*VCE Music*

VCE Style (and Composition) Repertoire and questions selection of examination questions 2005–2021

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| **YEAR** | **REPERTOIRE- excerpts** | **QUESTIONS** |
| **2021** | ‘Princess Tabu’ Vika Bull, Linda Bull, Michael Barker and Tim Finn | 1. Identify the tonality 2. Consider the texture, describe the roles of three of the layers of sound. 3. Explain the use of harmony |
| Vivaldi ‘I. Allegro’ from Concerto in G minor for violin, 2 recorders, 2 oboes, bassoon and strings, RV 576 | Describe the structure/form. You may use a diagram or chart. In your response, you may refer to:   * melody * tone colour * rhythm/time. |
| Garry Schyman ‘Corridors’ | 1. Identify the sound sources. 2. Discuss the character created. In your response, refer to texture and tone colour. |
| David Stanhope ‘Lord Bateman’, from *Folksongs for Band*, Suite No. 3 | 1. Describe the melody 2. Explain four ways in which variation is used. |
| Naretha Williams ‘Ctgttctttc’ | 1. Identify four examples of repetition. 2. Describe the treatment of rhythm/time. |
| **2020** | Kraftwerk, *Boing Boom Tschak* | 1. Identify four ways repetition is used. 2. Discuss how elements of music and/or compositional devices are used to create the character of this excerpt. |
| Anne Boyd, My Name is Tian (III) [Kathy Marsh, Tall Poppies Ensemble] | 1. Describe the use of tone colour. 2. Referring to the layers of sound, discuss the structure/form. You may use a diagram to present the order of musical events. |
| Prokofiev, Act I. Scene I. No. 3. The street awakens’ from *Romeo and Juliet* Opus 64 | 1. Describe the characteristics of the main melody. 2. Explain how interest is created and maintained. In your response refer to variation. |
| Minoru Miki, *Marimba Spiritual* | There are two contrasting sections in this excerpt. Explain how rhythm/time and texture are used to create contrast between the two sections. You may use a diagram or chart. |
| Simon Kent, *The Big One* | 1. Describe the treatment of articulation. 2. Describe the treatment of dynamics. |
| **2019** | The Cure, *Close to Me* | Describe the use of contrast and repetition. |
| Bob “King” Crawford, *Yarra River Blues* sung by Georgia Lee | 1. Describe the structure/form. You may include a diagram or chart. 2. Describe the treatment of harmony and rhythm/time. |
| Massive Attack, *Inertia Creeps* | Explain how texture and tone colour are used in combination to create interest. |
| Nigel Kennedy and the Kroke Band, *Eden* | This question features two excerpts from this work   1. Describe the treatment of the solo melody in excerpt 4a. 2. Discuss how the solo melody from excerpt 4a is developed in excerpt 4b. |
| Holst, 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’. |
| **2018** | Shostakovich, ‘The Ghost’, from the suite *Hamlet* | Explain how the composer has created a sense of drama. |
| Ross Edwards, *Laikan*: ‘III. Oay Laiay e (Ohe Anis!)’ | 1. Describe the treatment of rhythm/time in excerpt 2a. 2. Discuss the use of tone colour in excerpt 2b. |
| Gottfried Keller, ‘Vivace’, from Sonata no. 4 in G minor | Describe the structure/form. In your response, refer to melody. You may include a diagram or chart. |
| Andy Wilkinson and Andy Hedges, ‘Cowgirl’s Lullaby’ | 1. Describe the treatment of harmony. You may include a diagram or chart. 2. Discuss how interest is maintained. In your response, refer to elements of music and compositional devices. |
| Sandeep Chowta, ‘Aa Tayar Hoja’ | 1. Describe the use of texture in excerpt 5a. 2. Discuss how the second section of excerpt 5b contrasts with the first section. |
| **2017** | Imogen Heap, The Listening Chair | Describe the layers of sound. You may include a diagram or chart. |
| Moniker, *Makutekahu* from *Hunt for the Wilderpeople* | 1. Identify and describe two melodic motifs used in excerpt 2a. 2. Discuss the use of repetition in excerpt 2b. |
