



**Victorian Certificate of Education
2005**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

--

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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
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.

This page is blank

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.

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 continuation of the piece, ending with a double bar line. The Clarinet part is blank in both systems, intended for transcription.

15 marks

Blank manuscript for rough working if required.

The page contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for rough working 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

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 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 identify 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^o – V $\frac{4}{3}$ – and so on

or

i – VI^{Maj7_b} – ii^o – V^{7_c} – and so on

or

***I** – VI^{Maj7} ~ 1st inversion – II dim – V⁷ ~ 2nd inv – and so on*

EITHER

1. C (Major) 2. _____ 3. _____ 4. _____ 5. _____

Cadence: _____

OR

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

Cadence: _____

13 marks

Blank manuscript for rough working if required.

The page contains ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, providing space for rough working.

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.

Flute

Cor Anglais in C

Bass Clarinet in C

Violoncello

Fl.

C.A.

B.C.

Vc.

The first system of the musical score consists of four staves. The Flute (Fl.) staff is in treble clef with a key signature of one flat. The Clarinet in A (C.A.) staff is in treble clef with a key signature of one flat. The Bassoon (B.C.) staff is in bass clef with a key signature of one flat. The Violoncello (Vc.) staff is in bass clef with a key signature of one flat. The music begins with a rest in the first measure, followed by eighth and sixteenth notes. A slur covers the second and third measures. An asterisk (*) is placed above the second measure of the Bassoon staff.

The second system of the musical score continues the four staves. The Flute (Fl.) staff has a slur over the first two measures. The Clarinet in A (C.A.) staff has a slur over the last two measures. The Bassoon (B.C.) staff has a slur over the last two measures. The Violoncello (Vc.) staff has an asterisk (*) above the first measure. The system concludes with a double bar line.

8 marks

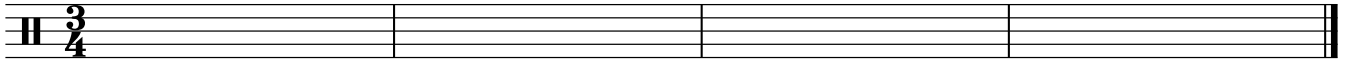
Question 6 – Transcription of a rhythm

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.

A series of ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are evenly spaced and occupy most of the page's vertical space.

**END OF SECTION A
TURN OVER**

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**

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 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>		



**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.

This page is blank

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

Clarinet (in A) *p dolce*

Violin I *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp*

Clarinet (in A)

Violin I

Violin II

Viola

Violoncello

51

Clarinet (in A) *cresc.*

Violin I *cresc.*

Violin II *cresc.*

Viola *cresc.*

Violoncello *cresc. colargo*

57

f *ff*

Clarinet (in A)

Violin I

Violin II

Viola

Violoncello

62

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

29

Soprano
 der Wäch - ter
 the 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
 Oboe I, II
 Taille
 Violine I, II
 Viola
 Continuo
 (Vc., Vne.,
 Fag., Org.)

32

Soprano
 sehr hoch auf
 calls high on

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

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

35

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

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

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

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

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

Viol. I
Ob. I

38

Soprano
ne
wer,

Alto
Zin - ne,
to - wer,

Tenore
8 Zin - ne,
to - wer,

Basso
Zin - ne,
to - wer,

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

Viol. I
Ob. I

TURN OVER

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 Bb *f*

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

I *mf*

Bsns. II

I & II Hrs. in F

III & IV

Tpt. in Bb

Ten. Tbn.

Bs. Tbn.

Perc.

Timp.

Harp

Solo Gtr.

I *Tutti* *f*

Viols. II *div.*

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** *mf* *f*

I *f*

Esns. II *f*

I & II

Hrns. in F

III & IV

Tpt. in Bb

Ten. Tbn.

Bs. Tbn.

Perc.

Timp.

Harp

Solo Gr.

I

Vlms. II

Vla. *f*

Vic. *arco* *mf*

D.B.

TURN OVER

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

(38)

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

Fl. II *f* *mf*

Ob. I *mf* *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. I *f* **Tutti** *f* *div.*

Vins. II *mf*

Via. *mf*

Vic. *pizz.* *mf*

D.B. *mf*

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

(43)

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

I Bsns.

II Bsns.

I & II Hns. in F

III & IV Hns. in F

Tpt. in Bb

Ten. Tbn.

Bs. Tbn.

Perc.

Timp.

Harp

Solo Gtr.

I Vins.

II Vins.

Vla.

Vlc. *arco*

D.B. *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

Due to copyright restriction,
this material is not supplied.

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

Due to copyright restriction,
this material is not supplied.

END OF DATA BOOK