



Victorian Certificate of Education 2006

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures

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Words

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MUSIC STYLES

Aural and written examination

Wednesday 1 November 2006

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

| <i>Section</i> | <i>Number of questions</i> | <i>Number of questions to be answered</i> | <i>Number of marks</i> |
|----------------|----------------------------|---|------------------------|
| A | 5 | 5 | 46 |
| B | 4 | 4 | 32 |
| C | 1 | 1 | 24 |
| | | | Total 102 |

- 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 24 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 47 minutes.

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: **Sheila Chandra** *Speaking in Tongues III*

- 30 seconds to read the question
- First playing – 1 minute silence
- Second playing – 3 minutes silence

Singer Sheila Chandra performs a variety of music of diverse origins, including music from her own Indian and English background. *Speaking in Tongues* is inspired by the traditional Indian way that drummers speak syllables to represent all their rhythms and drum sounds. This is how they learn the music before they play on their drums. Sheila says, ‘I . . . use the technique to achieve a purely emotive collage of sound. I’m breaking patterns and throwing you off the beat, being as mad and chaotic as possible . . . I have started to build in other percussive elements like . . . silly tongue twisters, snippets from advertising jingles, or an ancient Celtic imitation of bird song . . .’

Describe ways in which **rhythm**, together with **one other element of music**, has been used to create this piece. In your answer refer to the use of at least **one** compositional device.

4 + 4 = 8 marks

Question 2

Excerpt: **Ralph Vaughan Williams** *O Taste and See*

20 seconds to read the question

First playing – 2 minutes silence

Second playing – 3 minutes silence

Unlike the stirring, grand music usually associated with royal occasions, this simple piece was composed for an intimate part of the Coronation of Queen Elizabeth II in Westminster Abbey in 1953. The text is ‘O taste and see how gracious the Lord is. Blest is the man that trusteth (trusts) in him’.

Describe ways that **two** of the following elements of music are used to convey a particular atmosphere and/or emotion in this excerpt.

- melody
- texture
- tone colour
- harmony

4 + 4 = 8 marks

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**SECTION A – continued
TURN OVER**

Question 3

Excerpt: David Clayton-Thomas *Nuclear Blues*

20 seconds to read the question
First playing – 2 minutes silence
Second playing – 3 minutes silence

Describe the treatment of any **two** of the following elements of music in this excerpt.

- instrumentation
- rhythm
- texture
- articulation

4 + 4 = 8 marks

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Question 4

Excerpt: G F Handel *Al lampo dell'armi* from *Guilio Cesare in Egitto* (Julius Caesar in Egypt)

30 seconds to read the question

First playing – 1 minute silence

Second playing – 2 minutes silence

Third playing – 3 minutes silence

You will hear the aria sung by Julius Caesar in Act II of the opera. It is sung in Italian, and uses only the following text.

| | |
|-----------------------------|-----------------------------------|
| <i>Al lampo dell'armi</i> | In the flash of an arm |
| <i>Quest'alma guerriera</i> | this warrior's soul |
| <i>Vendetta farà.</i> | will have its revenge. |
| | |
| <i>Non fia che disarmi</i> | Let not my warlike arm |
| <i>La destra guerriera</i> | be weakened |
| <i>Chi forza le dà.</i> | by the one who gives it strength. |

The structure of this aria is

Introduction A B A Coda

a. List the instruments/sound sources you hear.

- b. Choose **two** instruments/sound sources and **describe** their role in this aria.

- c. **Describe** ways that contrast and repetition are used to create the structure/form **and** contribute to the mood in this aria.

2 + 4 + 6 = 12 marks

Question 5**Excerpt: Rimsky-Korsakov** *from Movement III, String Quartet in F Major, Opus 12*

20 seconds to read the question

First playing – 2 minutes silence

Second playing – silence, end of disc

The main melody is introduced in the opening bars of this excerpt. At various stages of the excerpt, it is performed by all members of the string quartet.

In the opening bars of the excerpt you will hear the main melody played twice by the first violin, the second playing an octave higher than the first.

- a. **Describe** the characteristics of the main melody as heard in these opening bars.

- b. Focusing on repetition and variation, **describe** ways that the main melody is used in the whole excerpt.

SECTION B**Instructions for Section B**

Answer **all** questions in the spaces provided.

Question 6

During Semester 1, 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 two significant contextual issues associated with this selected work.

In your answer, refer to ways these contextual issues have influenced the style of the music.

Contextual influence 1

Contextual influence 2

4 + 4 = 8 marks

Question 7

This question refers to the **other** work (short work/movement/collection of minor works) you studied in Semester 1.

Identify that work.

Title _____

Section of work studied (if applicable) _____

Composer _____

a. Describe two important characteristics of the style of this selected work.

Style characteristic 1

Style characteristic 2

b. Discuss the use of the compositional device of **contrast in this work.**

Compositional device – contrast

2 + 2 + 4 = 8 marks

Question 8

During Semester 2, you studied a work (short work/movement/section/collection of minor works) created since 1910.

Identify this work.

Title _____

Section of work studied (if applicable) _____

Composer _____

a. **Describe the structure/form** of the work you named above. You may use a diagram in your response.

b. How is **repetition** used in this work?

4 + 4 = 8 marks

4 + 4 = 8 marks

SECTION C

| |
|-----------------------------------|
| Instructions for Section C |
|-----------------------------------|

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| Answer all questions in the space provided. |
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Question 10

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 of composing/arranging/improvising.

Identify the work you composed/arranged/improvised.

A prize is to be awarded for a student's composition/arrangement/improvisation. You are entering the competition.

- a. **Describe** the musical requirements of the work (instruments, technology, performers required, standard of musicians, venue, audience and so on).

- b. Describe **two** compositional devices used to compose, arrange or improvise the work. In your answer, discuss these in relation to the **structure/form** and **texture** of the work.

c. **Describe** how the work is preserved (notation, scores, recordings and so on).

Your composition/arrangement/improvisation has been selected to be performed in a large concert hall, which seats over 2000 people.

d. **Discuss** ways you can develop the work to make it longer and/or more suitable for this large venue.

4 + (5 + 5) + 4 + 6 = 24 marks

END OF QUESTION AND ANSWER BOOK

