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 2**

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 4 to 5

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 6 to 10

Study this score, which is the exposition from a chamber work by Mozart, and complete the following :

(i) Describe the particular style of writing from bars 12 to 23.
(ii) What is the key of the second subject?
(iii) Identify the cadence at bars 23 to 24.
(iv) Identify the key from bars 40 to 45 and its relationship to the tonic key.
(v) What musical procedure is used between the 1st violin and cello between bars 40 and 45.
(vi) Name the rhythmic device that begins in the 1st violin at bar 65.
(vii) What name is given to the section from bars 83 to 98?
(viii) Comment on the texture between bars 74 and 97.
(ix) Mark the principal modulations by annotating the score.
(x) Give a brief overall description of the style and character of this music as if for a concert programme.

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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

Referring to at least two specific composers and their works, discuss the style and form of the string ensemble as it developed during the nineteenth century.

OR

It has been said that the essential elements of the eighteenth-century symphony can be seen in Haydn's symphonic writing. Comment on this statement referring to specific examples.

OR

Discuss Handel's contribution to the form and style of the eighteenth-century oratorio. Illustrate your answer by referring to specific examples.

OR

By referring to specific composers and works, discuss the idea that art song of the twentieth century showed not only 'revolutionary tendencies' but also 'traditional elements'.

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Answer BOTH questions. Question 1 has an internal choice.

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

Question 1

Purcell: *Dido and Aeneas*

Choose **ONE** extract and answer the following questions.

Extract No 1 printed on pages 11 to 13

(i) Identify the extract by stating its place in the opera.
(ii) Name the overall style of this extract.
(iii) Name the character that sings the soprano part.
(iv) Analyse the harmony of the extract by annotating the score.

Extract No 2 printed on pages 14 to 16

(i) Identify the extract by stating its place in the opera.
(ii) Name the form of the extract and mark the sections on the score.
(iii) Name the overall style of this extract.
(iv) Name the device used in the bass of bars 1 to 3.
(v) Analyse the harmony of bars 13 to 24 by annotating the score.
(vi) Comment on the importance of this extract in relation to the entire opera.

Question 2

Mozart: *Symphony* No 25 in G minor K 183

Discuss the statement that 'this symphony contains characteristics typical of the S*turm und Drang* style of composition.'

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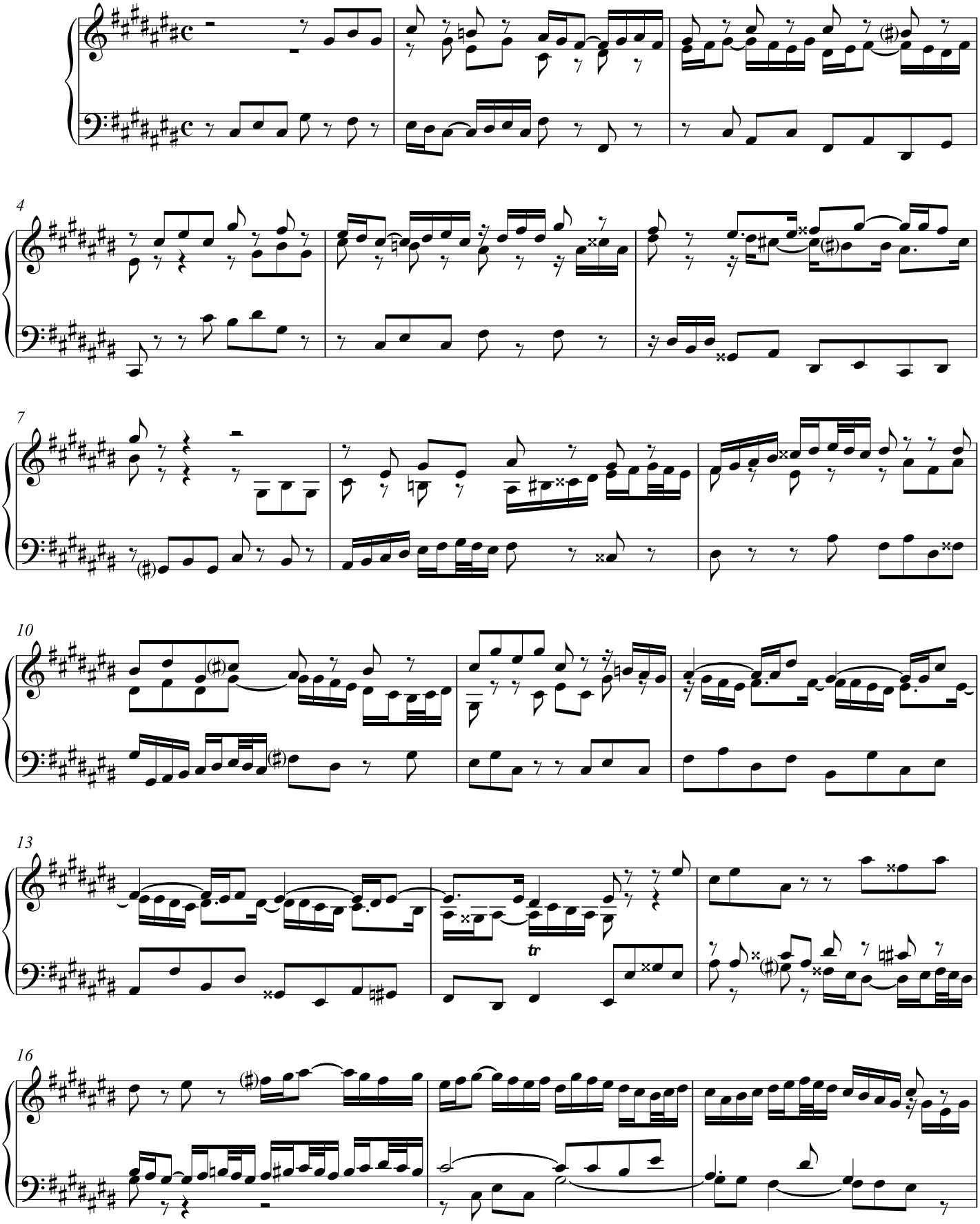
Example 1



