AVAILABLE MARKS	TOTAL MARKS GAINED
100	

YOUR CANDIDATE NUMBER

Australian Music Examinations Board

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

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.

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Question 2 — HISTORY — Total Marks 30

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.

Question 3 — SET WORKS — Total Marks 35

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.

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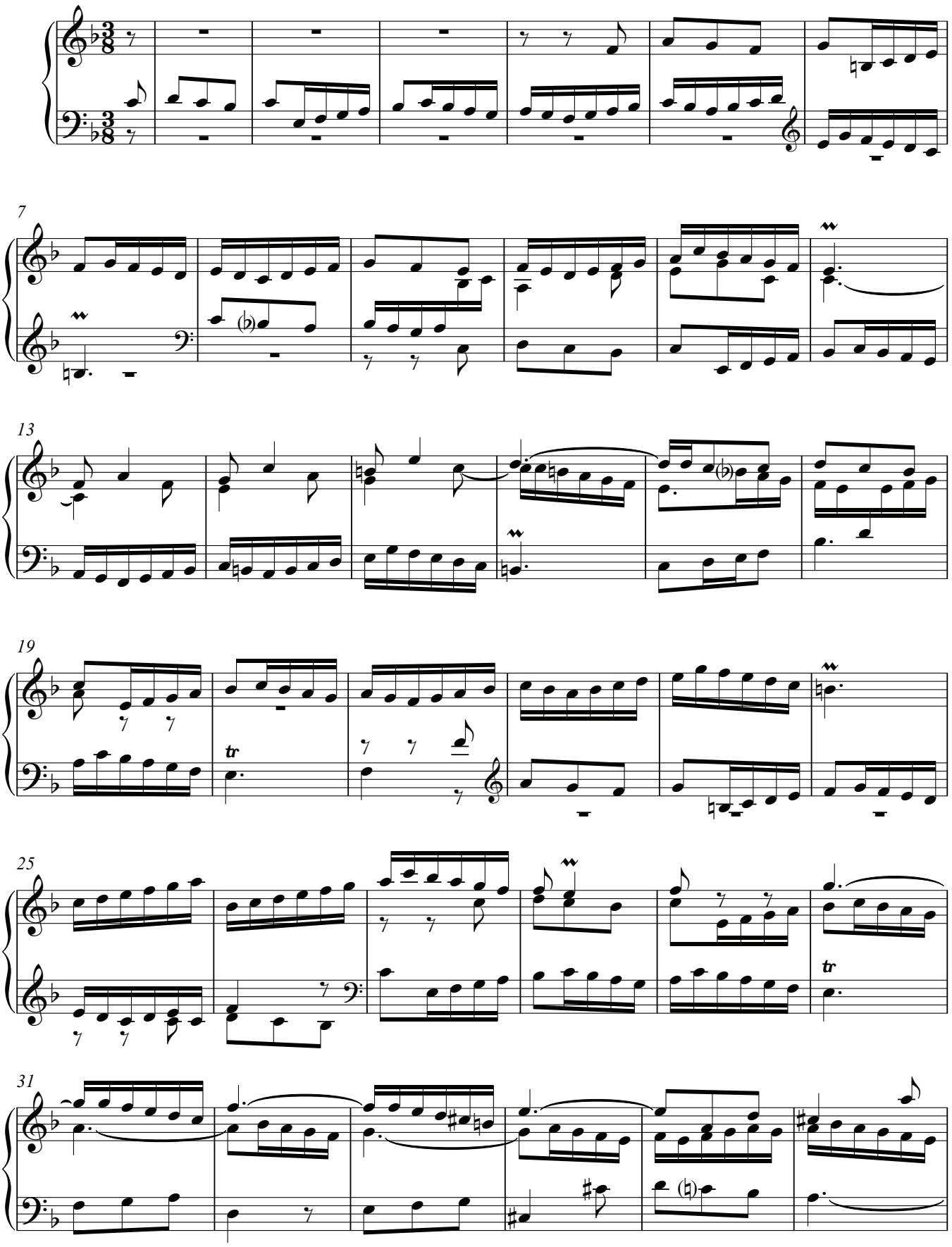
Example 1



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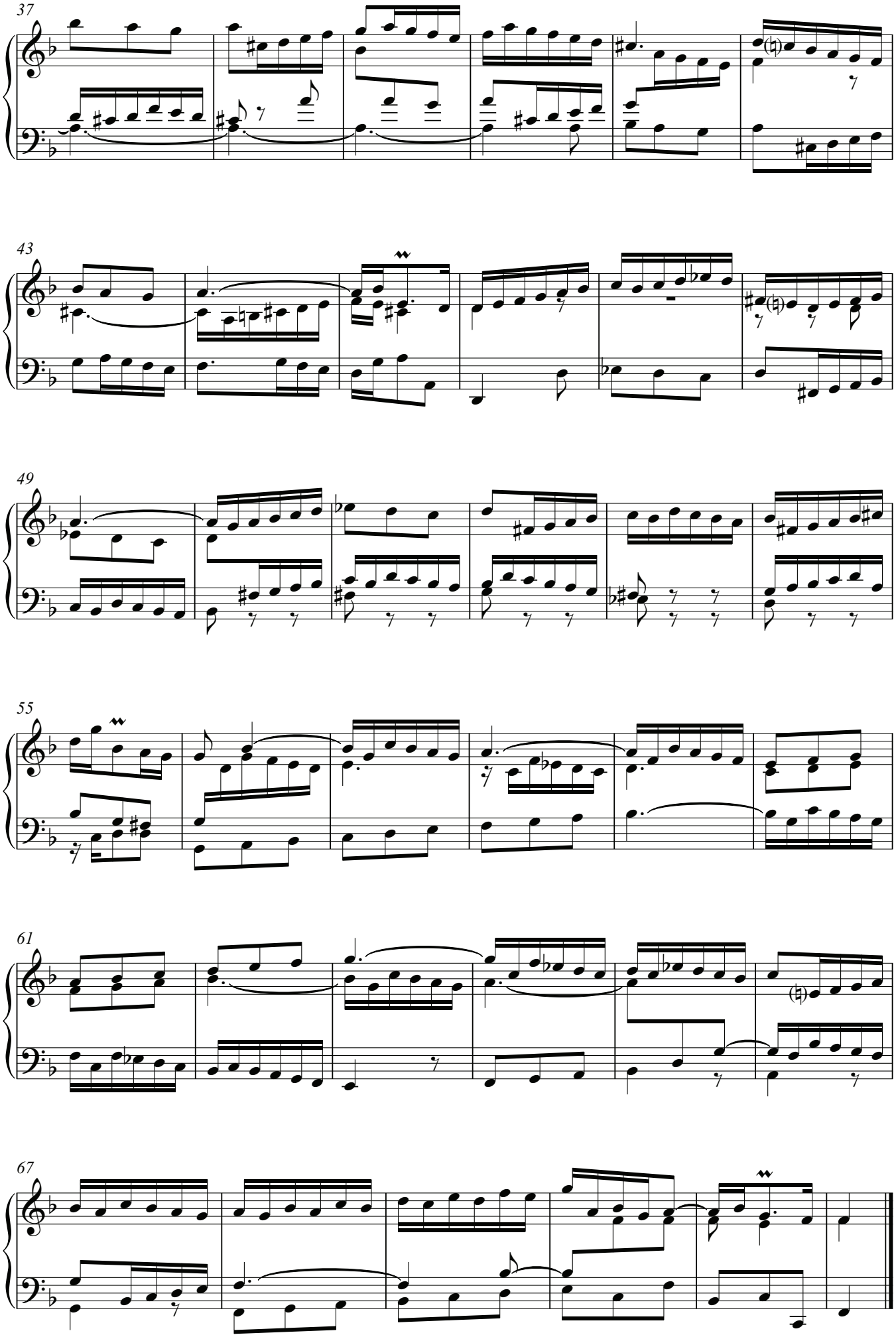