| Josh Smith, *Yamagoe* from *Sound of the White Phoenix* | Describe the ways in which articulation, dynamics and tone colour are used to create contrast in this excerpt. |
| David Arnold and Michael Price, *God Rest His Soul*, Sherlock: Music from Series 3 | 1. Describe **two** ways in which melodic material is used in excerpt 4a. 2. Discuss the ways in which the composers/creators create tension in excerpt 4b. In your response, refer to compositional devices and elements of music. |
| John Adams, *Short Ride in a Fast Machine* | 1. Describe the use of rhythm/time and meter in excerpt 5a. 2. Discuss how instrumentation and texture are used to create a sense of movement and energy in excerpt 5b. |
| George Gershwin, *An American In Paris* | Discuss how the composer evokes a sense of energy and busyness in this excerpt. |
| **2016** | Mia Makaroff, *Butterfly* | 1. Explain how the voices are used.   Describe the treatment of **rhythm/time**. |
| George Dreyfus, Sextet for *Didjeridu and Wind Instruments* | b. Discuss how **contrast** is used. |
| Hubert Giraud & Jean Dréjac, *Sous le ciel de Paris* | 1. Describe the treatment of **melody** in excerpt 4a. 2. Describe how the composers develop music ideas in excerpt 4b. In your response, refer to **texture**. |
| Matthew Hindson, *Headbanger* | 1. Describe how **rhythm** and **tone colour** are used. |
| **2015** | Hespèrion XXI (ensemble), *Danza De Las Espadas* | This work is a rondo, made up of seven sections that include repeated material. Describe each section in this work. In your answer, make clear the similarities and differences between sections. |
| Yo La Tengo (ensemble), *Before We Run* | 1. Describe the **instrumentation** used. 2. Discusshow interest is maintained. In your answer refer to **contrast**. |
| Lili Boulanger, *D’un matin de printemps* | Explainhow the composer uses pitch to build intensity. In your answer, refer to **melody**, **harmony** and **tonality**. |
| Sergey Prokofiev, ‘Happiness’ from *Waltz Suite* Opus 110 | Discuss how layers of sound are used. In your answer, refer to **melody** and **instrumentation**. |

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| **2014** | Karl Jenkins, ‘Benedictus’ from *The Armed Man: A Mass for Peace* | This question features **two** excerpts from this work – excerpts 2a and 2b. Excerpt 2b includes all of excerpt 2a plus another 50 seconds of the work.   1. Explain how the composer creates a sense of tranquility in excerpt 2a. 2. Explain how the composer creates **contrast** in excerpt 2b. |
| Taraf de Haïdouks (ensemble), ‘Ostinato & Romanian Dance’ from *Maskarada*, based on *Two Romanian Dances* Opus 8a by Béla Bartók | 1. Describe how **rhythm/time** is used. 2. Discuss the use of **repetition**. In your answer, you may refer to the repetition of: formal sections, phrases, melodic shapes, intervals, harmonic patterns, timbres. |
| Darius Milhaud, Vif (sixth movement) from *Suite provençale*, Opus 152d, Orchestre National de Lille | Describe how the composer creates **interest** in this work. |
| **2013** | 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 | 1. Describe the **structure**. You may use a diagram in your response. 2. Describe how the lead singer is accompanied. |
| Olivier Messiaen, *Fantaisie*, Hebrides Ensemble | 1. Discuss how the composer develops **melody**. 2. Describe how **dynamics** are used. You may use a diagram in your response. 3. Describe how **articulation** is used. |
| Moritz Eggert, ‘The Son of the Daughter of Dracula versus the Incredible Frankenstein Monster (from Outer Space)’, from the album *Touch! Don’t Touch!*, performed by the Berlin New Music Chamber Ensemble | Explain how the composer has created a sense of **drama** in this work. |
| Abhijeet, Shreya Ghoshal & Vishal-Shekhar *Dhoom Taana* | Describe how **contrast** is created. In your answer refer to **tone colour** and **texture**. |