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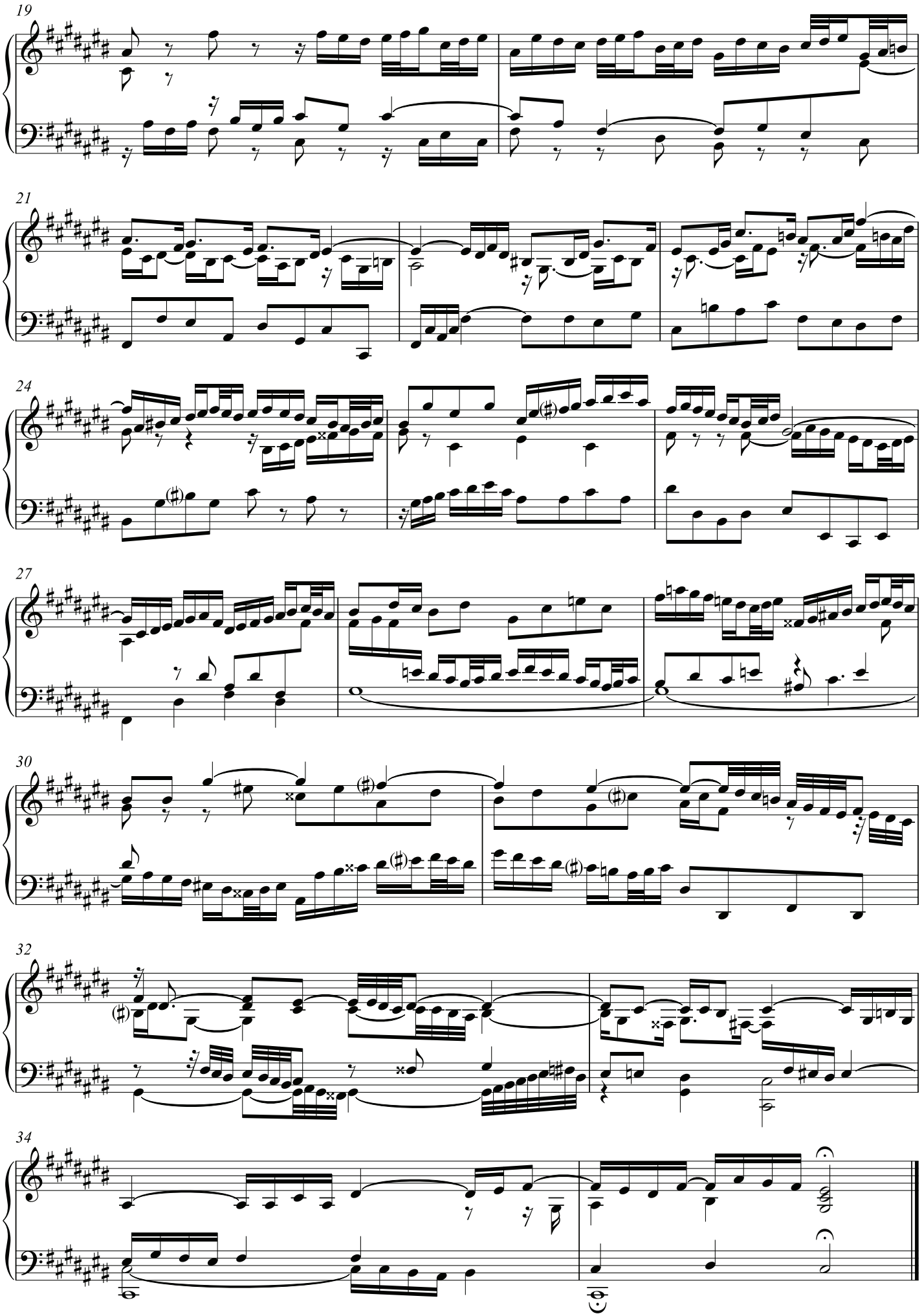

