



Victorian Certificate of Education 2002

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STUDENT NUMBER

Letter

Figures										
Words										

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

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 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 staff 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 staff.

The first staff contains a melody in 4/4 time: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). A bracket is placed under the G4 and A4 notes.

The second staff contains a melody in 4/4 time: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Three brackets are placed under the intervals G4-A4, A4-B4, and B4-C4.

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 staff provided.

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

The first system of musical notation consists of two staves. The upper staff is a treble clef with a C-clef on the first line, a 6/8 time signature, and a single quarter note on the first line (C4). The lower staff is a bass clef with a 6/8 time signature and four quarter notes: G2, F2, E2, D2.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a C-clef on the first line, a 6/8 time signature, and is empty. The lower staff is a bass clef with a 6/8 time signature and four quarter notes: G2, F2, E2, D2.

15 marks

Blank manuscript for rough working if required

The page contains ten sets of blank musical staves, arranged vertically. Each set consists of five horizontal lines, providing a template for musical notation. The staves are evenly spaced and occupy the majority of the page's vertical space.

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** – VI⁶₅ – ii^o – V⁴₃ – and so on*

or

***i** – VI^{Δ7}_b – ii^o – V7_c – and so on*

or

***i** – VI maj7~1st inv – II dim – V7~2nd inv – and so on*

EITHER

1. *C Major* 2. _____ 3. _____ 4. _____ 5. _____

Cadence: _____

OR

Harmonic Grid

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: _____

Blank manuscript for rough working if required

The page contains ten sets of blank musical staves, arranged vertically. Each set consists of five horizontal lines, providing a template for writing musical notation. The staves are evenly spaced and occupy the majority of the page's vertical space.

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

Flute

Horn *

Guitar

Bass

8 marks

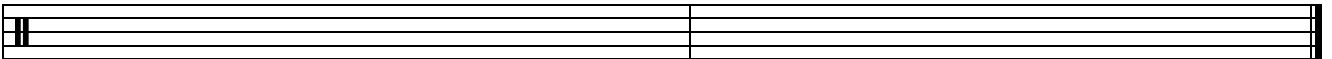
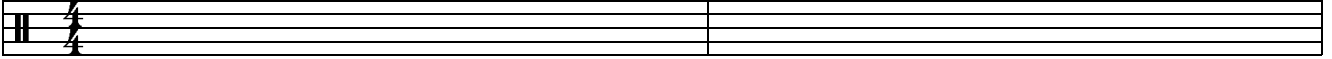
Question 6 – Transcription of a rhythm

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

A count-in will precede each playing.

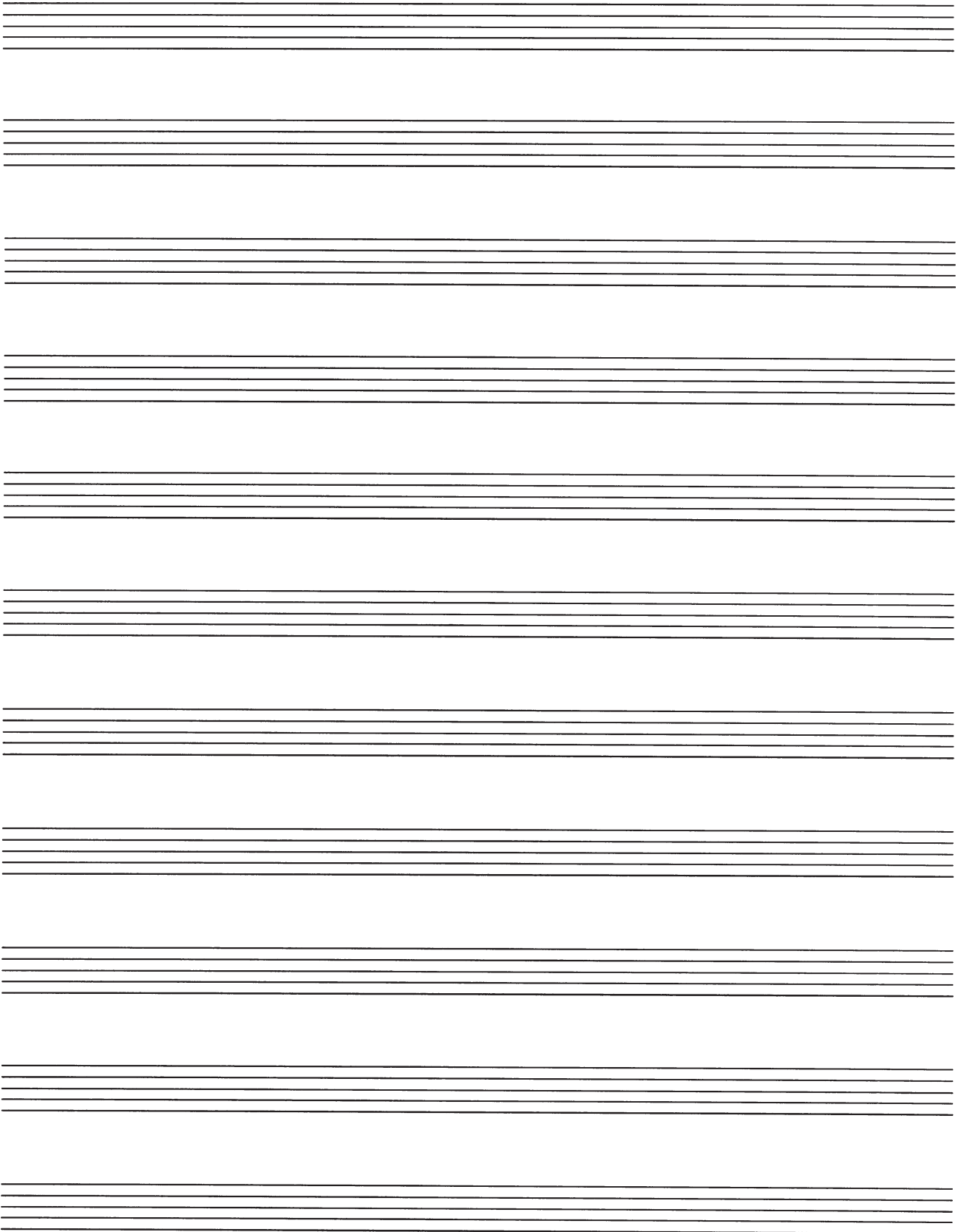
The time signature and total number of bars are given on the blank stave below.