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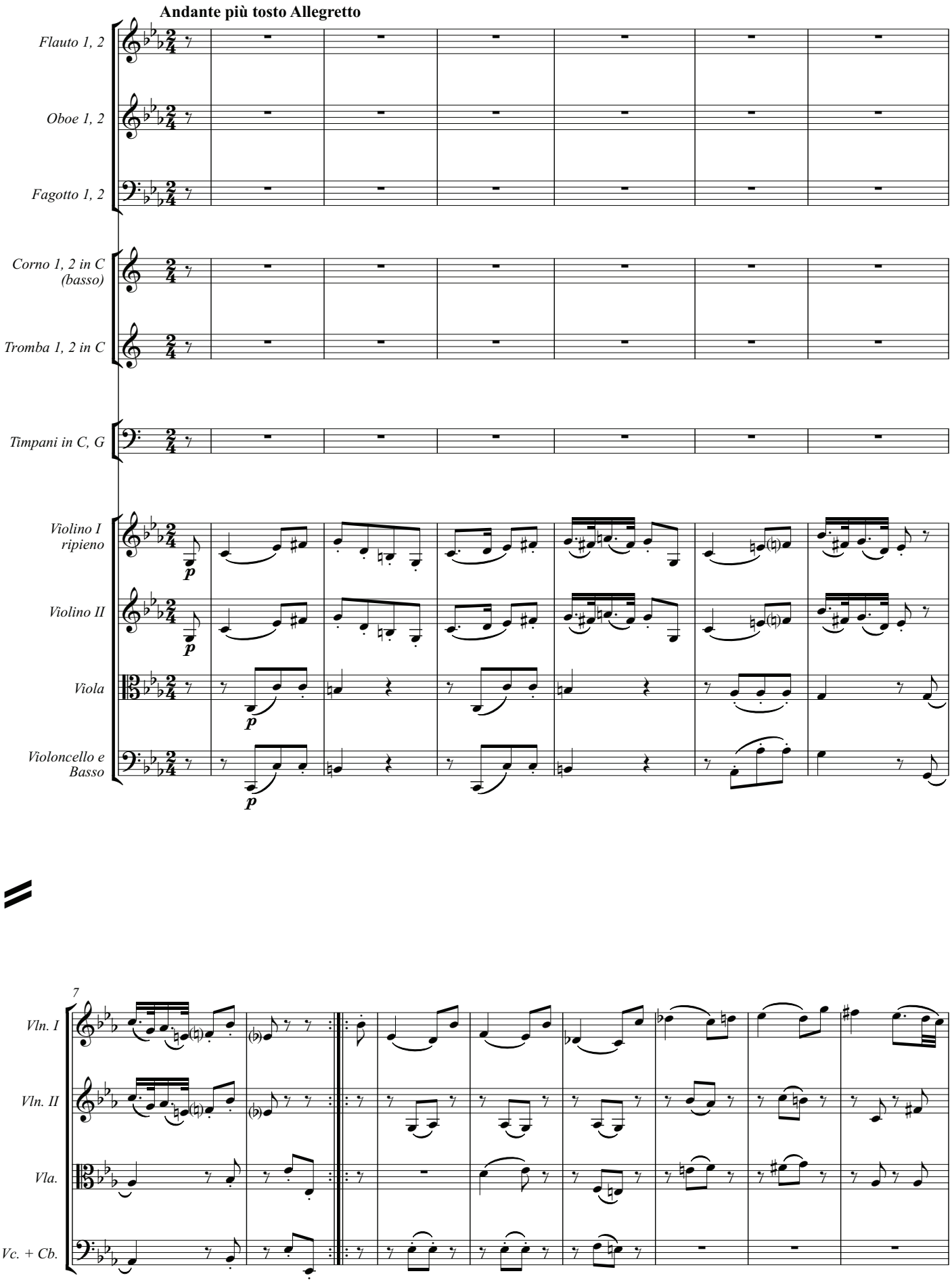
Example 2