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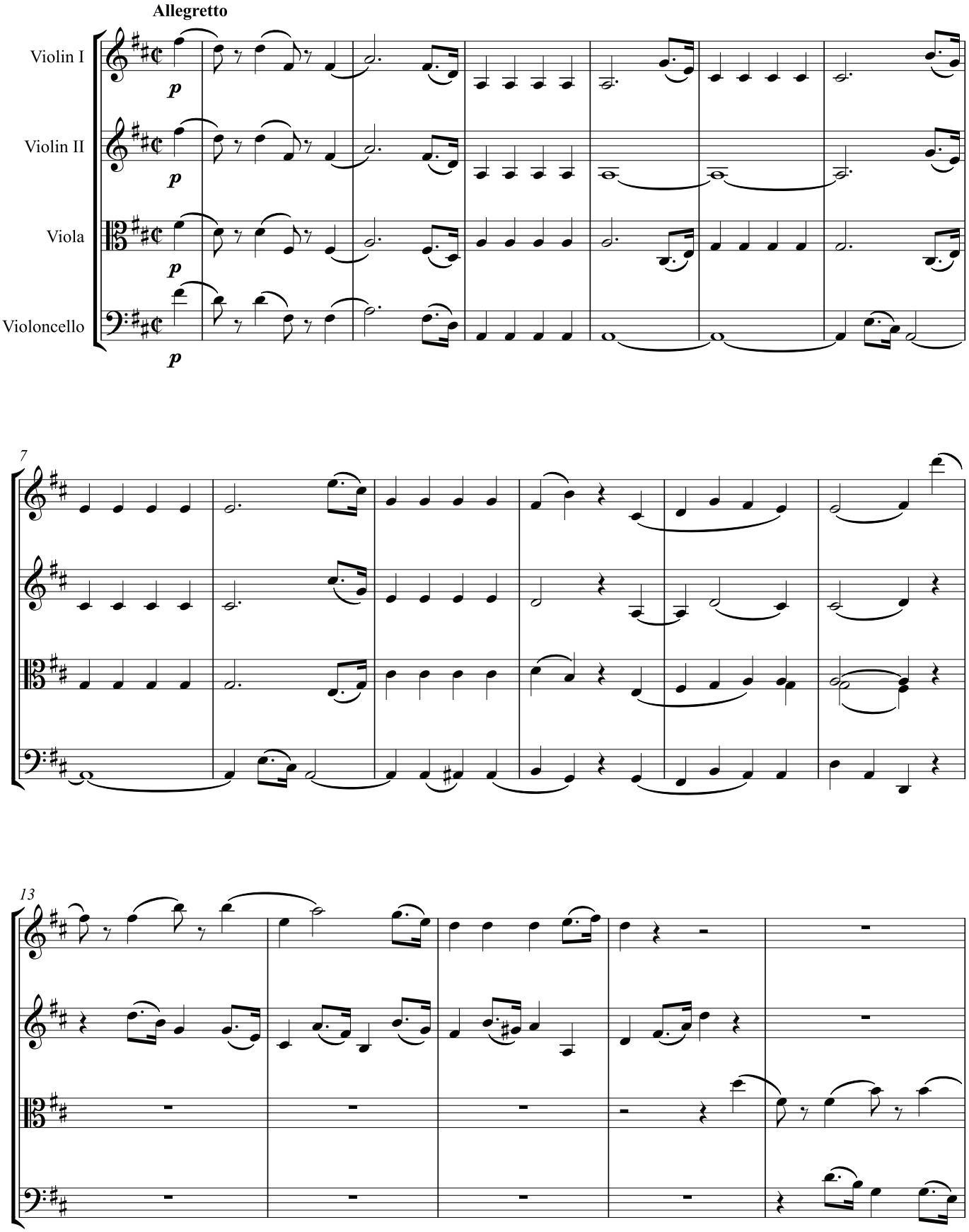
Example 2



