

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

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MUSIC STYLE AND COMPOSITION

Aural and written examination

Thursday 7 November 2013

Reading time: 11.45 am to 12.00 noon (15 minutes) Writing time: 12.00 noon to 2.00 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	55
В	4	4	45
			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 examination. The audio compact disc will run for 57 minutes 36 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 (12 marks) Excerpt: Darius Milhaud	Vif (sixth movement) from Suite prove	ençale, Opus 152d, Orchestre National de
Lille	vii (sixui iiloveinene) iroin suue prove	Due to copyright restriction,
20 seconds to read the ques	this excerpt is not supplied.	
First playing (1'00)	- 1 minute silence	
Second playing (1'00)	- 1 minute silence	
Third playing (1'00)	4 minutes silence	
Describe how the composer	creates interest in this work.	

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Question 2 (15 marks)

Excerpt: Gerard Young and Jem Griffiths, 'They' from *Finally Woken*; includes a sample of the Swingle Singers' performance of Prelude no. 12 in F minor from *The Well-Tempered Clavier*,

Book II by Johann Sebastian Bach

Due to copyright restriction, this excerpt is not supplied.

30 seconds to read the two parts of the question

First playing (1'30) - 1 minute silence

Second playing (1'30) - 2 minutes silence

Third playing (1'30) - 2 minutes silence

_ •	arth playing (1'30) — 5 minutes silence	
•	Describe how the lead singer is accompanied throughout the excerpt.	10 marks

Question	3	(16	marks)
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Excerpt: Olivier Messiaen, *Fantaisie*, Hebrides Ensemble

Due to copyright restriction, this excerpt is not supplied.

30	seconds to read the thre	e parts of the question					
	st playing (0'38)						
Second playing (0'38) – 1 minute silence							
	Third playing (0'38) – 5 minutes silence						
a.	Discuss how the comp	poser develops melody in this excerpt.	8 marks				

Fourth playing (0'38)

- 1 minute silence

Describe how dynamic	es are used in this excerpt. You may use a diagram in your	response. 4

– 1 minute silence

Sixth playing (0'38)

nth playing (0'38)	– 2 minutes and 30 seconds silence	
Describe how articula	tion is used in this excerpt.	4

Ouestion	4	(12)	marks)
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Excerpt: Moritz Eggert, 'The Son of the Daughter of Dracula versus the Incredible Frankenstein Mor	ıster
(from Outer Space)', from the album Touch! Don't Touch!, performed by the Berlin New Music Cham	ıber

Ensemble		Due to copyright restriction,
20 seconds to read the ques	stion	this excerpt is not supplied.
First playing (0'43)	1 minute silence	
Second playing (0'43)	1 minute silence	
Third playing (0'43)	– 2 minutes silence	
Fourth playing (0'43)	- 3 minutes silence	
Explain how the composer	has created a sense of drama in this v	vork.

SECTION B

Instructions for Section B

Answer all questions in the spaces provided.

Question 5 (10 marks)
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/Creator
'Unless Australian composers create music that engages listeners, their music will remain in the archives.'
Discuss this statement in relation to the Australian work that you have studied. In your answer, refer to one contextual issue.

Ω	action	6	(15	marks)
Ou	esuon	0	us	marks

This	question	refers t	to the	other	work	(short	work/r	noveme	ent/coll	ection	of mine	or works) that	you
stud	ied in Uni	t 3.												

Ide	ntify that work.	
Titl	e	
Sec	etion of work studied (if applicable)	
Cor	mposer/Creator	
a.	Describe two musical terms* that can be used to support analysis of this other work. *This refers to the terminology that is used to describe elements of music and compositional devices. Examples of such terms are 'riff', 'phrase', 'mode', 'sequence', 'inversion', 'ostinato' and 'ternary'. Term 1	6 marks

Discuss how the	composer has de	eveloped musical	ideas in this otl	her work. Refe	r to the two	9 m
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Question 7 (10 marks) In Unit 4, you studied a work (short work/movement/collection of minor works) created since 1910. Identify that work. Title
Section of work studied (if applicable)
Composer/Creator
Discuss how the composer's use of melody and tone colour is representative of a particular music style.

Question 8 (10 marks) You also studied another work (short work/movement/collection of minor works) in Unit 4. Identify this other work.
Title
Section of work studied (if applicable)
Composer/Creator
Explain how the composer uses two compositional devices in this work. In your answer, you may refer to repetition of formal sections intervals, riffs, melodic lines or phrases rhythms harmonic patterns and ostinati variation related to melodic patterns and ornamentation metrical and tempo changes changing harmony adding or subtracting melodic lines or layers of sound re-orchestration changing articulation and sound effects.