

AVAILABLE MARKS	TOTAL MARKS GAINED
100	

YOUR CANDIDATE NUMBER



The Universities of Melbourne, Adelaide and Western Australia, the Minister for Education in New South Wales, the Minister for Education, Training and Employment in Queensland and the Minister for Education and Skills, Tasmania, through the University of Tasmania

# ASSOCIATE DIPLOMA IN THEORY MUSICOLOGY

9.30 AM to 12.30 PM

SAMPLE PAPER 1

**Time allowed: Three hours**

Write your candidate number in the space at the top of this paper.  
Write your answers neatly and clearly on this paper and on any additional sheets required.  
Clearly label all extra sheets with your candidate number and the question number,  
attach them to this paper and return it to the Supervisor.

Question 1	ANALYSIS	Total Marks 35
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**EITHER**

**Referring to Example 1 on pages 3 to 4**

Using either a written description and/or by annotating the score, analyse this fugue by identifying the structure, devices used, tonality, modulations and any other interesting features.

**OR**

**Referring to Example 2 on pages 5 to 12**

Study this score, which is an extract from the second movement of a symphony by Haydn that is built on a double theme and several variations.

- (i) Name the key of the first theme and the instruments that announce it.
- (ii) Identify the key that ends the first part of the first theme.
- (iii) Identify the form of the first theme by annotating the score.
- (iv) Identify the key and form and describe the texture of the second theme that begins at bar 27.
- (v) Name the harmonic device present in the cello between bars 27 and 32.
- (vi) Discuss how the thematic material is used in the first variation.
- (vii) Which theme is principally used in the second variation?
- (viii) Discuss the dynamic contrasts in the second variation.
- (ix) Circle three bars where an augmented 4th takes a prominent role in the tonal scheme.
- (x) By annotating the score, identify and name three different cadential figures.

Write a short essay on ONE of the following topics

N.B. In all questions, suitable reference to works and composers is expected to support your answer.

EITHER

Discuss the importance of EITHER Mendelssohn OR Schumann to the overall development of chamber music in the nineteenth century. Refer to specific works in your answer.

OR

Referring to specific eighteenth-century composers and works, justify the statement that 'a symphony is a sonata for full orchestra'.

OR

Define 'oratorio' and compare the form and style of the *oratorio volgare* with the *oratorio latino*. Refer to specific composers and works to illustrate your discussion.

OR

What factors contributed to the rise of art song composition in France and Russia during the nineteenth century? Reference should be made to specific composers and works.

Answer BOTH questions

N.B. Where appropriate, use score examples to illustrate your answers.

### 1. Purcell: *Dido and Aeneas*

Justify the statement that *Dido and Aeneas* 'encompasses a broad range of expressive music' by referring to specific examples within the opera. In particular, consideration should be given to text setting and harmonic elements, as well as instrumentation and any other pertinent features.

### 2. Mozart: *Symphony No 25 in G minor K 183*

Referring to specific examples, discuss how Mozart introduces changes in texture and timbre during the course of the symphony.

Example 1

The musical score for Example 1 is written in 3/8 time with a key signature of one flat (Bb). It consists of six systems of piano music, each with a system number (7, 13, 19, 25, 31) at the beginning. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and ornaments (trills and mordents). The piece concludes with a sharp sign (#) in the final measure of the sixth system.

37

Musical score for measures 37-42. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 37 starts with a treble staff containing a half note G4 and a bass staff with a half note F3. The piece continues with various rhythmic patterns and accidentals, including a fermata over a measure in measure 42.

43

Musical score for measures 43-48. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 43 starts with a treble staff containing a half note G4 and a bass staff with a half note F3. The piece continues with various rhythmic patterns and accidentals, including a fermata over a measure in measure 48.

49

Musical score for measures 49-54. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 49 starts with a treble staff containing a half note G4 and a bass staff with a half note F3. The piece continues with various rhythmic patterns and accidentals, including a fermata over a measure in measure 54.

55

Musical score for measures 55-60. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 55 starts with a treble staff containing a half note G4 and a bass staff with a half note F3. The piece continues with various rhythmic patterns and accidentals, including a fermata over a measure in measure 60.

61

Musical score for measures 61-66. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 61 starts with a treble staff containing a half note G4 and a bass staff with a half note F3. The piece continues with various rhythmic patterns and accidentals, including a fermata over a measure in measure 66.

67

Musical score for measures 67-72. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 67 starts with a treble staff containing a half note G4 and a bass staff with a half note F3. The piece continues with various rhythmic patterns and accidentals, including a fermata over a measure in measure 72.

# Example 2

**Andante più tosto Allegretto**

Flauto 1, 2  
Oboe 1, 2  
Fagotto 1, 2  
Corno 1, 2 in C (basso)  
Tromba 1, 2 in C  
Timpani in C, G  
Violino I ripieno  
Violino II  
Viola  
Violoncello e Basso

Vln. I  
Vln. II  
Vla.  
Vc. + Cb.

15

Vln. I

Vln. II

Vla.

Vc. + Cb.

21

Vln. I

Vln. II

Vla.

Vc. + Cb.

27

Ob. 1-2

Fag. 1-2

Cor. 1-2

Vln. I

Vln. II

Vla.

Vc. + Cb.

*tr* *sf*

*a2*

*sf*

*tr* *sf*

*tr* *sf*

*sf*

35 I. *tr* *tr*

Ob. 1-2 *sf* *sf* *p*

Fag. 1-2 *tr* *tr* *sf* *sf*

Cor. 1-2

Vln. I *tr* *tr* *sf* *sf* *p*

Vln. II *tr* *tr* *tr* *tr* *sf* *sf* *p*

Vla. *tr* *tr* *sf* *sf* *p*

Vc. + Cb. *pp*

42 *tr* *sf* *pp*

Ob. 1-2 *pp*

Fag. 1-2 *a2* *pp*

Cor. 1-2 *pp*

Vln. I *tr* *sf* *tr* *pp*

Vln. II *sf* *tr* *pp*

Vla. *sf* *pp*

Vc. + Cb. *p* *pp*

51

Ob. 1-2

*p*

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc. + Cb.

*p*

58

Fl. 1-2

*p*

Ob. 1-2

*p*

Fag. 1-2

*p*

Vln. I

Vln. II

Vla.

Vc. + Cb.



66

Fl. 1-2

Ob. 1-2

Fag. 1-2

Vln. I

Vln. II

Vla.

Vc. + Cb.



74

Fl. 1-2

Ob. 1-2

Fag. 1-2

Vln. I

Vln. II

Vla.

Vc. + Cb.

Vc. tr

tr

Bassi

81

Fl. 1-2

Ob. 1-2

Fag. 1-2

Vln. S.

Vln. I

Vln. II

Vla.

Vc. + Cb.

Violino solo

*p*

*p*

*p*

*p*

*p*

a2

6

3



87

Vln. S.

Vln. I

Vln. II

Vla.

Vc. + Cb.

3

3

3

3

93

Fag. 1-2 *p*

Cor. 1-2 *p*

Vln. S. *(arco)*

Vln. I *(arco)*

Vln. II *(arco)*

Vla. *(arco)*

Vc. + Cb. *(arco)*



98

Cor. 1-2

Vln. S.

Vln. I

Vln. II

Vla.

Vc. + Cb.

104

Cor. 1-2

Vln. S.

Vln. I

Vln. II

Vla.

Vc. + Cb.

*p*

*pizz.*

*pizz.*

*pizz.*

*pp*