



# Victorian Certificate of Education 2003

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## STUDENT NUMBER

Figures

Words


Letter

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## 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

#### 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 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 staff 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 staff.

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.

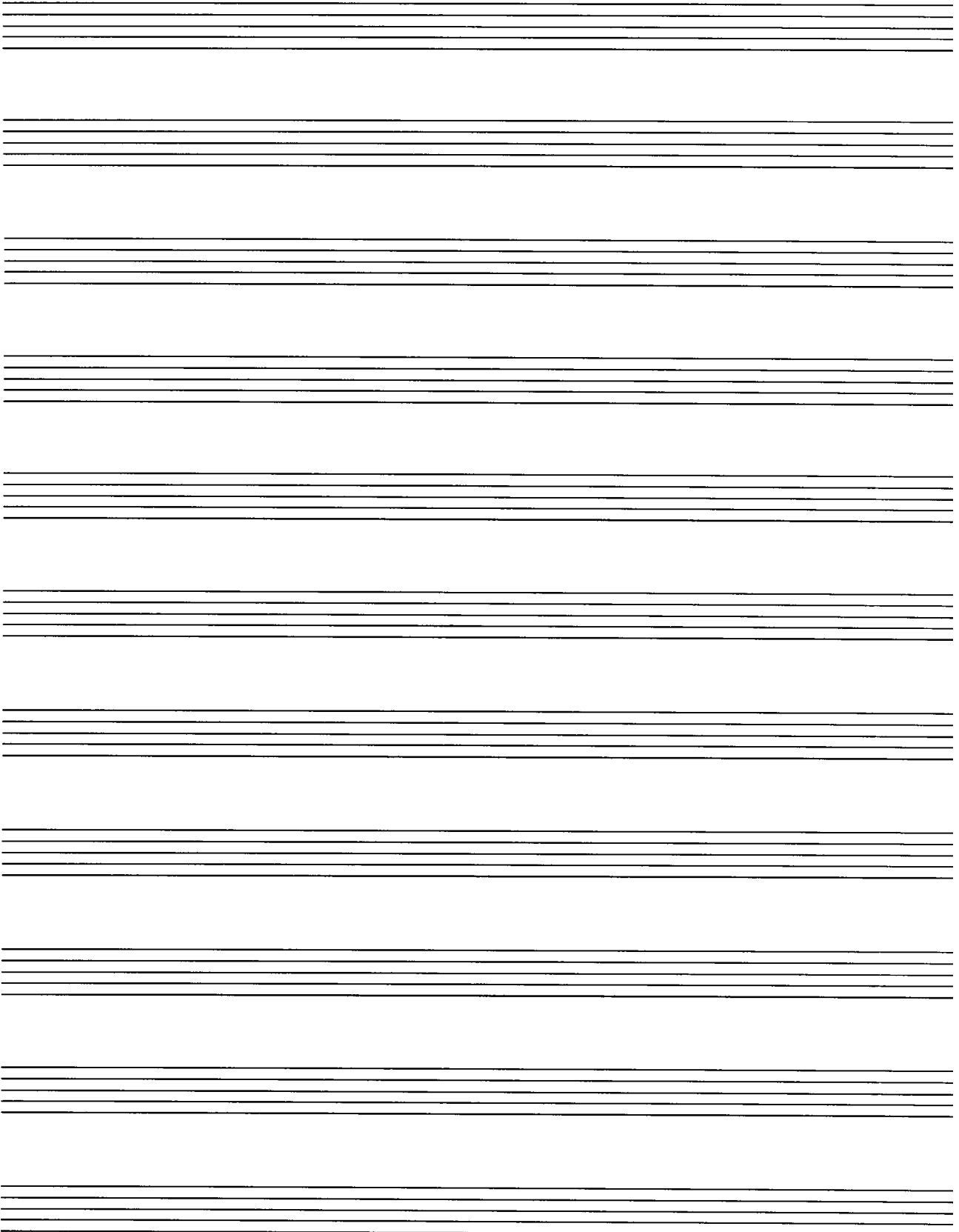
Note: The time signature, key signature, total number of bars and the pitch (but not the duration) of the first note of the part to be transcribed (the blank stave) are given.

On the blank (second) stave, **transcribe** the **vibraphone** part. Be certain to indicate the length of the first note.

The musical score consists of four staves. The top staff is for Flute, the second for Vibraphone, the third for Trombone, and the bottom for Contrabassoon. All staves are in 4/4 time with a key signature of one sharp (F#). The Flute part begins with a whole note, followed by a melodic line with a slur over the first two bars. The Vibraphone part is blank for transcription, with a single note in the first bar. The Trombone part has a bass line with rests in the first two bars. The Contrabassoon part has a bass line with eighth notes in the first two bars.