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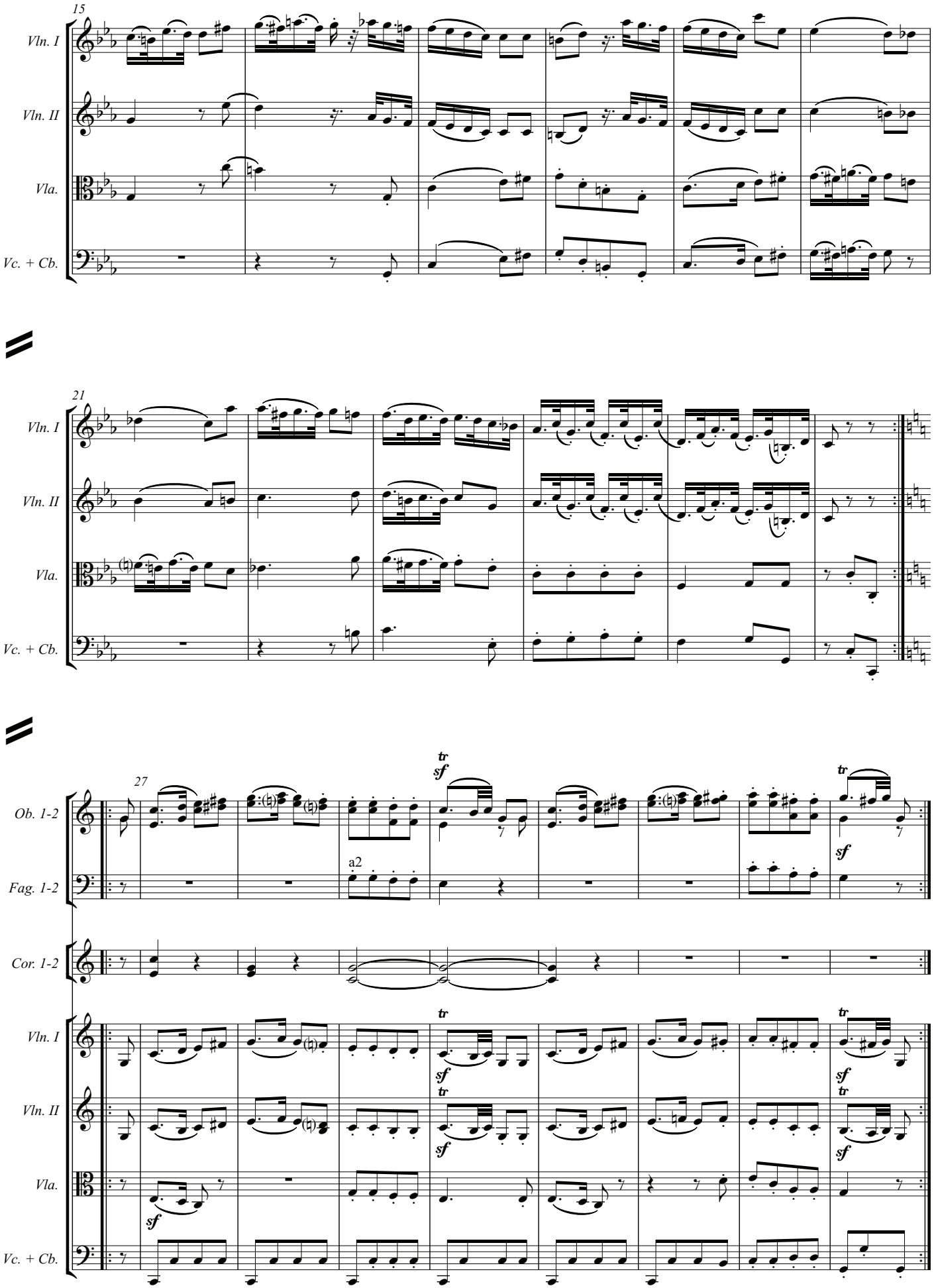

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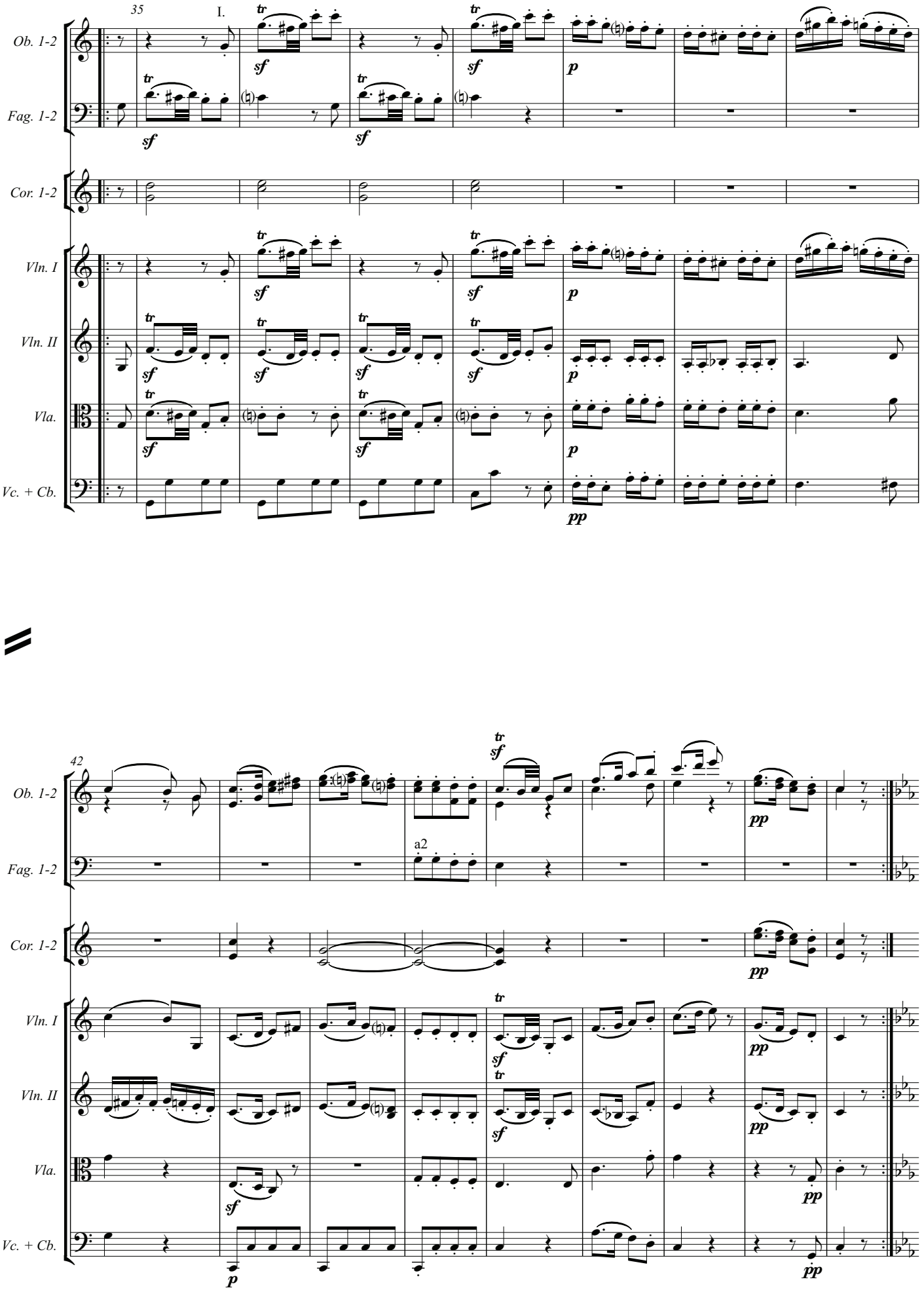