| **2012** | James Lennox, *The Crisp Spring Air*, Australian Voices Youth Choir, conducted by Graeme Morton, 1994 | Describe how the composer creates a sense of both stillness and movement in this work. In your answer refer to **melody**, **harmony** and **rhythm**. |
| Mikky Ekko, ‘Who Are You, Really?’, produced by Tim Lauer and Mikky Ekko, recorded by Dan Hansen | 1. Describe the **rhythm** of the accompaniment. 2. Explain how the vocal line changes across the excerpt. In your answer you may refer to phrasing, tessitura, motive, influence of text, tone colour, pitch centre. |
| Gareth Walters, Allegro from *Sinfonia Breve*, Royal Ballet Sinfonia, | Explain how musical material is used to build intensity. |
| Bernard Herrmann, *The Devil And Daniel Webster – The Devil's Concerto* | This work features a set of variations on the tune ‘Pop Goes the Weasel’*.* Discuss three ways in which **variation** is used in this work. |
| Robert Lamm, *Saturday in the Park* | 1. **Describe** the role in the ensemble of **three** of these sound sources. 2. **Describe** the **melodic contour** of **one** of the sound sources featured. 3. **Describe** the **rhythm** of **one** of the sound sources featured. |
| **2011** | Anonymous,*Karboshi-kiriuta* Traditional Japanese folk melody on shakuhachi | **Describe** the **melody**. In your answer refer to: horizontal pitch patterns, intervals, phrasing, tessitura, melodic shape, motives. |
| Burkhard Dallwitz, *It’s a jungle out there* (from Underbelly) | **Explain** how **tone colour** and **texture** are used to create contrast. |
| Tchaikovsky, *Allegro vivace* from *Souvenir de Florence* Op 70 | 1. **Describe** the **structure** of this excerpt. In your answer refer to **melody**. 2. **Discuss** **three** ways Tchaikovsky varies the musical material. |
| György Ligeti, *Allegro con spirito* from *6 Bagatelles for wind quintet* | **Describe** how **rhythm** and **harmony** are used in this piece. |
| Marco Uccellini, *Aria sopra ‘la Bergamasca’* | 1. **Describe** the accompaniment. 2. **Describe** the treatment of **melody** in the recorder parts. |
| **2010** | Judy Bailey. *Celebration* from *Out of the Wilderness* | Describe how repetition and contrast are used. |
| John Corigliano, *Veritas* from *Circus Maximus* | **Explain** how **rhythm**, **tone colour** and **melody** are used to create tension in this piece. |
| Professor Longhair, *Big Chief* | 1. **Identify** the **instrumentation** of this excerpt in the order in which the instruments/sound sources enter. You may name the instruments and/or briefly describe the sound sources. 2. **Describe** the **structure** of this excerpt. In your answer, refer to **harmony**. |
| Mychael Danna, *delhi*.*com* | **Describe** the layers of sound that are used. You may use a diagram in your response. |
| **2009** | Anonymous Gaudete! Performed by the Renaissance Players | This arrangement of a Renaissance chorus consists of ﬁve sections.   1. **Identify** the musical features of each section. 2. **b.** **Describe** how **repetition** and **variation** are used. |
| Mahler, from *Stürmisch bewegt, Symphony No. 1 in D* | **Explain** how **three** of the following elements of music are used in combination to build intensity in this excerpt: melody; texture; tone colour; harmony; dynamics/volume |
| Carl Vine, *Rash* | **Describe** how **repetition** and **contrast** are used. In your answer refer to **rhythm**. |
| Cole Porter, *Too Darn Hot* | **Describe** how the singer uses his voice to create a sense of energy in this piece. In your answer refer to **two** of the following elements of music: tone colour, articulation, rhythm, melody. |
| Habib Koité, *Nta Dima* (I will not give her to you) | **Describe** how **repetition** and **variation** are used in this song. In your answer refer to **rhythm**. |
| **2008** | David Kechley, *The Funky Chicken* | **Describe** how **harmony** and **texture** are treated in this piece for string quartet |