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 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.

*Appropriate ways to identify chord progressions with inversions are*

*C Major – A minor 7/C – D minor – G7/D – and so on*

*or*

*I – vi<sub>5</sub><sup>6</sup> – ii – V<sub>3</sub><sup>4</sup> – and so on*

*or*

*I – vi<sub>b</sub><sup>7</sup> – ii – V<sub>c</sub><sup>7</sup> – and so on*

*or*

*I – VI min<sup>7</sup> ~ 1st inversion – II minor – V 7 ~ 2nd inv – and so on*

**EITHER**

1. A minor 7 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_

**Cadence:** \_\_\_\_\_

**OR**

<i>Harmonic Grid</i>	1.	2.	3.	4.	5.
<b>Bass Note</b>	A				
<b>Character / Quality / Type</b>	<i>minor 7</i>				
<b>Complete name of chord indicating position/inversion</b>	<i>A minor 7 (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 total of 50 lines 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 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.

The musical score is presented in two systems, each containing four staves for different instruments: Pan flute, Horn, Nylonstr. Gt., and Bass. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. Asterisks (\*) are placed at the beginning of bars in the Pan flute, Horn, and Bass staves to indicate missing notes.

**System 1:**

- Pan flute:** Asterisk at the start of the 3rd bar.
- Horn:** Asterisk at the start of the 5th bar.
- Nylonstr. Gt.:** No asterisk.
- Bass:** No asterisk.

**System 2:**

- Pan flute:** No asterisk.
- Horn:** Asterisk at the start of the 1st bar.
- Nylonstr. Gt.:** No asterisk.
- Bass:** Asterisk at the start of the 3rd bar.

8 marks

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**Question 6 – Transcription of a rhythm**

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

A count-in will precede each playing.

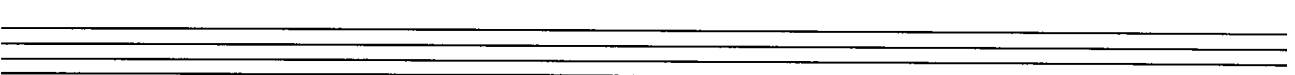
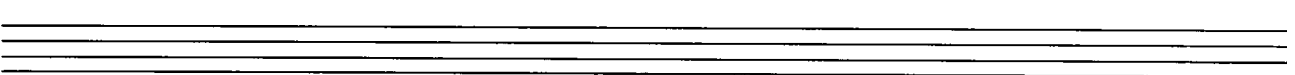
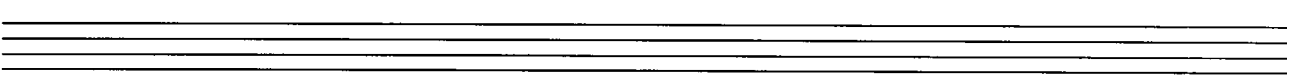
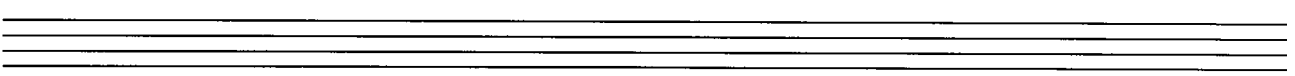
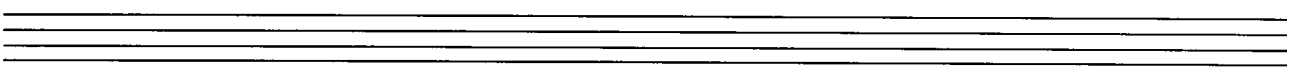
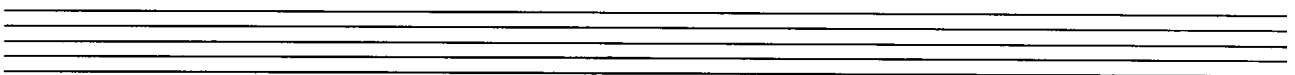
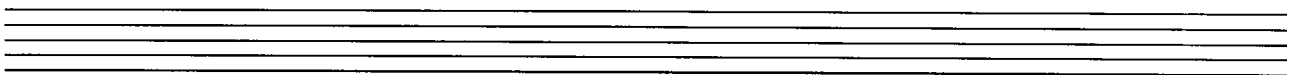
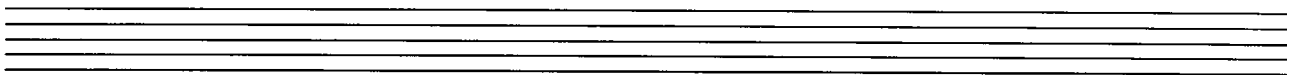
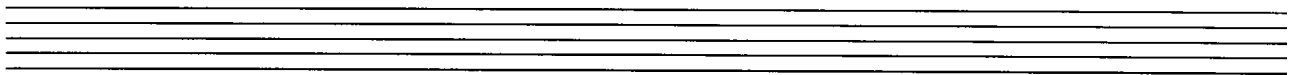
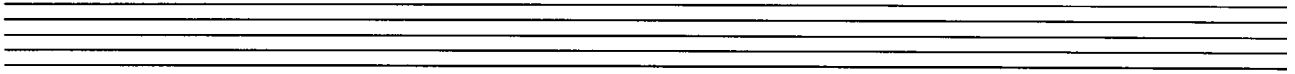
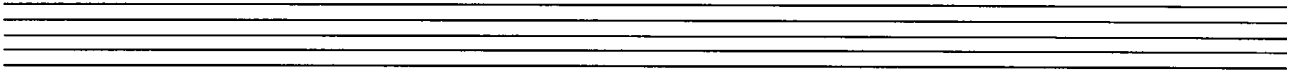
The time signature and total number of bars are given on the blank stave below.