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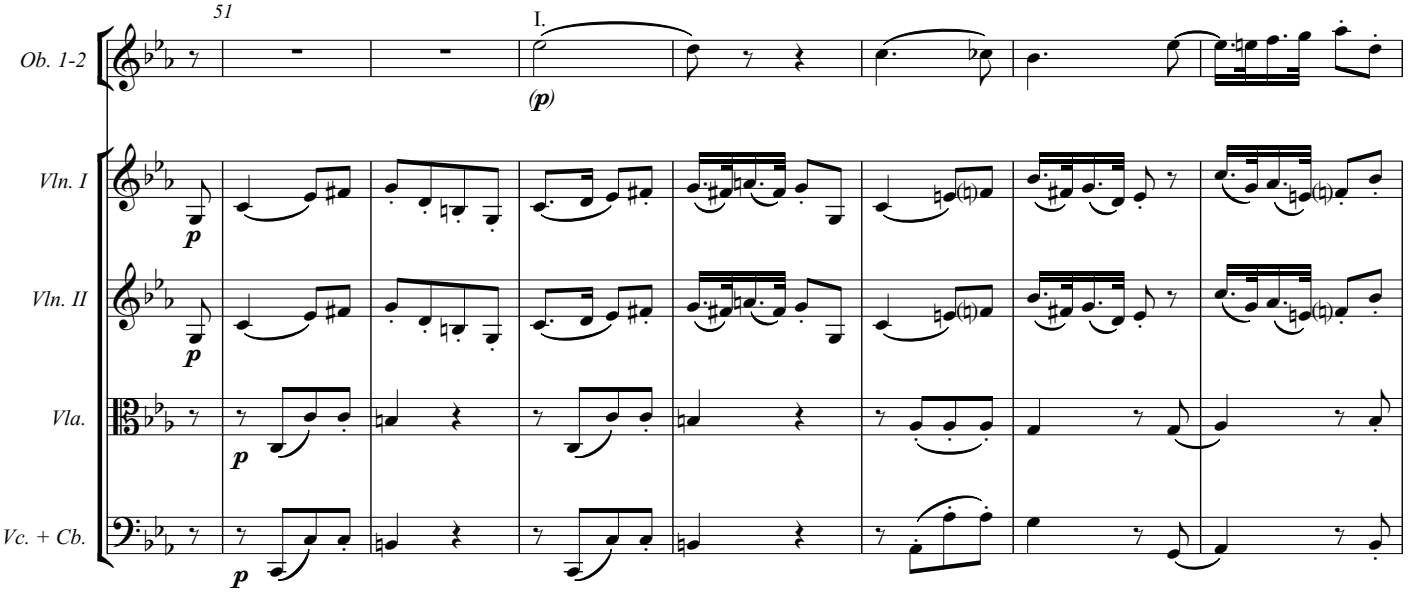