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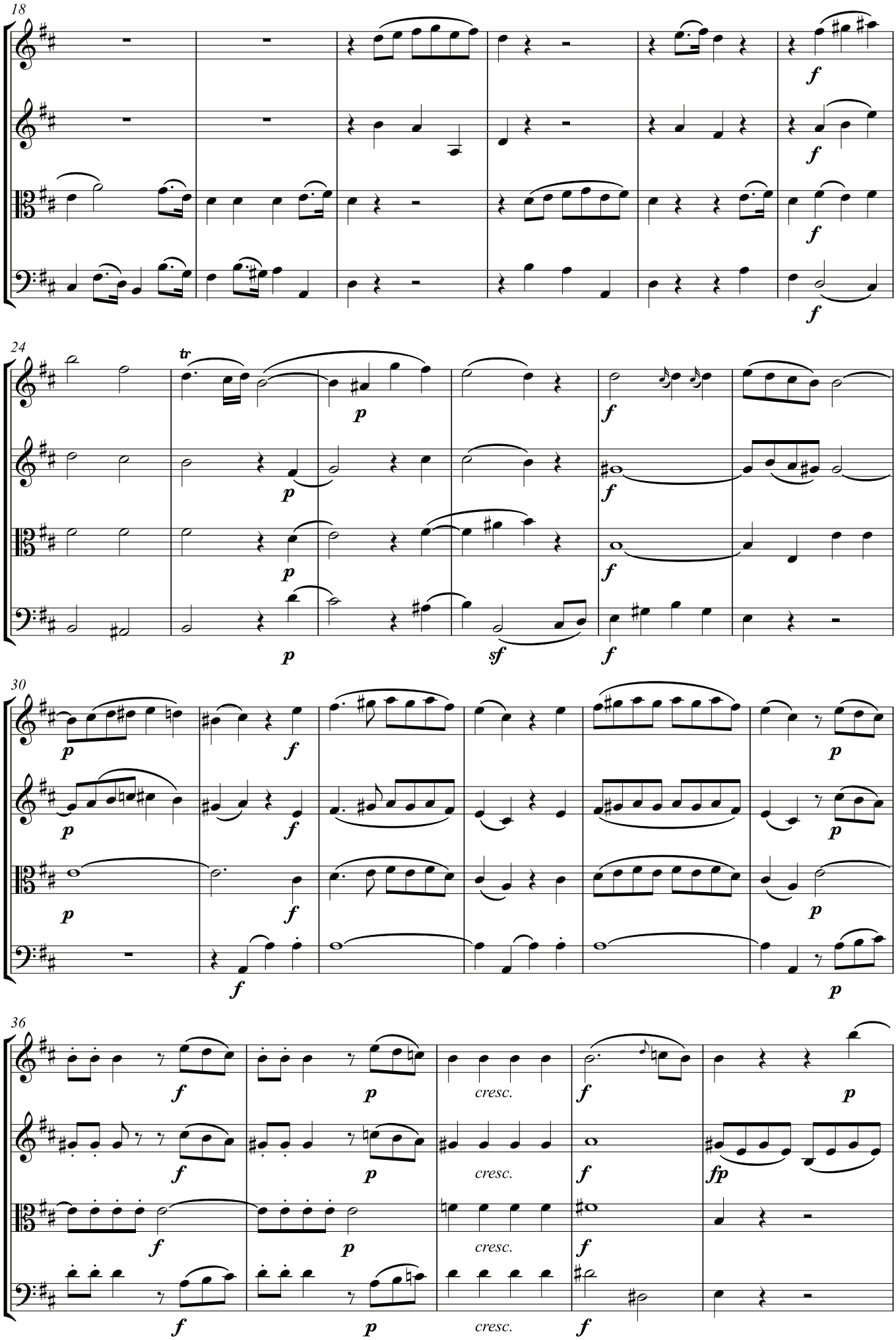

