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

<table>
<thead>
<tr>
<th>Section</th>
<th>Number of questions</th>
<th>Number of questions to be answered</th>
<th>Number of marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>6</td>
<td>6</td>
<td>60</td>
</tr>
<tr>
<td>B</td>
<td>3</td>
<td>3</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Total 100</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 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  Click here

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.

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
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.

<table>
<thead>
<tr>
<th>Appropriate ways to identify chord progressions with inversions are</th>
</tr>
</thead>
<tbody>
<tr>
<td>A minor – F Major 7 / A – B diminished – E7 / B – and so on</td>
</tr>
<tr>
<td>i – VI $\frac{6}{5}$ – ii$^{0}$ – V$\frac{4}{3}$ – and so on</td>
</tr>
<tr>
<td>or</td>
</tr>
<tr>
<td>i – VI Maj$^{7}<em>{b}$ – ii$^{0}$ – V$^{?}</em>{c}$ – and so on</td>
</tr>
<tr>
<td>or</td>
</tr>
<tr>
<td>I – VI Maj$^{7}$ – 1st inversion – II dim – V 7 – 2nd inv – and so on</td>
</tr>
</tbody>
</table>

EITHER

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

Cadence: ___________________

OR

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

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’

LENNON/McCARTNEY: ‘Sgt. Pepper’s Lonely Hearts Club Band’
2 bars before rehearsal letter B to 3 bars after rehearsal letter D
**Question 7**

**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.

1 mark

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

5 marks
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.
Question 8

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

Describe how three of the musical features listed below are used in this movement, section or song from the prescribed ensemble work. You may discuss the role of each feature individually and/or in combination.

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

Note: Be certain to make clear the three features about which you are writing.
Your answer should not be based upon the section of music printed in the data book.
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.

<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</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Clarinet Quintet in A Major</em> (K. 581)</td>
<td></td>
<td></td>
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<tr>
<td>Holst, G</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>First Suite in E-flat for Military Band</em> Opus 28, No.1</td>
<td></td>
<td></td>
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<tr>
<td>Bach, J S</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Cantata No. 140 ‘Sleepers, Wake’</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westlake, N</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Antarctica: Suite for guitar and orchestra</em></td>
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<td></td>
</tr>
<tr>
<td>Lennon, J &amp; McCartney, P</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Sgt. Pepper’s Lonely Hearts Club Band</em></td>
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</tbody>
</table>
Question 9

It has been said that ‘the best interpretation is the one that faithfully preserves the composer/songwriter’s original intentions’.

Do you think that the ensembles who performed both of the interpretations you studied would agree with this statement? In your discussion refer to at least three issues or considerations.

In your answer you may wish to consider the following.

• contemporary versus historical performance practice(s)
• issues of style (including differences of ‘feel’ and/or ‘groove’)
• tempo choice(s)
• phrasing
• articulation
• technological development(s)
• assumptions about the composer/songwriter’s intentions
• different edition(s) of the score
• instrumentation

Note: Your response may be organised using dot points or you may present your response in an integrated manner. If you write in an integrated manner, make clear the three issues or considerations you are discussing. Your answer may refer to, but should not be focused upon, the score excerpt printed in the data book. Be certain that you discuss two interpretations in performance of the same prescribed ensemble work/song(s) (as identified on page 19).
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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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HOLST: 2nd Movement – ‘Intermezzo’, 7 bars before rehearsal letter F to 9 bars after rehearsal letter F
HOLST: 2nd Movement – ‘Intermezzo’, 7 bars before rehearsal letter F to 9 bars after rehearsal letter F (excerpt continued)
BACH: 1st Movement – ‘Chorale’ bars 29–40

Soprano:

29

der Wächter
the watchman

Alto:

der Wächter sehr
the watchman calls

Tenore:

der Wächter sehr hoch
the watchman calls high

Basso:

Corono
Oboe I, II
Violone I, II
Violin
Continuo
(Vc., Vn.,
Fag., Org.)

32

sehr
calls

hoch
high

auf
on

hoch
high

auf der Zinne,

hoch

Tenore:

Basso:

der Wächter sehr hoch
the watchman calls high

auf der Zinne

Corono
Oboe I, II
Violone I, II
Violin
Continuo
(Vc., Vn.,
Fag., Org.)

Viol. I

Ob. II

Viol. II

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

(38)
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