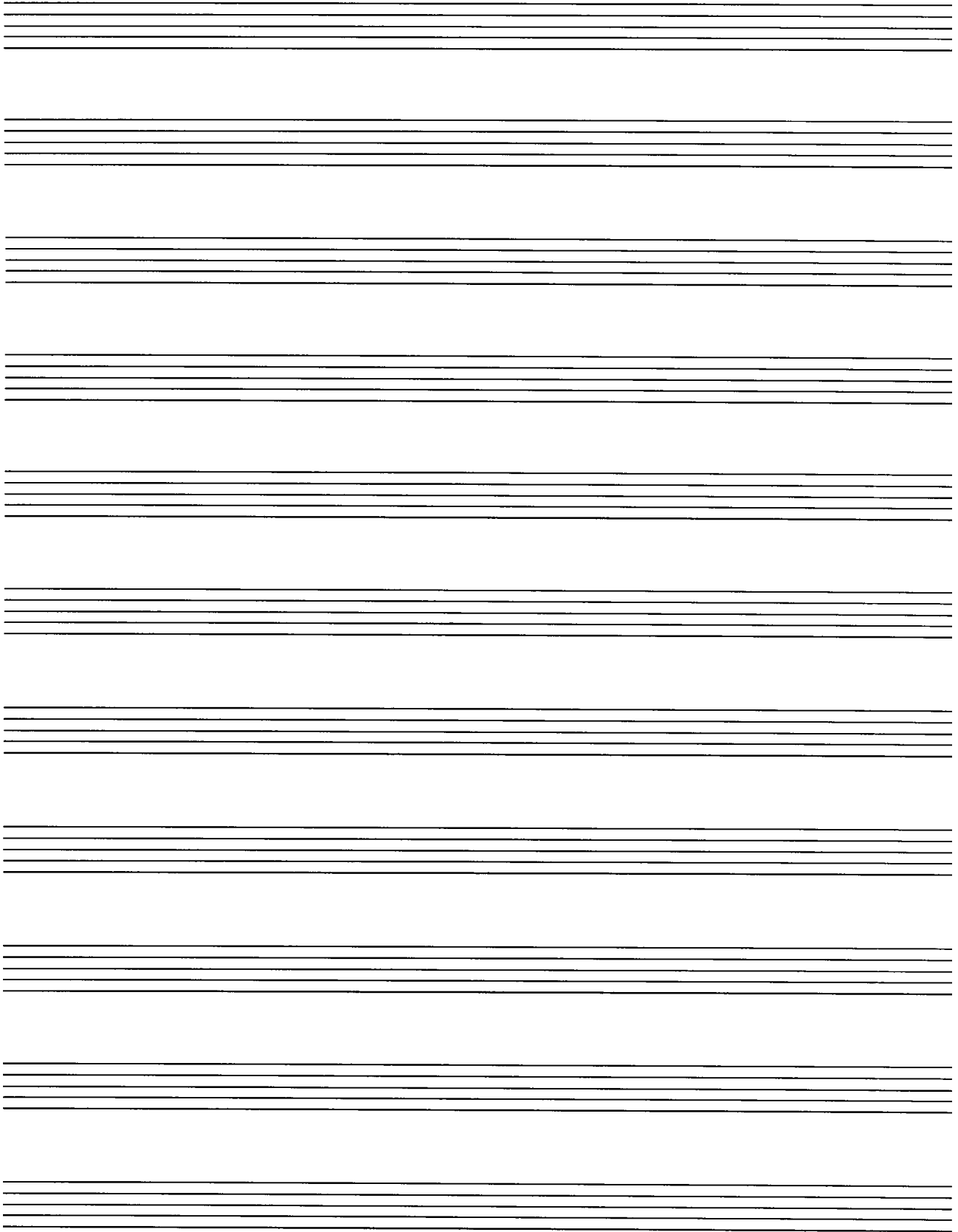
The time signature and total number of bars are given on the blank stave below.

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



12 marks

Blank manuscript for rough working if required



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 **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), (Movements 1 to 4) 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: 4th Movement – 'Allegretto con variazioni' (Variation 1)
bars 17–32

HOLST: 2nd Movement – 'Intermezzo'
rehearsal letter C ("L'istesso tempo") to 2 bars before rehearsal letter D

BACH: 3rd Movement – 'Aria Duetto' (Soprano, Basso)
bars 9–14

WESTLAKE: 2nd Movement – 'Wooden Ships'
bars 167–180

LENNON/McCARTNEY: 'She's Leaving Home'
rehearsal letter C to 1 bar before rehearsal letter D

For the work you have selected from the prescribed list of ensemble works, study the relevant score excerpt in the accompanying data book and answer all parts of Question 7.

-

b. Describe the melody or melodic idea that you consider to be the most prominent or significant in the excerpt, giving three reasons that justify your decision.

[illegible]

SECTION B – Question 7 – continued
TURN OVER
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- c. **Discuss** ways of preparing for performance of **both** the instrumental and/or vocal parts you identified in part **a**. Your response should
- focus on ways of realising the characteristics of the identified melodies from the excerpt
 - provide details of the preparation rather than simply identifying ‘individual practice’.