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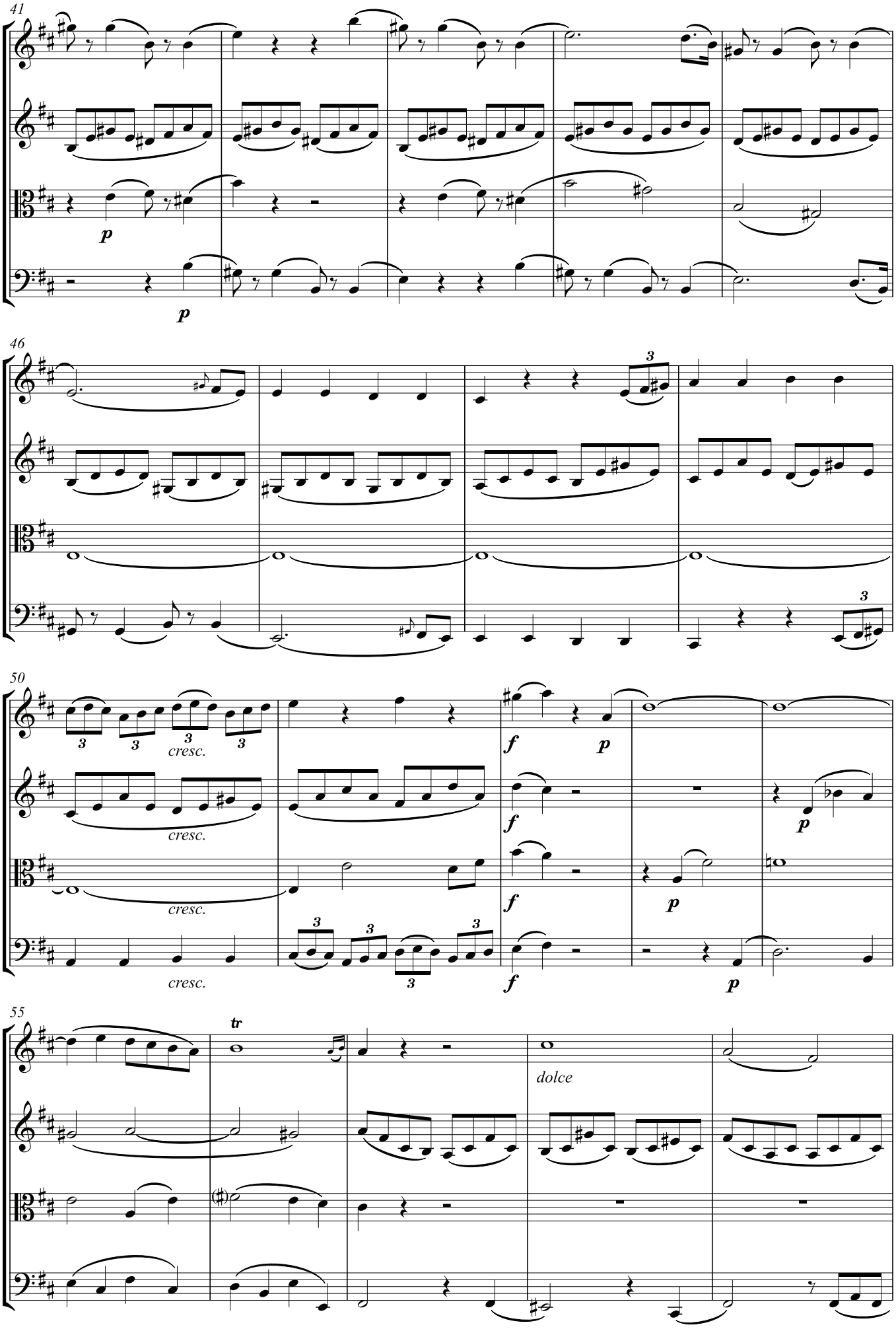