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

A musical staff consisting of five horizontal lines. On the left side, there is a treble clef (C-clef on the first line) and a time signature of 6/8. The staff is divided into three equal measures by vertical bar lines. The first measure contains the clef and time signature. The remaining two measures are empty, intended for the student to transcribe a rhythm. The staff ends with a double bar line on the right.

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 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
- 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 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 8

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

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**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.

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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.

Prescribed ensemble work	Interpretation in performance <b>1</b> of the prescribed ensemble work	Interpretation in performance <b>2</b> of the prescribed ensemble work
Mozart, WA <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, JS 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>		

**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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**Victorian Certificate of Education  
2003**

**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)**

**DATA BOOK**

**Directions to students**

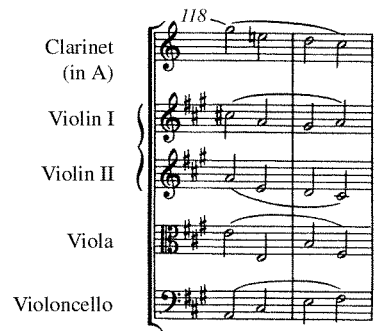
- A question and answer book is provided with this data book.
- You should use this data book to answer Section B, Question 7. The data book may be used to answer Section B, Questions 8 and 9.
- Refer to the instructions on the front cover of the question and answer book.
- You may keep this data book.



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

Clarinet (in A)  
Violin I  
Violin II  
Viola  
Violoncello



This block shows the beginning of the musical score for bars 118-132. It includes five staves: Clarinet (in A), Violin I, Violin II, Viola, and Violoncello. The key signature is A major (three sharps) and the time signature is 4/4. The score starts at bar 118 with a dynamic marking of *f*. The Clarinet part features a melodic line with a trill in bar 120. The Violin I and II parts play a rhythmic accompaniment. The Viola and Violoncello parts provide harmonic support.

Clarinet (in A)  
Violin I  
Violin II  
Viola  
Violoncello



This block shows the musical score for bars 120-125. It includes five staves: Clarinet (in A), Violin I, Violin II, Viola, and Violoncello. The key signature is A major and the time signature is 4/4. The score starts at bar 120 with a dynamic marking of *f*. The Clarinet part features a melodic line with a trill in bar 120. The Violin I and II parts play a rhythmic accompaniment. The Viola and Violoncello parts provide harmonic support.

Clarinet (in A)  
Violin I  
Violin II  
Viola  
Violoncello



This block shows the musical score for bars 126-130. It includes five staves: Clarinet (in A), Violin I, Violin II, Viola, and Violoncello. The key signature is A major and the time signature is 4/4. The score starts at bar 126 with a dynamic marking of *p*. The Clarinet part features a melodic line with a trill in bar 126. The Violin I and II parts play a rhythmic accompaniment. The Viola and Violoncello parts provide harmonic support.

Clarinet (in A)  
Violin I  
Violin II  
Viola  
Violoncello



This block shows the musical score for bars 131-132. It includes five staves: Clarinet (in A), Violin I, Violin II, Viola, and Violoncello. The key signature is A major and the time signature is 4/4. The score starts at bar 131 with a dynamic marking of *p*. The Clarinet part features a melodic line with a trill in bar 131. The Violin I and II parts play a rhythmic accompaniment. The Viola and Violoncello parts provide harmonic support.

