Victorian Certificate of Education
2002

MUSIC PERFORMANCE: SOLO
Aural and written examination

Friday 15 November 2002

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

<table>
<thead>
<tr>
<th>Structure of book</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
</tr>
<tr>
<td>A</td>
</tr>
<tr>
<td>B</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

• 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 12 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 38 minutes 36 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 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.

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

b. Circle the correct tonality of the excerpt.

MIXOLYDIAN MODE   PENTATONIC   MAJOR   MELODIC MINOR

4 + 2 = 6 marks
Question 2 – Melodic transcription

An excerpt of a work for flute and bass (2 parts) will be played six times.
A count-in will precede each playing.
The time signature, key signature, the total number of bars, the complete bass part and the pitch of the first note of the melody (upper part) are given below.
Note: The pitch, but not the duration, of the first note of the melody is given on the stave provided.

On the upper stave provided, transcribe the flute (upper part) only.

15 marks
Blank manuscript for rough working if required
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 (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 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

A minor – F major7 / A – B diminished – E7 / B – and so on

or

i – VI\textsuperscript{6} \textsuperscript{3} – ii\textsuperscript{o} \textsuperscript{4} – V\textsuperscript{7} \textsuperscript{3} – and so on

or

i – VI\Delta \textsuperscript{7} \textsuperscript{b} \textsuperscript{7} – ii\textsuperscript{o} \textsuperscript{7} \textsuperscript{4} – V\textsuperscript{7} \textsuperscript{5} – and so on

or

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

EITHER

1. C Major

2. ______________

3. ______________

4. ______________

5. ______________

Cadence: _______________________

OR

Harmonic Grid

<table>
<thead>
<tr>
<th>Bass Note</th>
<th>Character / Quality / Type</th>
<th>Complete name of chord indicating position/inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Major</td>
<td>C Major (Root)</td>
</tr>
</tbody>
</table>

Cadence: _______________________

13 marks

SECTION A – continued
Blank manuscript for rough working if required
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 bars where indicated (*) in the four-part score.

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

Horn

Guitar

Bass

Flute

Horn

Guitar

Bass

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
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) Opus 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


Score excerpts of music (produced in data book)

MOZART: 4th Movement – ‘Allegretto con Variazioni’
   bars 25 – 44 (Variation 1 – part B through Variation 2 – part A)

HOLST: 1st Movement – ‘Chaconne’
   bars 25 to 38 (from the upbeat to rehearsal letter A)

BACH: 3rd Movement – ‘Aria Duetto’ for Soprano and Bass
   (from the upbeat to) bar 9 to bar 22

WESTLAKE: 1st Movement – ‘The Last Place on Earth’
   bars 24 – 35

LENNON/McCARTNEY: ‘Lucy in the Sky with Diamonds’
   Coda (from rehearsal letter D to the end)
Question 7

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 the questions below.

a. **Identify** the meter at the beginning of the excerpt you have selected.

________________________________________________________________________

1 mark

b. **Notate** the rhythm of a motif in the excerpt that is important in shaping the structure of the movement or song.

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2 marks

c. **Describe one** way in which the composer uses the motif you notated in part b. above to structure this section of the work.

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3 marks
d. Discuss one performance style consideration relating to rhythm that performer(s) are likely to consider in developing a performance of this section of the work.

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Question 8

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

Choose three aspects of the movement, section or song and discuss decisions that could be made when preparing and/or interpreting this part of the work for performance.

In your answer describe what the ensemble is aiming to achieve and/or could be aiming to achieve in its interpretation.

You may wish to consider some of the following aspects in your response.

• tempo choice(s)
• articulations
• balance
• relationship(s) between parts
• rehearsing the performers
• solving technical challenges
• flexibility of time

Your answer may refer to, but should not focus upon, the score excerpt printed in the data book.
### Question 9

Before answering Questions 9a. and 9b., identify in the chart below, two recorded and/or live interpretations in performance of the prescribed ensemble work you studied this year and use them to answer Questions 9a. and 9b.

<table>
<thead>
<tr>
<th>Prescribed ensemble work</th>
<th>Interpretation in performance 1 of the prescribed ensemble work</th>
<th>Interpretation in performance 2 of the prescribed ensemble work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mozart, W.A. Clarinet Quintet in A Major (K. 581)</td>
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<tr>
<td>Holst, G. First Suite in E-flat for Military Band, Opus 28 No. 1</td>
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<td></td>
</tr>
<tr>
<td>Bach, J.S. Cantata No. 140 – Sleepers, Wake</td>
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</tr>
<tr>
<td>Westlake, N. Antarctica: Suite for guitar and orchestra</td>
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<tr>
<td>Lennon/McCartney, Sgt Pepper’s Lonely Hearts Club Band</td>
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</table>
a. **Describe** the two interpretations in performance of the prescribed ensemble work that you identified in the chart on page 19. Your answer may refer to, but should not focus upon, the score excerpt printed in the data book.

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6 marks

**SECTION B – Question 9 – continued**
b. **Compare** the two performances you described in part a. with reference to **three** of the following.

- representativeness and/or reflection of particular music style(s)
- approach(es) to interpretation
- contribution(s) of key performer(s)
- performance convention(s) (for example, historical and/or contemporary conventions in each of the interpretations)
- context (for example, venues, choice of instruments, vocal style(s), live or recorded interpretation in performance, recording techniques)

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

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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’, bars 25–44 (Variation 1 – part B through Variation 2 – part A)
HOLST: 1st Movement – ‘Chaconne’, bars 25–38 (from upbeat to rehearsal letter A)
This page is blank
BACH: 3rd Movement – ‘Aria Duetto’, for Soprano & Bass (upbeat to) bar 9 to bar 22

Wenn kommst du, mein Heil, wenn
Come quickly, now come,

ich komme, dein Teil, I come,

violine piccolo and continuo

kommst du, mein Heil, wenn
Come quickly, now come,

ich komme, dein Teil, I come,

violine piccolo and continuo

kommst du, mein Heil, wenn
Come quickly, now come,

ich komme, dein Teil, I come,

violine piccolo and continuo
BACH: 3rd Movement – ‘Aria Duetto’ (excerpt continued)

Heil? Ich warte, ich warte mit

dein Teil, ich komme; yea quickly;

Brennendem Öle. Wenn kommst du, mein Heil;

ich komme, yea quickly;

Wenn kommst du, mein Heil? Ich komme, dein Teil;

ich komme, yea quickly; I come,
WESTLAKE: 1st Movement – ‘The Last Place on Earth’, bars 24–35
WESTLAKE: 1st Movement – ‘The Last Place on Earth’ – (excerpt continued)
LENNON/McCARTNEY: ‘Lucy in the Sky with Diamonds’, Coda (from rehearsal letter D to the end)

Due to copyright restrictions, the following information is supplied in lieu of the material

Lucy in the Sky with Diamonds
J. Lennon and P. McCartney
Northern Songs
Sony Music
“The Beatles Complete”
1967
pages 469–650

END OF DATA BOOK