

Victorian Certificate of Education
Year

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

MUSIC STYLE AND COMPOSITION
Aural and written examination

Day Date

Reading time: *.*.* to *.*.* (15 minutes)

Writing time: *.*.* to *.*.* (2 hours)

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	4	4	70
B	3	3	30
			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 correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 19 pages
- An audio compact disc containing musical excerpts for Section A

Instructions

- Write your **student number** in the space provided above on this page.
- All work that appears, including rough work, will be considered for assessment.
- You may write at any time during the running of the audio compact disc.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A**Instructions for Section A**

Answer **all** questions in the spaces provided.

An audio compact disc will run continuously throughout Section A.

Question 1 (19 marks)

Work: 'The Devil's Concerto', from the film *The Devil and Daniel Webster*

Composer/Creator: Bernard Herrmann

Album: *Bernard Herrmann Film Scores: From Citizen Kane to Taxi Driver* (Elmer Bernstein conducts the Royal Philharmonic Orchestra; Milan Music, 1993)

This question features two excerpts from this work – excerpts 1a and 1b. Excerpt 1b includes all of excerpt 1a plus another 1 minute and 40 seconds of the work.

You have 30 seconds to read **part a.** and **part b.**

Excerpt 1a, first playing (0'14") – 30 seconds of silence

Excerpt 1a, second playing (0'14") – 30 seconds of silence

Excerpt 1a, third and final playing (0'14") – 2 minutes of silence

a. i. Identify **two** features of the melody in excerpt 1a.

4 marks

ii. Describe the structure of excerpt 1a.

3 marks

Excerpt 1b, first playing (1'54") – 1 minute of silence
Excerpt 1b, second playing (1'54") – 1 minute of silence
Excerpt 1b, third and final playing (1'54") – 5 minutes of silence

- b. Excerpt 1b includes the original theme presented in excerpt 1a plus six variations on this theme.

Discuss **four** ways the composer/creator varies the original theme. 12 marks

Question 2 (18 marks)

Work: 'Ostinato & Romanian Dance', based on *Two Romanian Dances* Opus 8a by Béla Bartók

Artist: Taraf de Haïdouks (ensemble)

Album: *Mașkaradă* (Crammed Discs, 2007)

You have 30 seconds to read the two parts of the question.

First playing (1'22") – 1 minute of silence

Second and final playing (1'22") – 5 minutes of silence

- a. Describe how rhythm/time is used in this excerpt. 8 marks

Third playing (1'22") – 1 minute of silence
Fourth and final playing (1'22") – 5 minutes of silence

b. Discuss the use of repetition in this excerpt. In your response, you may refer to the repetition of **two or more** of the following:

- formal sections
- phrases
- melodic shapes
- intervals
- harmonic patterns
- timbres.

10 marks

Question 3 (14 marks)

Work: 'Soave sia il vento' (trio), from the opera *Così fan tutte* (Act I Scene 2)

Composer/Creator: WA Mozart

Artists: Joanna Borowska, Peter Mikuláš, Rohangiz Yachmi

Album: *Mozart: Così fan tutte* (Capella Istropolitana, Johannes Wildner and the Slovak Philharmonic Orchestra; Naxos, 1990)

This question features two excerpts from this work – excerpts 3a and 3b. Excerpt 3a is the opening section of the work. Excerpt 3b includes all of excerpt 3a plus another 2 minutes and 15 seconds of the work.

You have 30 seconds to read **part a.** of the question.

Excerpt 3a, first playing (0'50") – 30 seconds of silence

Excerpt 3a, second and final playing (0'50") – 2 minutes of silence

- a.** Describe **two** ways in which the composer/creator uses compositional devices in this opening section of the work.

4 marks

b. You have 30 seconds to read the translation of the Italian text below and **part b.** of the question.

<i>Soave sia il vento,</i>	<i>Gentle be the breeze,</i>
<i>Tranquilla sia l'onda,</i>	<i>calm be the waves,</i>
<i>Ed ogni elemento</i>	<i>and every element</i>
<i>Benigno risponda</i>	<i>smile in favour</i>
<i>ai nostri desir.</i>	<i>on our wishes.</i>

Excerpt 3b, first playing (3'05") – 30 seconds of silence

Excerpt 3b, second and final playing (3'05") – 5 minutes of silence

Discuss how the composer/creator uses elements of music and compositional devices in this excerpt to shape the music and create mood and character. In your response, refer to both the instrumental and vocal parts.

10 marks

Question 4 (19 marks)

Work: ‘Big Chief’

Artist: Professor Longhair

Album: *Big Chief* (Rhino Records/Tomato, 1993)

This question features two excerpts from this work – excerpts 4a and 4b. Excerpt 4b includes all of excerpt 4a plus another 1 minute and 15 seconds of the work.

You have 30 seconds to read both parts of the question.

Excerpt 4a, first playing (1’05”) – 1 minute of silence

Excerpt 4a, second and final playing (1’05”) – 4 minutes of silence

- a. Identify the instrumentation in this excerpt in the order in which the instruments/sound sources enter. In your response, you may name the instruments and/or briefly describe the sound sources.

5 marks

SECTION B

Instructions for Section B

Answer **all** questions in the spaces provided.

Question 1 (10 marks)

In Unit 3 you studied an Australian work (or a section of an Australian work, or a collection of Australian works).

Identify the work.

Title _____

Section of work studied (if applicable) _____

Composer/Creator _____

Identify a contextual issue associated with this work and discuss the way this contextual issue has influenced the composition/creation of this work.

Question 2 (10 marks)

This question refers to the **other** work (short work/movement/collection of minor works) you studied in Unit 3.

Identify the other work.

Title _____

Section of work studied (if applicable) _____

Composer/Creator _____

- a. Identify an element of music used in this work and describe how this element of music is treated in ways that are characteristic of the music style of this work.

5 marks

b. Identify a compositional device used in this work and describe how the use of this compositional device is characteristic of the music style of this work.

5 marks

Question 3 (10 marks)

In Unit 4 you studied a work (short work/movement/collection of minor works) created since 1950.

Identify the work.

Title _____

Section of work studied (if applicable) _____

Composer/Creator _____

Explain how the composer/creator uses contrast at the micro and global levels to develop musical ideas in this work.