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

**Meno mosso** **Più mosso**

C Fl. & Picc. *fff*

Ob. *fff*

E♭ Cl. *fff*

Solo B♭ Cl. *fff*

1st B♭ Cl. *fff*

2nd B♭ Cl. *fff*

3rd B♭ Cl. *fff*

B♭ Bass Cl. *fff*

Bsn. *fff*

E♭ Alto Sax. *fff*

B♭ Ten. Sax. *fff*

E♭ Bar. Sax. *fff*

B♭ Bass Sax. *fff*

**Meno mosso** **Più mosso**

1st B♭ Cort. *fff*

2nd B♭ Cort. *fff*

B♭ Trpt. *fff*

1st & 2nd Hn. in F *fff*

3rd & 4th *fff*

1st Tbne. *fff*

2nd Tbne. *fff*

3rd Tbne. *fff*

Euph. *fff*

Basses *fff*

Stg. Bass *fff*

Timp. *fff*

Cym. *fff* with stick

Perc. S.D. *fff*

B.D. *fff*

### HOLST: 3rd Movement – ‘March’, ‘Meno mosso’ to 3 bars before the end of the movement (excerpt continued)

This musical score page contains the following instruments and parts:

- 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.
- Cym.
- Perc. (S.D. and B.D.)

The score features various musical notations including dynamics (e.g., *fff*, *ppizz.*), articulation (accents, slurs), and performance instructions (e.g., *a2*, *pizz.*). The percussion part includes snare drum (S.D.) and bass drum (B.D.) patterns.

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

95

Soprano  
wo seid  
"Where are

Alto  
wo, wo, wo, wo,  
"Oh where? oh where?

Tenore  
wo, wo, wo, wo,  
"Oh where? oh where?

Basso  
wo, wo, wo, wo, wo  
"Oh where? oh where? where

Ob. I  
Viol. I

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

Soprano  
ihr klu - gen  
ye, o wise

Alto  
wo seid\_ ihr\_ klu - gen\_ Jung - frau - en, wo  
where are\_ ye\_, o wise\_ vir - gins, where, where

Tenore  
wo seid ihr klu - gen Jung - frau - en, wo  
where are ye, o wise vir - gins, where, where

Basso  
seid\_ ihr\_, wo, wo, wo seid\_ ihr, wo seid ihr  
are\_ ye\_, oh where, where are\_ ye, where are ye,

Oboi

Archi

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

## BACH: 1st Movement – ‘Chorale’, bars 95–105 (excerpt continued)

Soprano  
Jung - - - frau - - - en  
vir - - - gins, - - - where

Alto  
—, wo seid ihr klu - gen Jung - frau - en, wo  
—, where are ye, o wise vir - gins where, where

Tenore  
8 seid ihr, wo seid ihr klu-gen Jung - frau - en, wo seid  
are ye, where are ye, o wise vir - gins, where, where are

Basso  
klu - gen Jung - frau - - - en, wo seid ihr  
o wise vir - gins, where, where are ye,

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

Ob. I

105

Soprano  
? ?

Alto  
seid ihr klu - gen Jung - frau - en, wo, wo?  
are ye, o wise vir - gins, where? oh where?"

Tenore  
8 ihr, ihr klu - gen Jung - frau - en, wo, wo?  
ye, ye, o wise vir - gins, where? oh where?"

Basso  
klu - gen Jung - frau - en, wo, wo?  
o wise vir - gins, where? oh where?"

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

Viol. I

TURN OVER

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

**Fls & Piccs**  
I  
II

**Obs.**  
I  
II

**Cls in Bb**  
I  
II

**Bass**  
I  
II

**Hns in F**  
I  
II  
III  
IV

**Tpts in Bb**  
I  
II

**Tbns.**  
I  
II

**Bs. Tbn.**

**Perc.**  
Bass drum  
*ppp* *cresc. poco a poco*

**Timp.**

**Harp**

**Solo Gtr.**  
*mf* *cresc. poco a poco*

**Vlns**  
I  
II  
*div.* *mp* *cresc. poco a poco*

**Vla.**  
*mp* *cresc. poco a poco*

**Vlc.**  
*mp* *cresc. poco a poco*

**D.B.**  
*mp* *cresc. poco a poco*





**LENNON/McCARTNEY: 'When I'm Sixty-Four', from 8 bars before rehearsal letter B to 8 bars before rehearsal letter C**

Due to copyright restriction,  
this material is not supplied.

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

Due to copyright restriction,  
this material is not supplied.