[illegible]

6 marks

Identify one **other** movement, section or song from the prescribed ensemble work you have studied and identified on page 14.

Performance contexts could include

- Discuss** performance style considerations relating to **three** of the following dot points that could influence preparation for a performance in the context you identified above.

- Note: Your response may be organised using dot points from the list above as subheadings or you may present your writing in an integrated manner. Where you write in an integrated manner, make **clear** the three dot points to which you are referring. Your answer may refer to, but **should not be focused upon**, the score excerpt printed in the data book.

[illegible]

[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 you studied this year and use them to answer Question 9.

Prescribed ensemble work	Interpretation in performance 1 of the prescribed ensemble work	Interpretation in performance 2 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



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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: 4th Movement – ‘Allegretto con variazioni’ (Variation 1), bars 17–32

Var. I

Clarinet (in A)

Violin I

Violin II

Viola

Violoncello

Clarinet (in A)

Violin I

Violin II

Viola

Violoncello

Clarinet (in A)

Violin I

Violin II

Viola

Violoncello

TURN OVER

HOLST: 2nd Movement – ‘Intermezzo’, rehearsal letter C (“L’istesso tempo”) to 2 bars before rehearsal letter D

C L’istesso tempo

C Fl. & Picc.

Ob.

E♭ Cl.

Solo B♭ Cl.
p dolce

1st B♭ Cl.

2nd B♭ Cl.
p

3rd B♭ Cl.
p

B♭ Bass Cl.
Solo
p

Bsn.
p

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Bass Sax.

C L’istesso tempo

1st B♭ Corn.

2nd B♭ Corn.

B♭ Trpt.

1st & 2nd Hn. in F
p

3rd & 4th Hn. in F

1st Tbne.

2nd Tbne.

3rd Tbne.

Euph.

Bases

Stg. Bass

Timp.

Perc.

HOLST: 2nd Movement – ‘Intermezzo’, rehearsal letter C (“L’istesso tempo”) to 2 bars before rehearsal letter D (excerpt continued)

The musical score is arranged in systems for various instruments. The woodwind section includes C Fl. & Picc., Ob., Eb Cl., Solo Bb Cl., 1st Bb Cl., 2nd Bb Cl., 3rd Bb Cl., Bb Bass Cl., and Bsn. The brass section includes Eb Alto Sax., Bb Ten. Sax., Eb Bar. Sax., Bb Bass Sax., 1st Bb Cort., 2nd Bb Cort., Bb Trpt., 1st & 2nd Hn. in F, 3rd & 4th Hn. in F, 1st Tbne., 2nd Tbne., 3rd Tbne., Euph., Bases, Stg. Bass, Timp., and Perc. The score features a variety of musical notations including notes, rests, dynamics (p), and articulation marks. The key signature is one flat (Bb) and the time signature is common time (C). The score is an excerpt continued from a previous page, as indicated by the rehearsal letter C and the instruction 'excerpt continued'.

TURN OVER

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BACH: 3rd Movement – ‘Aria Duetto’ (Soprano, Basso), bars 9–14

9

Soprano
 kömmst du, mein Heil, wenn
 kommst du, mein Heil, wenn
 quick - ly, now come, come

Basso
 Ich — kom - me, dein Teil,
 Yea — quick - ly I come,

Violone piccolo

Continuo

11

Soprano
 kömmst du, mein Heil_, wenn
 quick - ly, now come_, come

Basso
 ich — kom - me, dein Teil,
 yea quick - ly I — come,

Violone piccolo

Continuo

13

Soprano
 kömmst du, mein Heil, mein
 quick - ly, now come, now

Basso
 ich — kom - me, dein Teil,
 yea — quick - ly I come,

Violone piccolo

Continuo

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TURN OVER

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WESTLAKE: 2nd Movement – ‘Wooden Ships’, bars 167–180

167

Fl. I

Fl. II & Alt. Fl.

Ob.

C. A.

Cl. I in A & Bb

Cl. II in A & Bb & Bs. Cl.

I

Bsns.

II

Hr. in F

Tpt. in Bb

Tbn.

Perc.

Timp.

Harp

Solo Ctr.

I

Vns.

II

Vla.

Vlc.

D.B.

mf

mp

p

sul ponticello

(normal) *p*

(start slow - increase speed)

WESTLAKE: 2nd Movement – ‘Wooden Ships’, bars 167–180 (excerpt continued)

175

Fl. I

Fl. II & Alt. Fl.

Ob.

C.A.

Cl. I in A & Bb

Cl. II in A & Bb & Bs. Cl.

I

Bsns.

II

Hr. in F

Tpt. in Bb

Tbn.

Perc.

Timp.

Harp

Solo Ctr.

I

Vlns.

II

Vla.

Vlc.

D.B.

f

mp

cresc.

mf

A clarinet

cresc. poco a poco

mf

mp

cresc. poco a poco

pizz.

mp

cresc. poco a poco

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LENNON/McCARTNEY: 'She's Leaving Home', rehearsal letter C to 1 bar before rehearsal letter D

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