| Michael Tippett, from *Allegro Vigoroso, Symphony No. 2* | **Describe** how **contrast** is achieved. In your answer refer to **three** of the following elements of music. Tonality, rhythm/time, dynamics, articulation, instrumentation, tone colour |
| Aulis Sallinen, *Älä Tuule, Tyttö Tuuli* (Wind girl, do not blow) | 1. **Describe** the **structure**. You may use a diagram in your response. 2. **Explain** how **melody** and **dynamics/volume** are used. In your answer refer to **repetition**. |
| Altan Urag (Mongolian folk-rock band), *Ijii Mongol* (Mother Mongolia) | **Discuss** how modern and traditional inﬂuences are combined. In your answer, refer to **instrumentation, rhythm** and **tone colour**. |
| Klezmeritis ensemble, *Romanian Hora* | Describe how instrumentation and tone colour are used to achieve contrast. |
| **2007** | Larry Sitsky, *De Profundis Allegro* from *Violin Concerto No. 2* | **Discuss** ways in which **texture**, **tone colour** and **rhythm** interact in this movement. In your answer, refer to the use of at least **one** compositional device. |
| W A Mozart, ‘*Soave*’trio from *Così Fan Tutte* | **Discuss** ways **melody**, **harmony** and **texture** have been used to create the calm, peaceful effect of the gentle breezes. |
| Stephen Ingham, from *Movement III, Second Sonata for Piano and Tape*, Opus 56 (1991) | 1. Describe how variation is used. 2. Discuss how two of the following elements of music are used to create the ‘cultural confusion’ mentioned by the  * composer. * tonality rhythm/time * dynamics * articulation * harmony * instrumentation * tone colour. |

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|  | *Ketjak*, Monkey chant, Excerpt from Balinese dance drama | 1. Describe the texture. 2. Describe ways contrast and variation are achieved. In your answer refer to texture and dynamics. |
| Sheila Chandra, *Speaking in Tongues III* | **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. |
| **2006** | Ralph Vaughan Williams, *O Taste and See* | **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. |
| David Clayton-Thomas, *Nuclear Blues* | **Describe** the treatment of any **two** of the following elements of music in this excerpt.  instrumentation rhythm texture articulation |
| G F Handel, *Al lampo dell’armi* from Guilio Cesare in Egitto (Julius Caesar in Egypt) | 1. **List** the instruments/sound sources you hear. 2. Choose **two** instruments/sound sources and **describe** their role in this aria. 3. **Describe** ways that contrast and repetition are used to create the structure/form **and** contribute to the mood in this aria. |
| Rimsky–Korsakov, from *Movement III, String Quartet in F Major, Opus 12* | 1. **Describe** the characteristics of the main melody as heard in these opening bars. 2. Focusing on repetition and variation, **describe** ways that the main melody is used. 3. **Describe** ways that the composer has used **two** of the following elements of music in combination to build intensity within the excerpt. texture dynamics rhythm articulation |
| from Uppå Marmons Höga Berg: Visor I Gästrikland | **Describe** ways that the treatment of elements of music in the song would assist the singers to communicate over a long distance. In your response refer to melody and rhythm. You may also refer to other elements of music. |
| **2005** | *Satin Doll* byDuke Ellington, Billy Strayhorn and Johnny Mercer, performed byThe Don Burrows Sextet | **Identify** and **describe** the treatment of any **two** of the following elements of music in the excerpt.  melody rhythm harmony form/structure |
| *L’Etourdie* by Jean François Dandrieu | **Describe** the structure/form of the work. You may use a diagram in your answer. |
| from the opera *Wozzeck* by Alban Berg | **Describe** ways at least **two** elements of music are used to convey the drama that unfolds in the excerpt. |