

STUDENT NUMBER Letter

MUSIC STYLE AND COMPOSITION

Aural and written examination

Friday 20 November 2020

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 (14 marks)

Work: ‘Boing Boom Tschak’

Composers/Creators: Karl Bartos, Ralf Hutter and Florian Schneider

Performers: Kraftwerk

Album: *Techno Pop* (Remastered) (Modern Era, 2009)

This question features two excerpts from this work – excerpts 1a and 1b. Excerpt 1b includes all of excerpt 1a plus another 1 minute and 11 seconds of the work.

You have 25 seconds to read the two parts of the question.

Excerpt 1a, first playing (0’53”) – 30 seconds of silence

Excerpt 1a, second playing (0’53”) – 30 seconds of silence

Excerpt 1a, third and final playing (0’53”) – 1 minute of silence

- a.** Identify **four** ways in which repetition is used in excerpt 1a. 4 marks

Excerpt 1b, first playing (2'04") – 1 minute of silence
Excerpt 1b, second playing (2'04") – 2 minutes of silence
Excerpt 1b, third and final playing (2'04") – 3 minutes of silence

- b.** Discuss how elements of music and/or compositional devices are used to create the character of this excerpt. 10 marks

Question 2 (16 marks)

Work: ‘My Name is Tian’ (movement three)

Composer/Creator: Anne Boyd

Performers: Kathy Marsh, Tall Poppies Ensemble, Geoffrey Collins, John Harding, Alice Giles, Daryl Pratt and David Stanhope

Album: *Crossing a Bridge of Dreams* (Tall Poppies Records, 2000)

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

You have 25 seconds to read the two parts of the question.

First playing (1'41") – 30 seconds of silence

Second playing (1'41") – 1 minute of silence

a. Describe the use of tone colour in this excerpt.

6 marks

Question 3 (12 marks)

Work: ‘Act I. Scene I. No. 3. The street awakens’ from *Romeo and Juliet*, Opus 64

Composer/Creator: Sergei Prokofiev

Album: *Romeo and Juliet* (André Previn conducts the London Symphony Orchestra; EMI Classics, 1987)

This question features two excerpts from this work – excerpts 3a and 3b. Excerpt 3b includes all of excerpt 3a plus another 1 minute and 22 seconds of the work.

You have 25 seconds to read the two parts of the question.

Excerpt 3a, first playing (0’11”) – 30 seconds of silence

Excerpt 3a, second playing (0’11”) – 30 seconds of silence

Excerpt 3a, third and final playing (0’11”) – 1 minute of silence

- a.** Describe the characteristics of the main melody in excerpt 3a. 4 marks

Excerpt 3b, first playing (1'33'') – 1 minute of silence

Excerpt 3b, second playing (1'33'') – 2 minutes of silence

Excerpt 3b, third and final playing (1'33'') – 3 minutes of silence

- b. Explain how interest is created and maintained in excerpt 3b. In your response, refer to variation.

8 marks

Question 4 (12 marks)

Work: 'Marimba Spiritual'

Composer/Creator: Minoru Miki

Performers: Jan Pustjens, Keiko Abe, Ruud Wiener, Peter Prommel and Herman Rieken

Album: *Go Between* (Editions EG, 1987)

You have 25 seconds to read the question.

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

Second playing (1'30") – 1 minute of silence

Third playing (1'30") – 2 minutes of silence

Fourth and final playing (1'30") – 3 minutes of silence

There are two contrasting sections in this excerpt.

Explain how rhythm/time and texture are used to create contrast between the two sections in this excerpt.

You may include a diagram or chart.

Question 5 (16 marks)

Work: ‘Ninotchka’

Composer/Creator: Simon Kent

Performers: The Big One

Album: *Spoon Relief* (Newmarket Music, 1995)

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

You have 25 seconds to read the two parts of the question.

First playing (1’45”) – 30 seconds of silence

Second playing (1’45”) – 1 minute of silence

a. Describe the treatment of articulation in this excerpt.

10 marks

Third playing (1'45") – 2 minutes of silence
Fourth and final playing (1'45") – 3 minutes of silence

b. Describe the treatment of dynamics in this excerpt.

6 marks

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Question 2 (10 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 _____

- a. Identify **one** contextual issue associated with this work. 2 marks

- b. Explain how the contextual issue identified in **part a.** influenced the creation of this work. In your response, refer to elements of music and/or compositional devices. 8 marks

Question 3 (10 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 _____

Select **two** elements of music from the list below and analyse their treatment in the work you studied in Unit 4:

- melody
- harmony
- tonality
- instrumentation
- rhythm/time