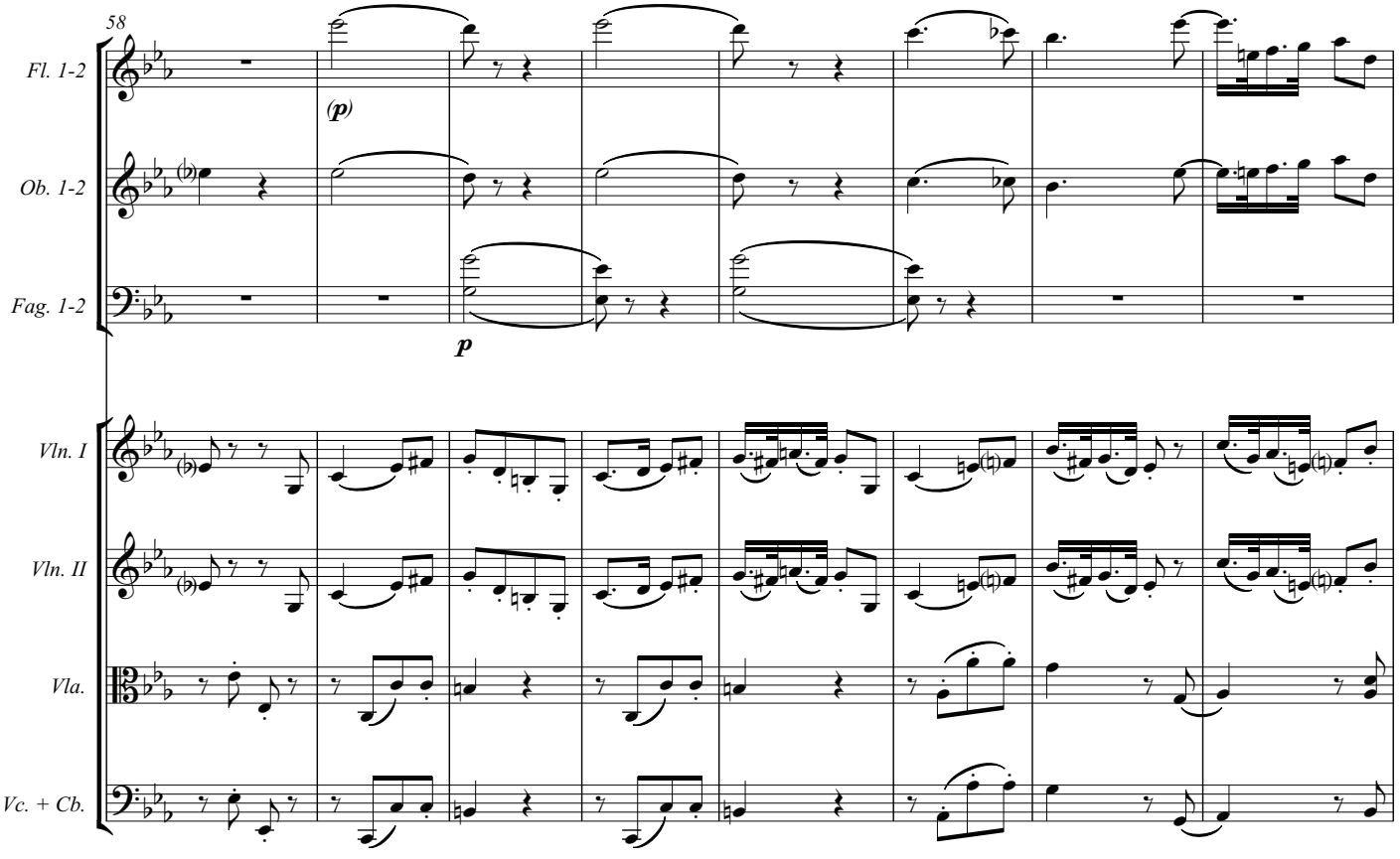

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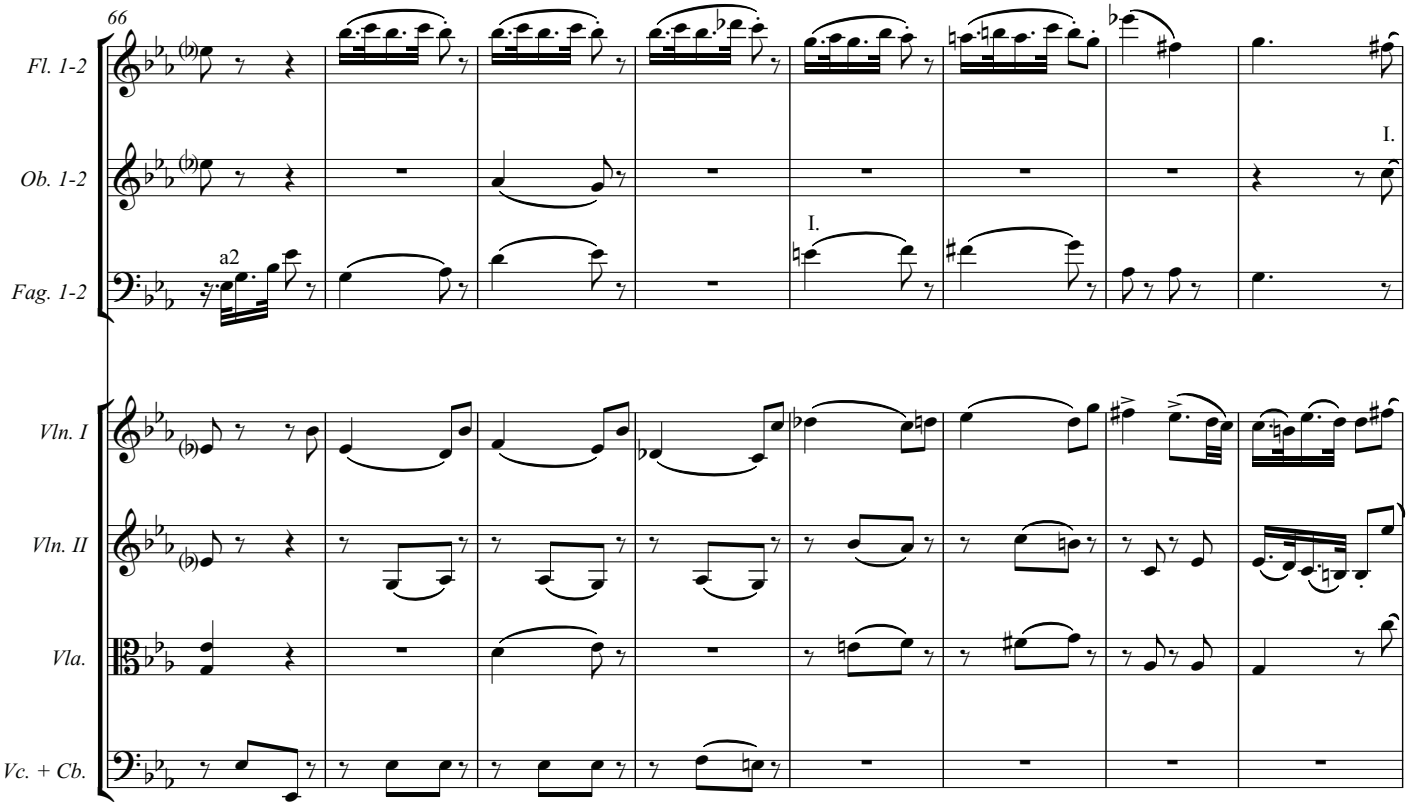