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



12 marks

Blank manuscript for rough working if required



**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 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
- Sgt Pepper's Lonely Hearts Club Band* (omitting 'Getting Better', 'Within You, Without You', 'Lovely Rita', 'Good Morning', and 'Sgt Pepper's – Reprise') by Lennon/McCartney

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.

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.

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.

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.

5 + 5 + 5 = 15 marks

SECTION B – continued

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.**

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/McCartney, <i>Sgt Pepper's Lonely Hearts Club Band</i>		

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.

6 marks

3 + 3 + 3 = 9 marks

END OF QUESTION AND ANSWER BOOK



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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)

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)

Clarinet (in A)
Violin I
Violin II
Viola
Violoncello

Clarinet (in A)
Violin I
Violin II
Viola
Violoncello

Var. II
Clarinet (in A)
Violin I
Violin II
Viola
Violoncello

Clarinet (in A)
Violin I
Violin II
Viola
Violoncello

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

The musical score is arranged in a standard orchestral format with the following parts and markings:

- C Fl. & Pic.:** *mf stacc.* (includes rehearsal letter A and first ending notation)
- Ob.:** *mf*
- Eb Cl.:** *mf stacc.* (includes rehearsal letter A and first ending notation)
- Solo Bb Cl.:** *mf*
- 1st Bb Cl.:** *mf*
- 2nd Bb Cl.:** *mf*
- 3rd Bb Cl.:** *mf*
- Bb Bass Cl.:** *mf*
- Bsn.:** *mf* (includes *stacc.* marking)
- Eb Alto Sax.:** *mf stacc.*
- Bb Ten. Sax.:** *mf stacc.*
- Eb Bar. Sax.:** *mf*
- Bb Bass Sax.:** *mf*
- 1st Bb Cort.:** *mf stacc.* (includes rehearsal letter A and first ending notation, marked "1. Solo")
- 2nd Bb Cort.:** (rested)
- Bb Trpt.:** (rested)
- 1st & 2nd Hn. in F:** (rested)
- 3rd & 4th Hn. in F:** (rested)
- 1st Tbne.:** *mf stacc.*
- 2nd Tbne.:** (rested)
- 3rd Tbne.:** (rested)
- Euph.:** *mf*
- Basses:** *mf*
- Stg. Bass:** *mf*
- Timp.:** (rested)
- Perc.:** (rested)

HOLST: 1st Movement – ‘Chaconne’, bars 25–38 (excerpt continued)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- C Fl. & Picc.
- Ob.
- E♭ Cl.
- Solo B♭ Cl.
- 1st B♭ Cl.
- 2nd B♭ Cl.
- 3rd B♭ Cl.
- B♭ Bass Cl.
- Bsn.
- E♭ Alto Sax.
- B♭ Ten. Sax.
- E♭ Bar. Sax.
- B♭ Bass Sax.
- 1st B♭ Cort.
- 2nd B♭ Cort.
- B♭ Trpt.
- 1st & 2nd Hn. in F
- 3rd & 4th Hn. in F
- 1st Tbne.
- 2nd Tbne.
- 3rd Tbne.
- Euph.
- Basses
- Stg. Bass
- Timp.
- Perc.

