MUSIC PERFORMANCE: SOLO
Aural and written examination

Friday 14 November 2003
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 23 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 11 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 35 minutes 53 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.
   
   LYDIAN MODE       PENTATONIC       MAJOR       HARMONIC MINOR

   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 vibraphone 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 vibraphone part. Be certain to indicate the length of the first note.  

Click here

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

Chord 1  Click here
Chord 2  Click here
Chord 3  Click here
Chord 4  Click here
Chord 5  Click here
Chord 6  Click here
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 minor 7 chord (i 7 or I min 7) 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.  

<table>
<thead>
<tr>
<th>Appropriate ways to identify chord progressions with inversions are</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Major – A minor 7/C – D minor – G7/D – and so on</td>
</tr>
<tr>
<td>or</td>
</tr>
<tr>
<td>I – vi 6 5 – ii – V 4 3 – and so on</td>
</tr>
<tr>
<td>or</td>
</tr>
<tr>
<td>I – vi 7 b 7 c – ii – V 7 c 3 – and so on</td>
</tr>
<tr>
<td>or</td>
</tr>
<tr>
<td>I – VI min 7 ~ 1st inversion – II minor – V 7 ~ 2nd inv – and so on</td>
</tr>
</tbody>
</table>

EITHER

1. A minor 7 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>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Character / Quality / Type</td>
<td>minor 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complete name of chord indicating position/inversion</td>
<td>A minor 7 (Root)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Cadence: _________________________

13 marks
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.

Click here 📪

8 marks
This page is blank
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.  Click here 🌟

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 WA Mozart

☐ First Suite in E-flat for Military Band (1909), Op. 28, No. 1 by G Holst

☐ Cantata No. 140, ‘Sleepers, Wake’ by JS Bach

☐ Antarctica: Suite for guitar and orchestra (1992), (Movements 1 to 4) by N Westlake


Score excerpts of music (produced in data book)

MOZART: 1st Movement – ‘Allegro’
bars 118–132

HOLST: 3rd Movement – ‘March’
“Meno mosso” to 3 bars before the end of the movement

BACH: 1st Movement – ‘Chorale’
bars 95–105

WESTLAKE: 1st Movement – ‘The Last Place on Earth’
bars 60–71

LENNON/McCARTNEY: ‘When I’m Sixty-Four’
from 8 bars before rehearsal letter B to 8 bars before rehearsal letter C
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 both parts (a. and b.) of this question.

a. **Describe** how the composer(s) achieves a variety of musical texture in the excerpt. In your response, refer to at least **two textural changes** found within the relevant score excerpt.

4 marks
b. Choose any two instrumental and/or vocal parts from the excerpt you have selected and
i. discuss the contribution(s) that each of these instrumental and/or vocal parts make to the overall musical texture.

5 marks
ii. **discuss** how best to prepare **both** of the instrumental and/or vocal parts you selected in **Question 7bi**. Your response should **discuss** details of the preparation rather than simply identifying ‘individual practice’.

5 marks

SECTION B – continued

TURN OVER
Question 8
Identify one other movement, section or song from the prescribed ensemble work you have studied and identified on page 14.

Discuss how you would approach three of the following dot points when preparing the movement, section or song for performance and/or interpreting the movement, section or song in performance.

• melody
• harmony
• articulations
• tone colour
• balance
• rehearsal techniques
• tempo choice(s)
• solving technical challenges

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 to which you are referring. Your answer may refer to, but should not focus upon, the score excerpt printed in the data book.

SECTION B – Question 8 – continued
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.

<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, WA</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Clarinet Quintet in A Major (K. 581)</em></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>
</tr>
<tr>
<td>Bach, JS</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Cantata No. 140</em> ‘Sleepers, Wake’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Westlake, N</td>
<td></td>
<td></td>
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<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>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Question 9

‘Different interpretations in performance bring new life to the same piece of music.’

For the performance interpretations you identified in the table on page 20, discuss this statement in relation to

• at least three considerations that have affected the performance style of the interpretations
• specific songs, sections and/or movements.

In your response you may refer to

• notated scores
• similarities and/or differences between the interpretations in performance
• work(s) and/or interpretation(s) other than those identified on page 20 that you consider appropriate.

Your response may be organised using dot points or you may present your response in an integrated manner. Where you write in an integrated manner, make clear the three aspects of interpretation to which you are referring.

Your answer may refer to, but should not focus upon, the score excerpt printed in the data book. Be certain that you discuss two interpretations in performance of the same prescribed ensemble work.
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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: 3rd Movement – ‘March’, “Meno mosso” to 3 bars before the end of the movement
HOLST: 3rd Movement – ‘March’, “Meno mosso” to 3 bars before the end of the movement (excerpt continued)
BACH: 1st Movement – ‘Chorale’, bars 95–105
BACH: 1st Movement – ‘Chorale’, bars 95–105 (excerpt continued)
WESTLAKE: 1st Movement – ‘The Last Place on Earth’, bars 60–71
WESTLAKE: 1st Movement – ‘The Last Place on Earth’, bars 60–71 (excerpt continued)
LENNON/McCARTNEY: ‘When I’m Sixty-Four’, from 8 bars before rehearsal letter B to 8 bars before rehearsal letter C

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LENNON/McCARTNEY: ‘When I’m Sixty-Four’, from 8 bars before rehearsal letter B to 8 bars before rehearsal letter C (excerpt continued)

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