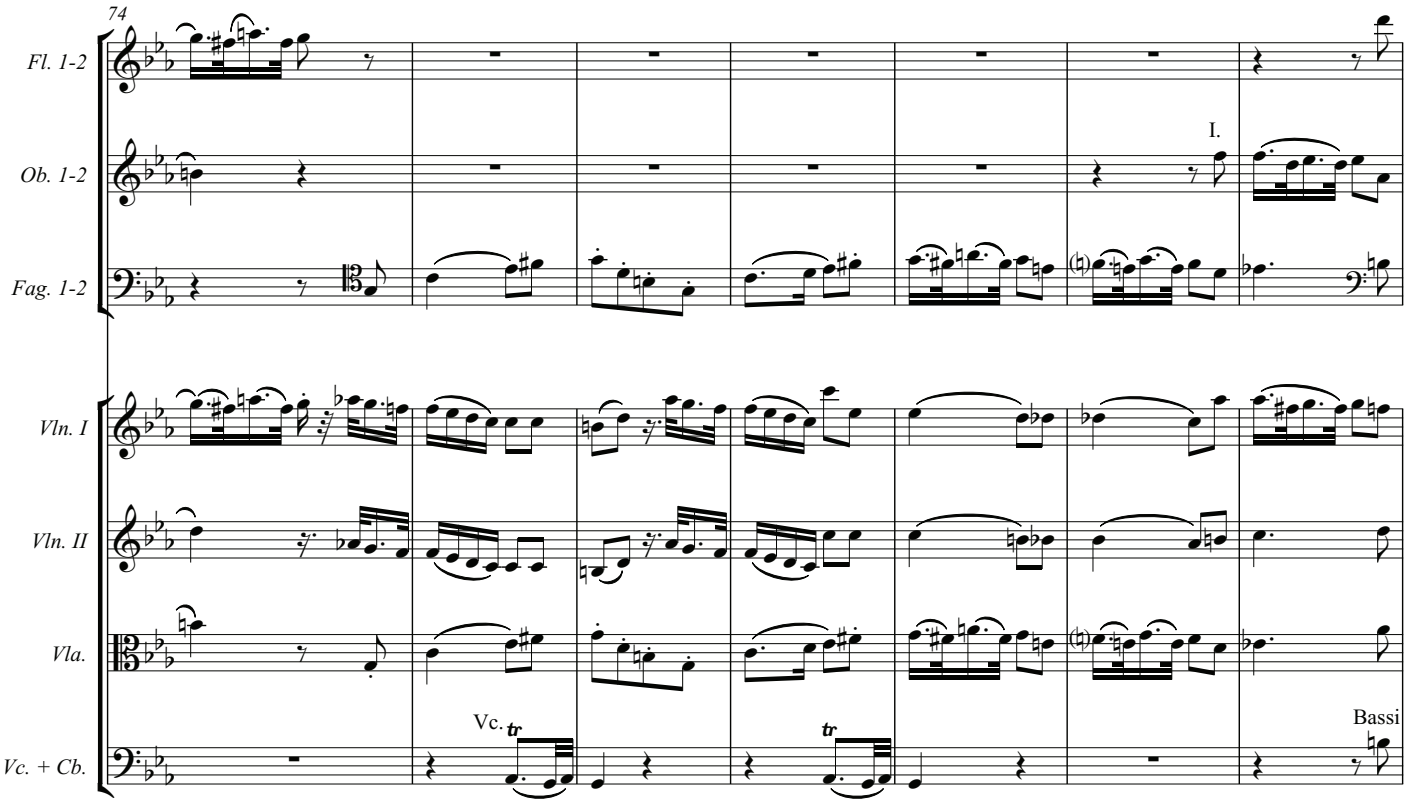

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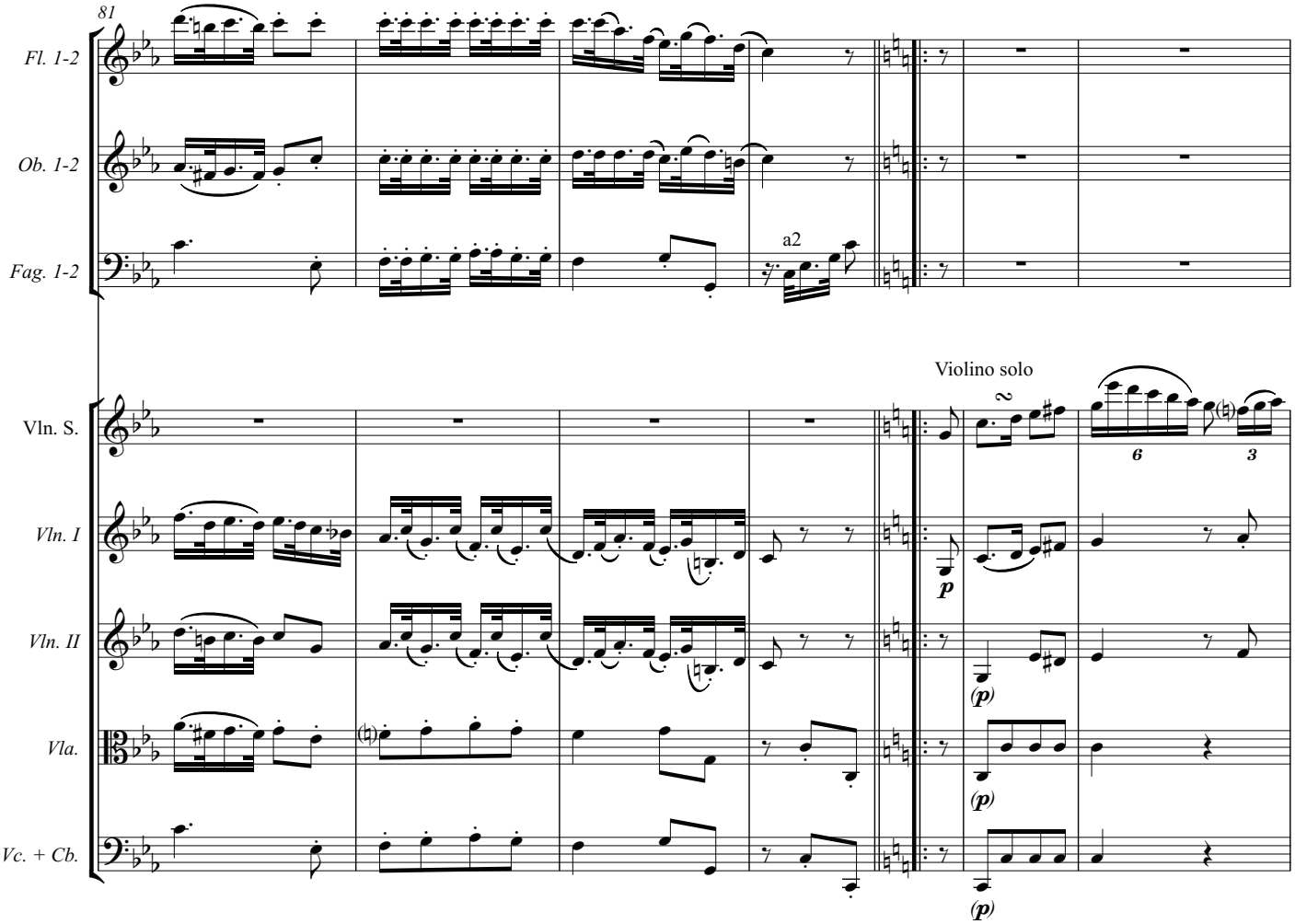