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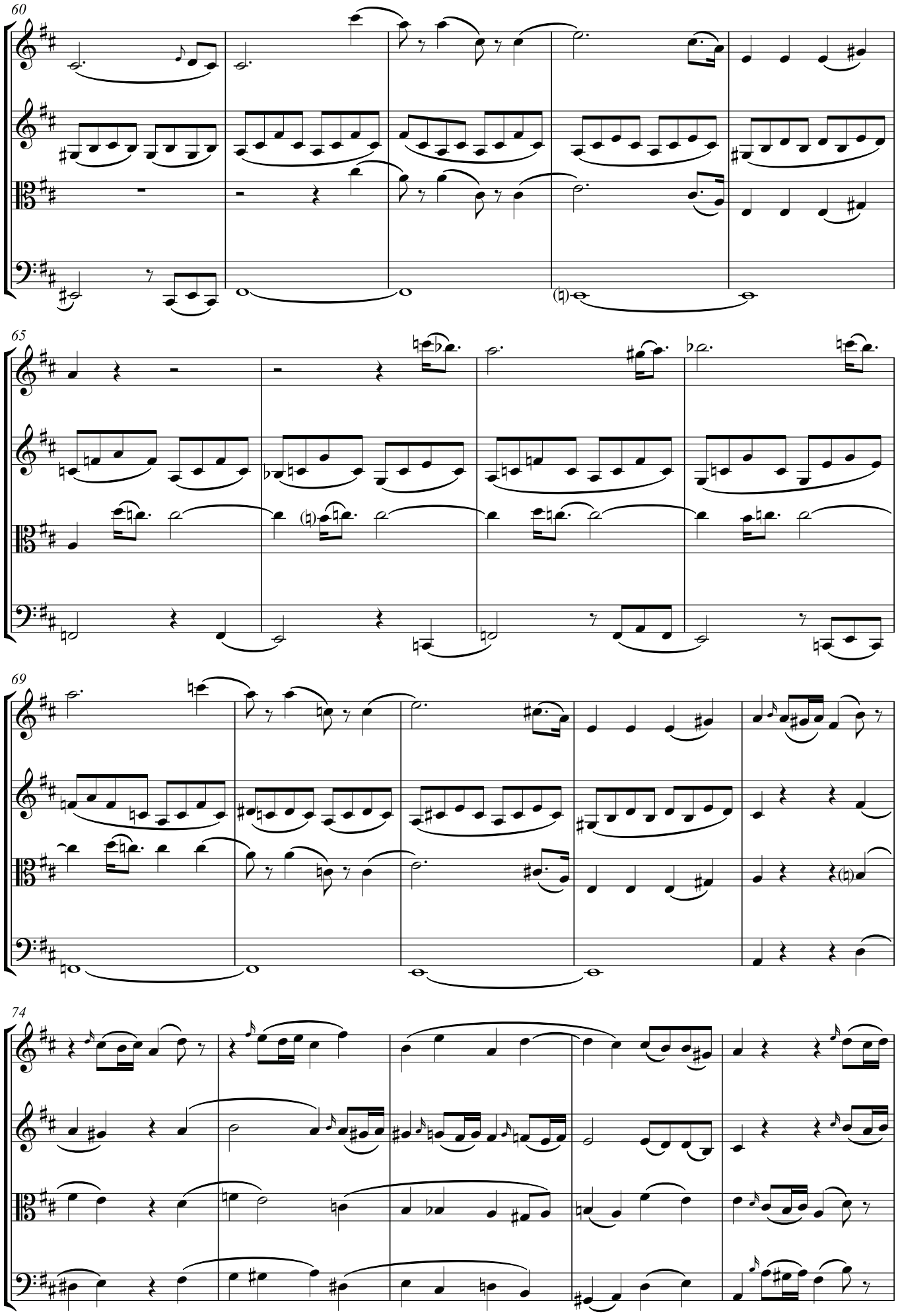

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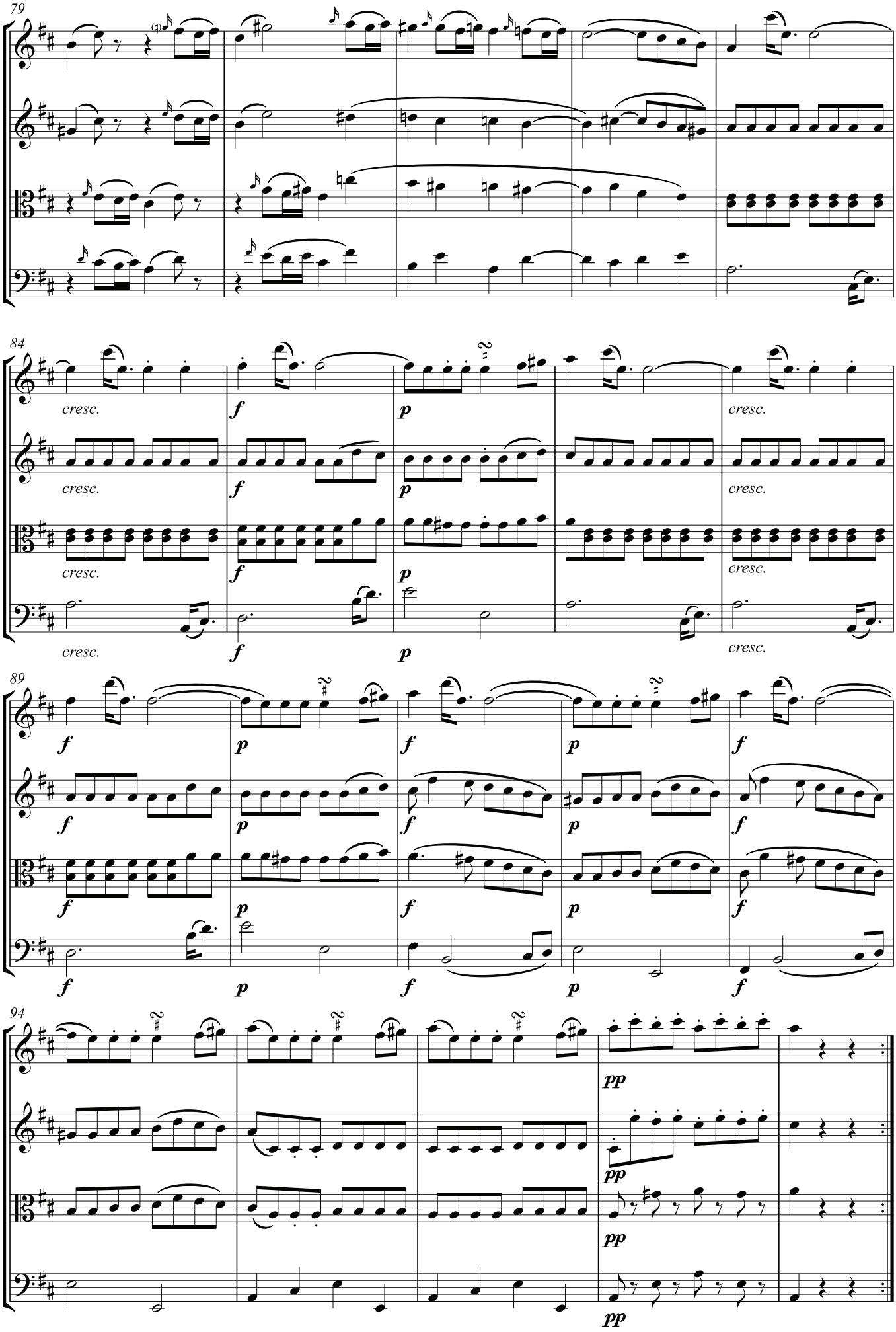

