

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

	STUDENT NUMBER				L	etter		
Figures								
Words								

MUSIC STYLES

Aural and written examination

Monday 31 October 2005

Reading time: 3.00 pm to 3.15 pm (15 minutes) Writing time: 3.15 pm to 5.15 pm (2 hours)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	4	4	30
В	4	4	48
C	2	1	20
			Total 98

- 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 24 pages.
- Audio compact disc containing the musical examples for Section A which will run continuously throughout Section A of the task. The audio compact disc will run for 30 minutes.

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.

Question 1 Excerpt: from Uppå Marmons Höga Berg: Visor I Gästrikland
20 seconds to read the question
First playing – 1 minute silence
Second playing - 3 minutes 30 seconds silence
This is a version of a shepherdess's calling song from Sweden. It is used to communicate across the highmountain pasture.
Describe ways that the treatment of elements of music in the song would assist the singers to communicate over a long distance. In your response refer to melody and rhythm. You may also refer to other elements of music

Question 2

Excerpt:	Satin Doll by	Duke Ellington,	Billy Strayhorn	and Johnny	Mercer, per	formed by	The Don
Burrows Sex	ktet						

20 seconds to read	the question
First playing	- 1 minute silence
Second playing	– 4 minutes silence
	ribe the treatment of any two of the following elements of music in the excerpt.
melody	
rhythm	
 harmony 	
• form/structure	

Question 3

Excerpt:	L'Etourdie	by Jean	Francois	Dandrieu
L'ACCIPI.	L Livai aic	Dy ocan	I I anyons	Danuiku

20 seconds to read the question						
First playing	- 1 minute silence					
Second playing	– 1 minute silence					
Third playing	– 2 minutes silence					
Jean François Da	ndrieu has used a very simple structure/form for this harpsichord work.					
Describe the stru	Describe the structure/form of the work. You may use a diagram in your answer.					

20 seconds to read the question

Question 4

First playing

Excerpt:	from	the open	ra <i>Wozzed</i>	k by	Alban	Berg

– 1 minute silence

Second playing — silence, end of disc					
As the blood red moon rises, the jealous Wozzeck confronts his beloved Marie. By the end of this short excerpt, she is dead. Describe ways at least two elements of music are used to convey the drama that unfolds in the excerpt.					

SECTION B

Instructions for Section B

Answer all questions in the spaces provided.

Du	Question 5 During Semester 1 you composed and/or arranged music in an identified style. Identify the style, for example neo-classical, funk.				
What resources, for example instruments and/or music technology, are required to realise/perform your composition and/or arrangement?					
 a.	A music organisation is calling for students' original compositions and/or arrangements to be performed				
•••	at a concert. Make a written application to the organisers for your composition and/or arrangement to be performed, outlining the structure/form of your work, and describing ways you have used two compositional devices.				
	Structure/form				

Compositional device 1
•
Compositional device 2
•

2 + 3 + 3 = 8 marks

	Identify and describe the notation system you have chosen to use in your composition and/or arrangement Discuss issues which arose from your choice of notation system.		
Notation system			

Issues	

3 + 4 = 7 marks

During Semester 1 you studied two major works (or collections of minor works) within two different styles

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of music. Select one of these works from Semester 1 and answer the following question.
Name of work 1
Composer(s)/creator(s)
Style
Describe ways instrumentation and tone colour are used to musical effect in the major work or collection of minor works you identified above.

Question 7

In Question 6 on page 14 you were asked to select one of the works (or collections of minor works) you studied in Semester 1. This question relates to the **other work**.

Name this other work and answer the following question.
Name of work 2
Composer(s)/creator(s)
Style
Select at least two contextual influences on the above named work you studied and, with reference to th music, describe their role in the composition of this major work/collection of minor works.
Contextual influences may include cultural influence(s) social issues practical issues music influences commercial considerations issues relating to performers or performances

17

15 marks

This question refers to **both** of the works you studied in Semester 1.

Identify the form/structure of the two works.
Work 1
Work 2
Discuss ways that one compositional device supports and defines the structure in each work.
Work 1 compositional device

Work 2 compositional device	
	5 + 5 = 10 marks

SECTION C

Instructions for Section C

Answer **either** Question 9 **or** Question 10 in the space provided. Tick (\checkmark) the box on page 21 to identify which question you are answering.

During Semester 2 you studied two major works (or collections of minor works) in one style from one of the following five areas of music.

- contemporary popular music 1965–present
- music of South America and the Caribbean
- jazz
- music of the classical era in Western Europe c. 1750–1810
- twentieth century art music

om the list above, identify the selected area of music
ame of work 1
omposer(s)/creator(s)
ame of work 2
omposer(s)/creator(s)

EITHER

Question 9

The style you have selected for study is to be the focus of a television documentary. To provide background for the production team you have been asked to

- **a.** introduce the style of your selected works. With reference to **both** works, **describe** the audience and performance context usually associated with the style.
- **b. discuss** ways contextual issues influenced the development of the selected style. Refer to specific examples from both works in your answer.

6 + 14 = 20 marks

OR

Question 10

- **a. Identify** the main features of the music style of the selected works you named on page 20. **Describe two** characteristics of this style evident in each of these works.
- **b. Discuss** ways that elements of music are treated in **both** works to achieve the characteristics of style you described above. Refer to specific examples from both works in your answer.

6 + 14 = 20 marks

	Question 10		
а			

b	

END OF QUESTION AND ANSWER BOOK