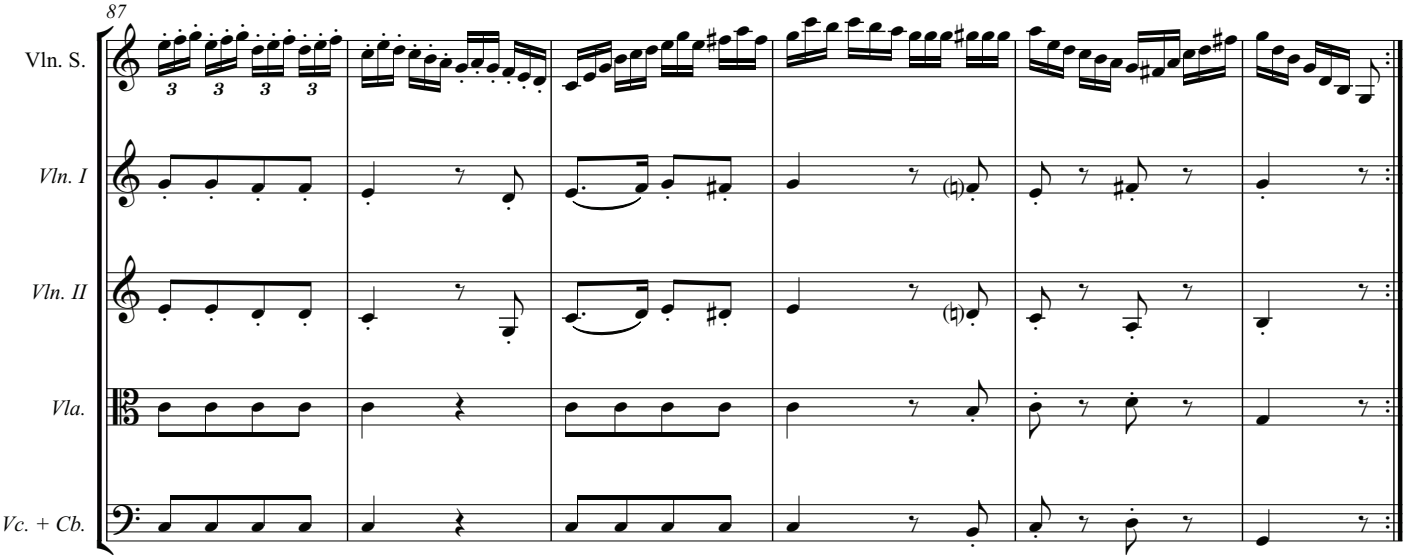

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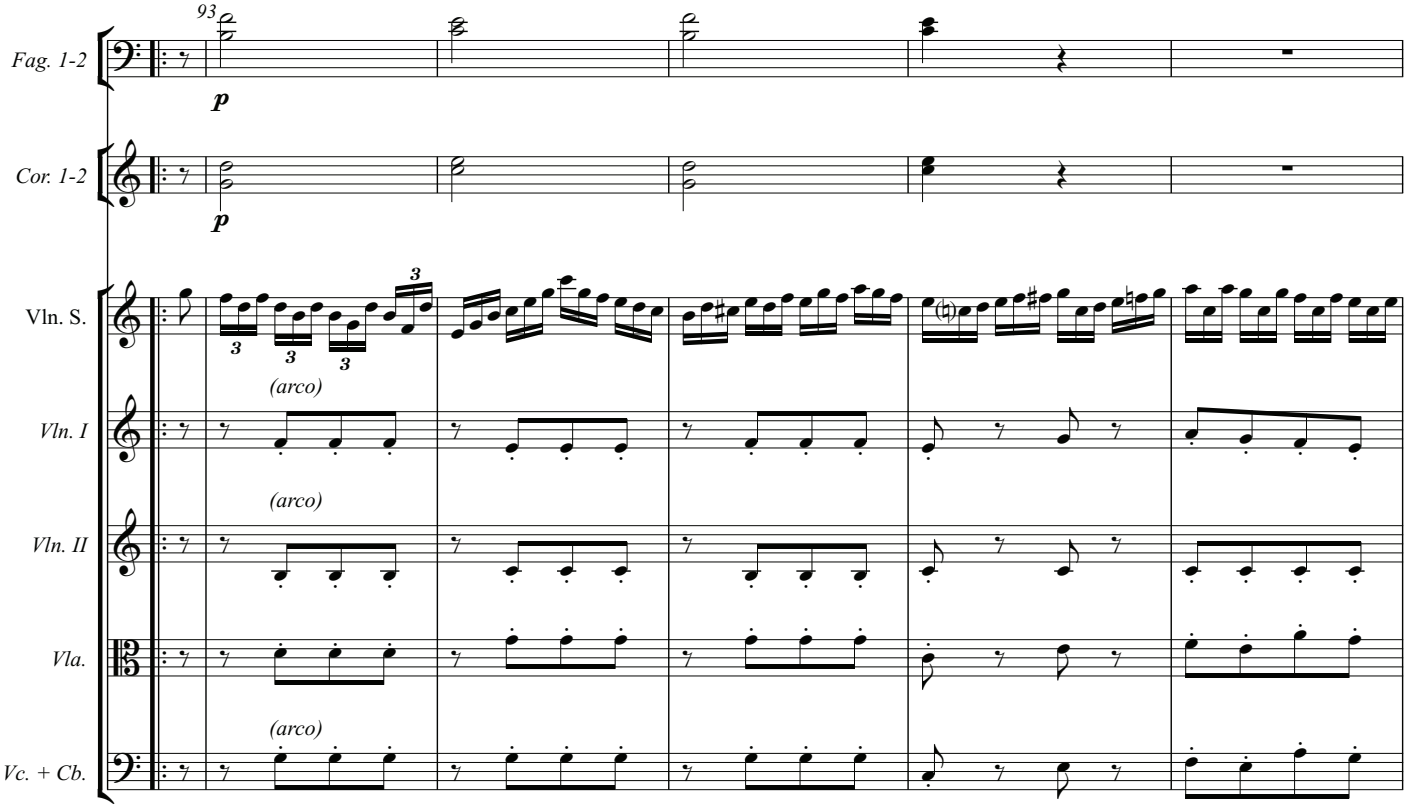

