

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

	STUDENT NUMBER									
Figures										
Words										

MUSIC STYLES

Aural and written examination

Tuesday 18 November 2008

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	44
В	4	4	35
C	1	1	21
			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.
- 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 23 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.

Question 1 Excerpt: Habib Koité Nta Dima (I will not give her to you)
40 seconds to read the question
First playing – 1 minute silence
Second playing – 3 minutes silence
In this song from West Africa, the singer is describing how he will not allow his daughter to marry an unskilled lazy or violent man. He goes on to warn potential suitors that if they mistreat his daughter, he will 'follow them like a hyena'.
The lead singer plays a steel-string guitar. The other performers sing as a chorus and play a variety of percussion instruments including antelope horns, a shaker, a metal scraper and drums.
Describe how repetition and variation are used in this song. In your answer refer to rhythm .

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Question 2	2
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Excerpt: David Kechley The Funky Chick	Excerpt:	David Kechley	The Funky Chicke
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Due to copyright restriction, this excerpt is not supplied.

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20 seconds to read the question										
First playing – 1 minute silence										
Second playing – 3 minutes silence										
Describe how harmony and texture are treated in this piece for string qua	rtet.									
			 							

Question 3

Excerpt: Michael Tippett from Allegro Vigoroso, Symphony No. 2

Due to copyright restriction, this excerpt is not supplied.

20 seconds to read the question

First playing - 2 minutes silence

Second playing - 3 minutes silence

Describe how **contrast** is achieved in this excerpt. In your answer refer to **three** of the following elements of music.

- tonality
- rhythm/time
- dynamics
- articulation
- instrumentation
- tone colour

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		9 marks

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Question Excerpt:	4 Aulis Sallinen	Älä Tuule, Tyttö Tuuli (Wi	nd girl, do not blow)
First playi Second pla	s to read the question ng - 1 minute si aying - 3 minutes si ying - 3 minutes si	lence silence	Due to copyright restriction, this excerpt is not supplied.
a. Desc	ribe the structure o	f this excerpt. You may use a d	agram in your response.

Explain he repetition.	ow melody and	d dynamics	/volume	are	used	in	this	excerpt	In you	r answei	refer	to

Total 12 marks

Question 5

Excerpt:	Altan Urag (Mongolian folk-rock band)	Ijii Mongol (Mother Mongolia)

30 seconds to read the question

First playing - 2 minutes silence

Second playing - 3 minutes silence, end of disc

Due to copyright restriction, this excerpt is not supplied.

This song combines folk rock with traditional Mongolian styles to evoke the nomadic herding lifestyle of the mountains and plains of Mongolia.

The folk-rock style includes

- the use of a drum kit and electric guitar
- popular song form/structure
- repeated rhythmic fragments (ostinato).

The traditional Mongolian style includes

- harmonic singing and biphonics (a single singer producing two pitches at the same time)
- ethnic wind and string instruments
- · wailing effects
- lyrical/smooth melody using irregular improvised rhythm.

Discuss how modern and traditional influences are combined in this excerpt. In yo	ur answer, refer to
instrumentation, rhythm and tone colour.	
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SECTION B

Instructions for Section B

12

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
Describe how contrast is achieved in the selected work. In your answer refer to texture .

Question 7

Unit 3.
Identify that work.
Title
Section of work studied (if applicable)
Composer
Describe how this work is representative of a particular music style.

2008 MUS STYLES EXAM	14
	9 marks

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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
Discuss the influence of a contextual issue(s) on the treatment of three of the following elements of music.
• structure/form
• articulation
• melody
• harmony
• tonality
• tone colour

Identify this other work.

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).

Section of work studied (if applicable)	Title	
	ection of work studied (if applicable)	
Compare the use of repetition and variation in these works.	Composer	
	Compare the use of repetition and variation in these works.	
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SECTION C

Instructions for Section C

Answer all questions in the spaces provided.

Question	

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.
Identify the work you composed/arranged/improvised.

a. Describe the structure of your composition/arrangement/improvisation.

- **Describe** a **practical consideration** that affected your **creative process**. In your answer refer to **one** of the following.
 - advantages/disadvantages associated with recording/computer technology
 - the human factor in performance, for example, working with performers of different levels and/or experience
 - the system of preserving the music
 - the restrictions/requirements placed on the work by your teacher

c.

				3 m
xplain the creative j	process you used to co	ompose/arrange	e/improvise your v	vork. In your answer ref
o of the following e	lements of music.			
articulation				
melody				
harmony rhythm				
myumi				

You have been asked to adapt this piece for a DVD to be produced by your school. The DVD will highlight aspects of the school year.

- **d. Discuss** the **creative process(es)** you would use to adapt and/or extend the music for this project. In your answer you may wish to consider the following.
 - the treatment of the elements of music
 - ways of using compositional devices such as repetition, variation and contrast
 - ways creative intentions shape the creative process

practical factors that influence the creative process						

9 marks