Key performance instructions and markings include:

- Dynamic markings:** *cresc.*, *mf stacc.*, *f*, *mf cresc.*
- Tempo/Character:** *Tutti*
- Articulation:** *a2*, *fz*
- Other:** *Side Drum* (starting at bar 38)

HOLST: 1st Movement – ‘Chaconne’, bars 25–38 (excerpt continued)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- C Fl. & Picc.
- Ob.
- E♭ Cl.
- Solo B♭ Cl.
- 1st B♭ Cl.
- 2nd B♭ Cl.
- 3rd B♭ Cl.
- B♭ Bass Cl.
- Bsn.
- E♭ Alto Sax.
- B♭ Ten. Sax.
- E♭ Bar. Sax.
- B♭ Bass Sax.
- 1st B♭ Cort.
- 2nd B♭ Cort.
- B♭ Trpt.
- 1st & 2nd Hn. in F
- 3rd & 4th Hn. in F
- 1st Tbne.
- 2nd Tbne.
- 3rd Tbne.
- Euph.
- Basses
- Stg. Bass
- Timp.
- Perc. (S.D.)

The score is written in 2/4 time with a key signature of two flats (B♭ and E♭). The woodwind and string parts feature complex rhythmic patterns, while the brass parts provide harmonic support. The percussion includes snare drum (S.D.) and timpani (Timp.).

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TURN OVER

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

9

Soprano Voice

Wenn kömmt du, mein Heil, wenn
Wann kommst du, wenn
Come quick - ly, now come, come

Bass Voice

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

Violine piccolo and Continuo

p

11

Soprano Voice

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

Bass Voice

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

Violine piccolo and Continuo

13

Soprano Voice

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

Bass Voice

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

Violine piccolo and Continuo

BACH: 3rd Movement – ‘Aria Duetto’ (excerpt continued)

15

Soprano Voice

Heil? Ich war - - te, ich war - - te mit
come. We wait thee, we wait thee with

Bass Voice

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

Violine piccolo and Continuo

18

Soprano Voice

bren-nen-dem Ö - le. Wenn köm- - - - - - - - - - - - - - - - - -
lamps all a - ligh-ted! Come quick - ly, now come,

Bass Voice

ich kom-me, ich
yea quick-ly, yea

Violine piccolo and Continuo

20

Soprano Voice

wenn köm- - - - - - - - - - - - - - - - - - Ich
come quick - ly, now come. We

Bass Voice

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

Violine piccolo and Continuo

TURN OVER

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

24

Fls. & Piccs. I, II

Obs. I, II

Cls. in Bb I, II

Bsns. I, II

Hns in F I, II, III, IV

Tpts. in Bb I, II

Tbns. I, II

Bs. Tbn.

4 mounted bongoes

Perc. *mf*

Timp. *sfz*

Harp

Solo Gtr. *non pizz.* *ff*

Vns. I, II

Vla. *f*

Vcl. *div.* *f*

D.B. *ff*

f *sfz* *ff* *div.* *ff*

WESTLAKE: 1st Movement – ‘The Last Place on Earth’ – (excerpt continued)

30

Fls & Piccs.
I
II

Obs.
I
II

Cls. in Bb
I
II

Bsns.
I
II

Horns in F
I
II
III
IV

Tpts. in Bb
I
II

Tbns.
I
II

Bs. Tbn.

Perc.
Timp.

Harp

Solo Gtr.

Vlins.
I
II

Vla.

Vlc.

D.B.

brassy
f
brassy
f
brassy
f
brassy
f

f
f

LENNON/McCARTNEY: 'Lucy in the Sky with Diamonds', Coda (from rehearsal letter D to the end)

Voice(s)	Due to copyright restrictions, the following information is supplied in lieu of the material
Organ	Lucy in the Sky with Diamonds J. Lennon and P. McCartney Northern Songs
Slide Guitar	Sony Music "The Beatles Complete" 1967 pages 469–650
Rhythm Guitar	
Electric Bass	
Drums	
Voice(s)	
Organ	
Slide Guitar	
Rhythm Guitar	
Electric Bass	
Drums	