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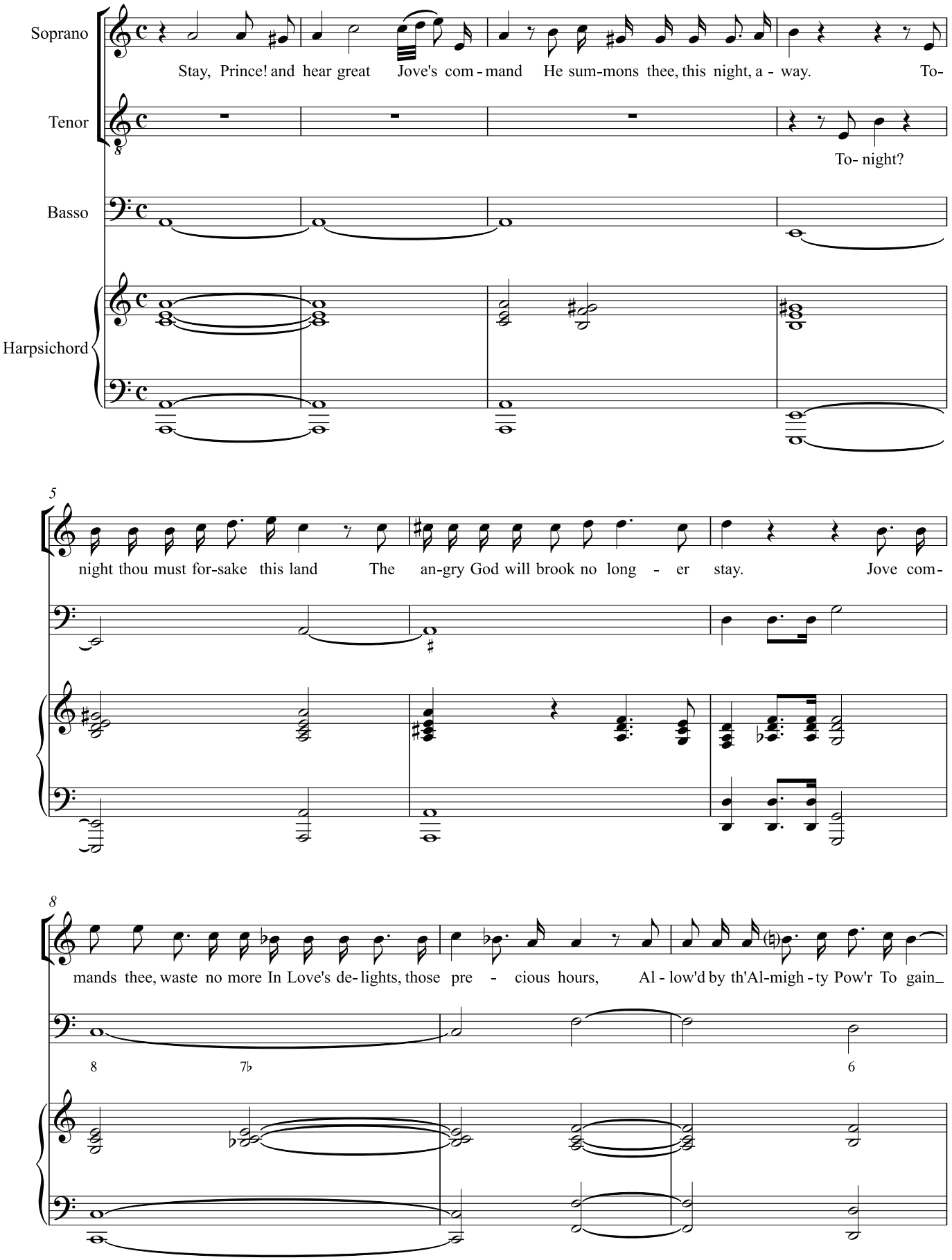

