

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

	STUDEN	Γ NUMBE	CR				Letter
Figures							
Words							

MUSIC STYLES

Aural and written examination

Wednesday 7 November 2007

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	5	5	48
В	4	4	36
C	1	1	23
			Total 107

- 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 27 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 51 minutes 27 seconds.

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.

20 seconds to read the question First playing — I minute silence Second playing — 3 minutes silence Describe how instrumentation and tone colour are used to achieve contrast in this excerpt.	Question 1 Excerpt:	Klezmeritis ensemble	Romanian Hora
Describe how instrumentation and tone colour are used to achieve contrast in this excerpt.	First playing	- 1 minute silence	
	Describe ho	w instrumentation and ton	e colour are used to achieve contrast in this excerpt.

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Larry Sitsky

De Profundis - Allegro from Violin Concerto No. 2

Question	2
Excerpt:	

20 seconds to read	d the question
First playing	– 2 minutes silence
Second playing	$-3\frac{1}{2}$ minutes silence
Discuss ways in which the use of at least	which texture , tone colour and rhythm interact in this movement. In your answer, refer to one compositional device.

W A Mozart

'Soave' trio from Così Fan Tutte

Question 3 Excerpt:

40 seconds to read	the question
	- 2 minutes silence
	- 3 minutes silence
You will hear the to	rio from Act II of the opera. It is sung in Italian, and uses only the following text.
Soave si ail vento,	Gentle be the breeze,
tranquilla sia l'ona	
ed ogni elemento	and every element
benigno risponda	smile in favour
ai vostri desir.	on their wish.
Discuss ways melo breezes.	ody, harmony and texture have been used to create the calm, peaceful effect of the gentle

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Excerpt:	Stephen Ingham	from Movement III, Second Sonata for Piano and Tape,
		Opus 56 (1991)

40 seconds to read the question

First playing - 2 minutes silence Second playing - 4 minutes silence

The third movement of this sonata is a variation on a 15th century chanson by Jacob Obrecht. The piece explores the tension that arises from the juxtaposition* of different styles of music. The composer suggests that 'we may care to reflect upon the historical and cultural confusion which arises from the unlikely mix of early music, Baroque keyboard figurations, jazz elements, Japanese synthesizers, computer sequencers and the modern concert grand piano'.

Describe how vari	iation is used in t	this excerpt.		

b.

Discuss how two of the following elements of music are used to create the 'cultural confusion' mentione by the composer.	ed
• tonality	
• rhythm/time	
• dynamics	
 articulation 	
• harmony	
• instrumentation	
• tone colour	
tone colour	
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Que	estion 5	
Exc	cerpt: Ketjak – Monkey chant Excerpt from Balinese dance drama	
40 s	seconds to read the question	
First	st playing — 2 minutes silence	
Seco	cond playing — 4 minutes silence	
exce i.	nale chorus, representing an army of monkeys, chants syllables and words in different combinativerpt there are five different uses of the male voice. the monkey chorus chants interlocking patterns on the syllable 'tjak'	ons. In this
ii.		
iii.	a beat keeper chants the syllable 'pah'	
iv.	a section of the monkey chorus sings the word 'iriong'	
v.	two male singers alternate in singing/speaking a story	
a.	Describe the texture of this excerpt.	

dynamics.			

4 + 8 = 12 marks

SECTION B

Instructions for Section B

Answer all questions in the spaces provided.

Question 6
In Unit 3 you studied an Australian work (or a section of an Australian work, or a collection of Australian
works).
Identify that work.
Title
Section of work studied (if applicable)
Composer
Discuss how two significant contextual issues contribute to the 'Australian-ness' or otherwise of the selected work.

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This question refers to the other work (short work/movement/collection of minor works) you studied in Unit 3.
dentify that work.
Γitle
Section of work studied (if applicable)
Composer
Describe how contrast and repetition are used to structure this work. You may use a diagram in your response.

In Unit 4 you studied a work (short work/movement/section/collection of minor works) created since 1910. Identify that work.
Title
Section of work studied (if applicable)
Composer
Describe significant characteristics of the style of the work selected. In your response refer to two of the following elements of music.
• melody
• harmony
• rhythm
• texture
• tone colour
• articulation

Question 9

This question refers to **both** works you studied in Unit 4.

In Question 8 you were asked to select the work created since 1910 that you studied in Unit 4. You also studied another work (short work/movement/section/collection of minor works).

Identify this other work.

itle
ection of work studied (if applicable)
Composer
Describe similarities and differences between the contexts in which the two works were written.

Explain how context contributes to the style of each work.

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6 + 8 = 14 marks

SECTION C

Instructions for Section C

Answer all questions in the spaces provided.

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In Unit 4 you composed/arranged/improvised your own short work. This question requires you to use the skills and knowledge you learnt about the processes involved in composing/arranging/improvising.

a. Describe a creative process you used in this work. In your answer refer to three of the following elements of music.

• structure/form

• tone colour

• harmony

• melody

• rhythm

TURN OVER

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iscuss how your work could be expanded and/or arranged for one of the following ensembles.
symphony orchestra
jazz ensemble
rock band
choir
busker(s)

 	

9 + 6 + 8 = 23 marks