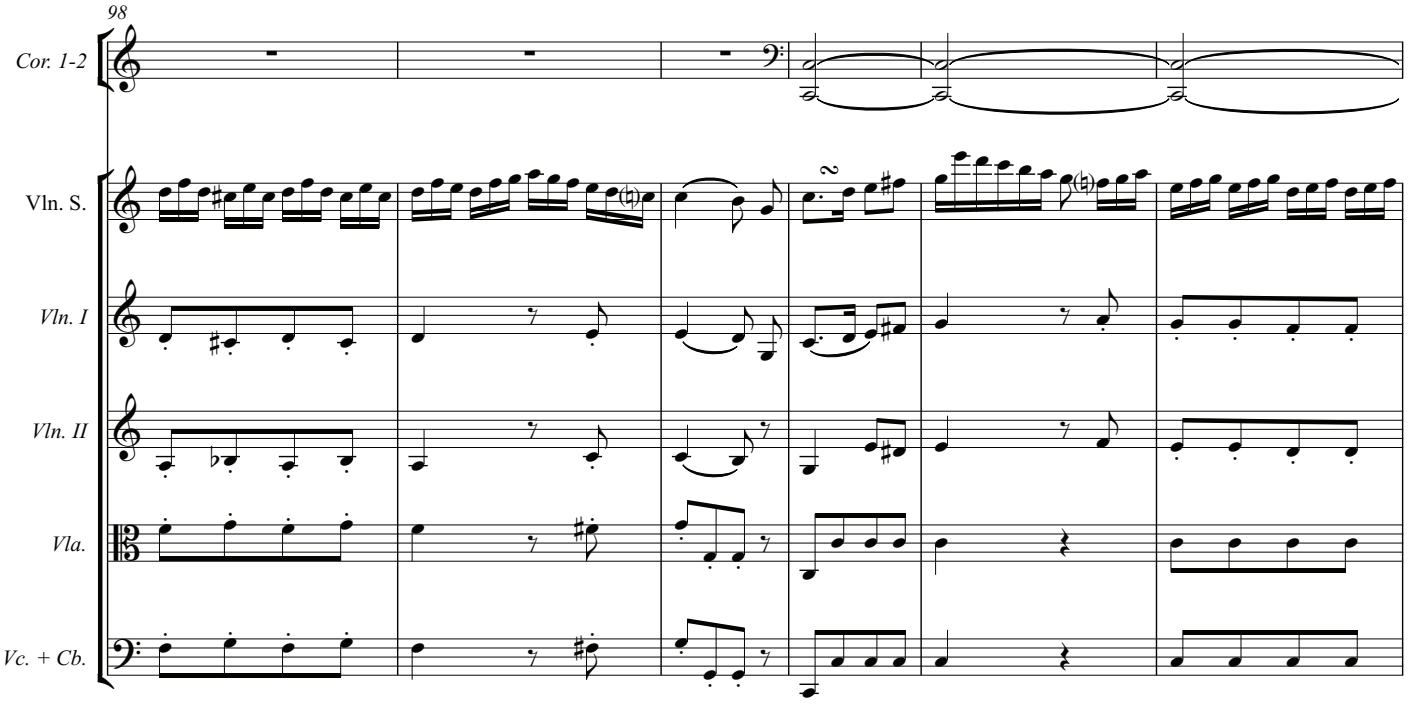

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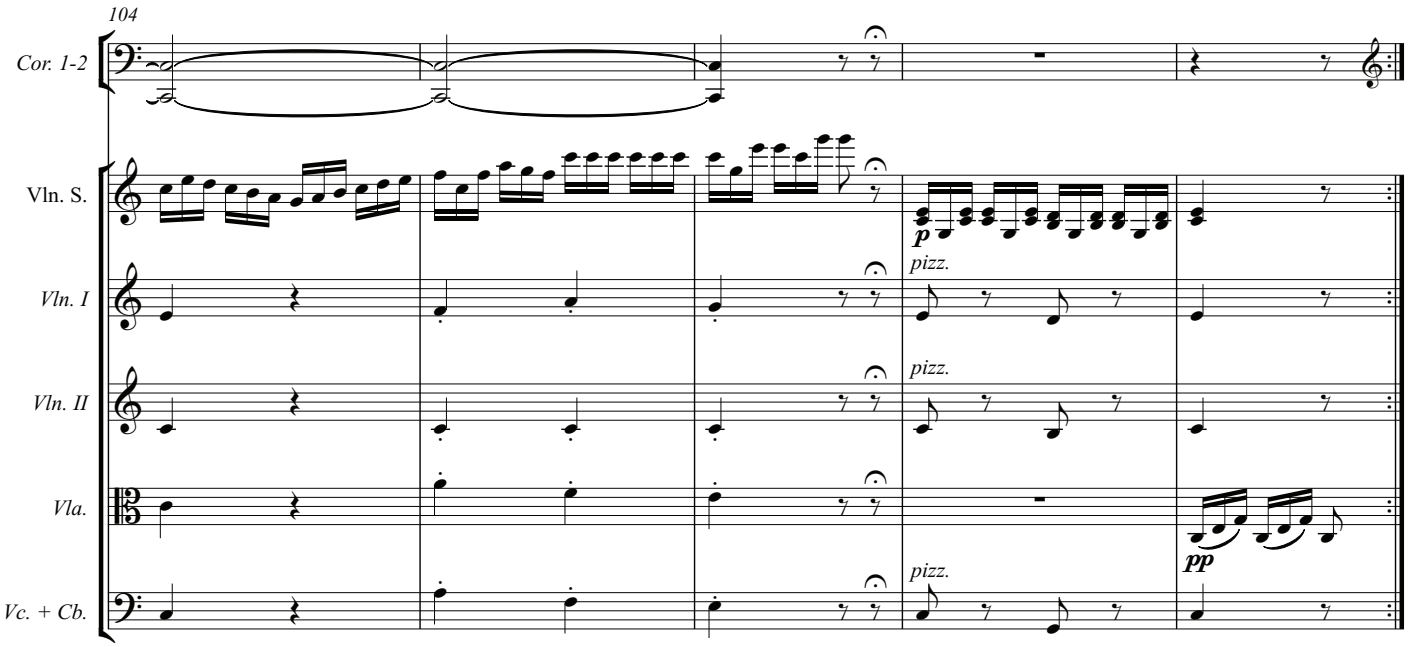

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