

STUDENT NUMBER Letter

MUSIC STYLE AND COMPOSITION

Aural and written examination

Friday 15 November 2019

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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	5	5	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 21 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 (10 marks)

Work: 'Close to Me (Remix)'

Composer/Creator: Robert Smith

Performers: The Cure

Album: *Greatest Hits* (Fiction Records Ltd, 2001)

You have 30 seconds to read the question.

First playing (2'10") – 30 seconds of silence

Second playing (2'10") – 1 minute of silence

Third playing (2'10") – 2 minutes of silence

Fourth and final playing (2'10") – 3 minutes of silence

Describe the use of contrast and repetition in this excerpt.

Question 2 (18 marks)

Work: ‘Yarra River Blues’

Composer/Creator: Bob ‘King’ Crawford

Performer: Georgia Lee

Album: *Georgia Lee Sings the Blues Down Under* (Crest Records, 1962)

This question features one excerpt from this work. The same excerpt will be used for both parts of the question.

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

First playing (2’10”) – 30 seconds of silence

Second playing (2’10”) – 1 minute of silence

Third playing (2’10”) – 1 minute of silence

- a.** Describe the structure/form of this excerpt. You may include a diagram or chart. 6 marks

Fourth playing (2'10") – 2 minutes of silence

Fifth and final playing (2'10") – 3 minutes of silence

b. Describe the treatment of harmony and rhythm/time in this excerpt.

12 marks

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Question 3 (12 marks)

Work: 'Inertia Creeps'

Composers/Creators: Robert del Naja, Grantley Marshall and Andrew Vowles

Performers: Massive Attack

Album: *Mezzanine* (Circa Records Ltd, Virgin Records Ltd, 1998)

You have 30 seconds to read the question.

First playing (2'05") – 30 seconds of silence

Second playing (2'05") – 1 minute of silence

Third playing (2'05") – 1 minute of silence

Fourth and final playing (2'05") – 3 minutes of silence

Explain how texture and tone colour are used in combination to create interest in this excerpt.

Question 4 (18 marks)

Work: ‘Eden’

Composers/Creators: Harry Kandel (traditional), arranged by Nigel Kennedy, Tomasz Kukurba, Jerzy Bawoł and Tomasz Lato

Performers: Nigel Kennedy and the Kroke Band

Album: *East Meets East* (EMI Classics, 2003)

This question features two excerpts from this work – excerpts 4a and 4b.

The first playing is a combination of excerpts 4a and 4b.

This will be followed by two playings of excerpt 4a, then three playings of excerpt 4b.

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

Excerpts 4a and 4b combined, first and final playing (1’44”) – 30 seconds of silence

Excerpt 4a, first playing (0’45”) – 1 minute of silence

Excerpt 4a, second and final playing (0’45”) – 2 minutes of silence

- a. Describe the treatment of the solo melody in excerpt 4a. 8 marks

Excerpt 4b, first playing (0'59") – 1 minute of silence

Excerpt 4b, second playing (0'59") – 2 minutes of silence

Excerpt 4b, third and final playing (0'59") – 3 minutes of silence

- b.** Discuss how the solo melody from excerpt 4a is developed in excerpt 4b. 10 marks

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Question 5 (12 marks)

Work: ‘I. Mars, the Bringer of War’, from *The Planets*, Opus 32

Composer/Creator: Gustav Holst

Album: *Holst: The Planets* (Sir Colin Davis conducts the London Symphony Orchestra; LSO Live, 2003)

You have 30 seconds to read the question.

First playing (1'47") – 30 seconds of silence

Second playing (1'47") – 1 minute of silence

Third playing (1'47") – 1 minute of silence

Fourth and final playing (1'47") – 3 minutes of silence

This first movement of Holst’s suite *The Planets*, Opus 32, is called ‘I. Mars, the Bringer of War’.

Discuss how Holst uses elements of music and/or compositional devices to create a dramatic mood that reflects ‘the Bringer of War’.

**END OF SECTION A
TURN OVER**

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 _____

a. Identify the style of this work. 1 mark

b. Describe **two** characteristics of the style of this work. 4 marks

- c. Explain how **one** of the characteristics described in **part b.** is evident in this work. 5 marks

Question 2 (8 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 _____

Explain how **two** elements of music are used to create contrast in this work. In your response, refer to contrast on micro, medium and global levels.

Question 3 (12 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 _____

‘It is important to understand the context in which a work was created in order to truly understand its meaning.’

Discuss this statement with specific reference to the work you studied in Unit 4. You may focus your response on **one or more** of the following:

- contextual issue(s)
- music style
- compositional device(s)
- element(s) of music