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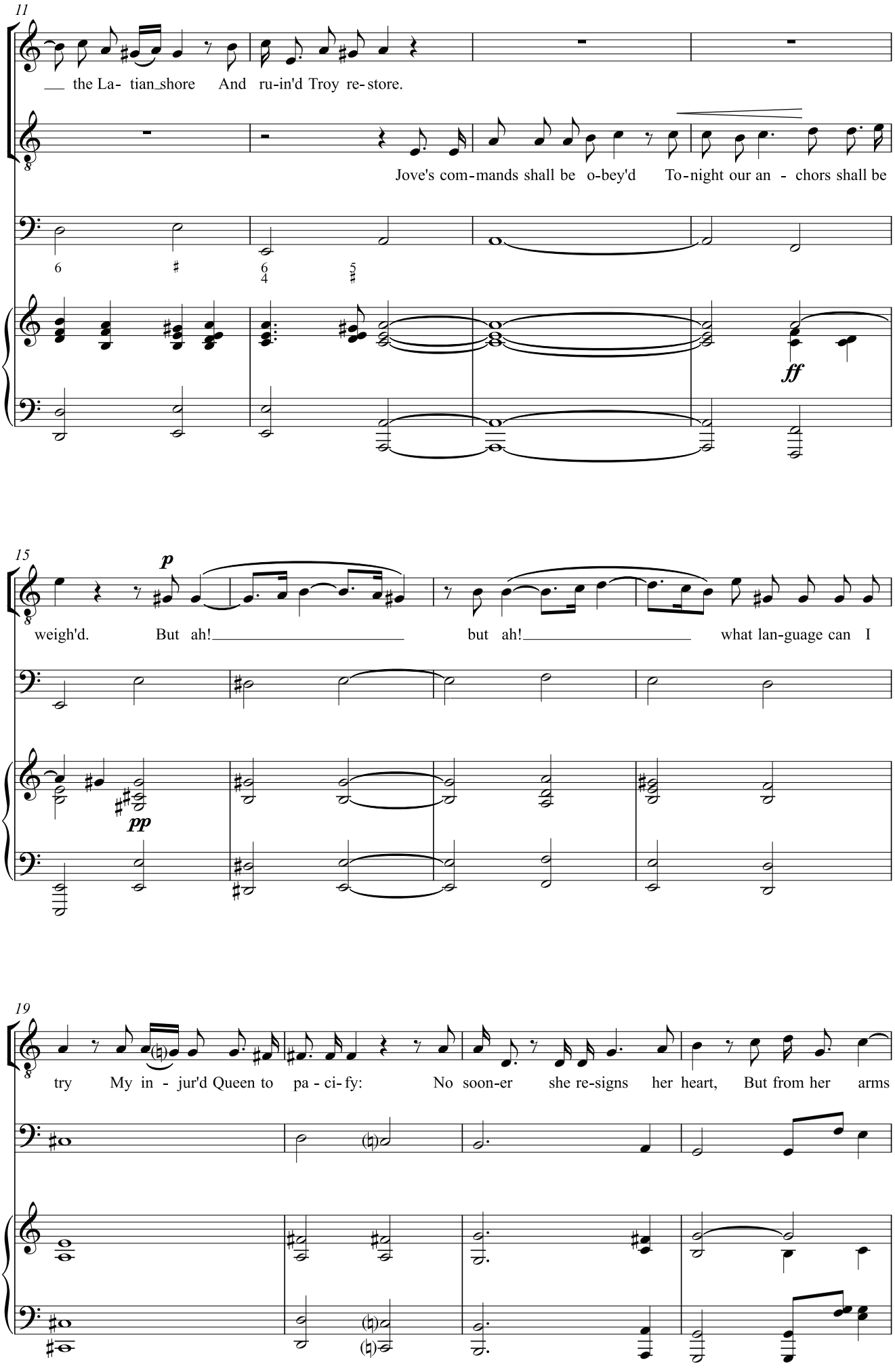

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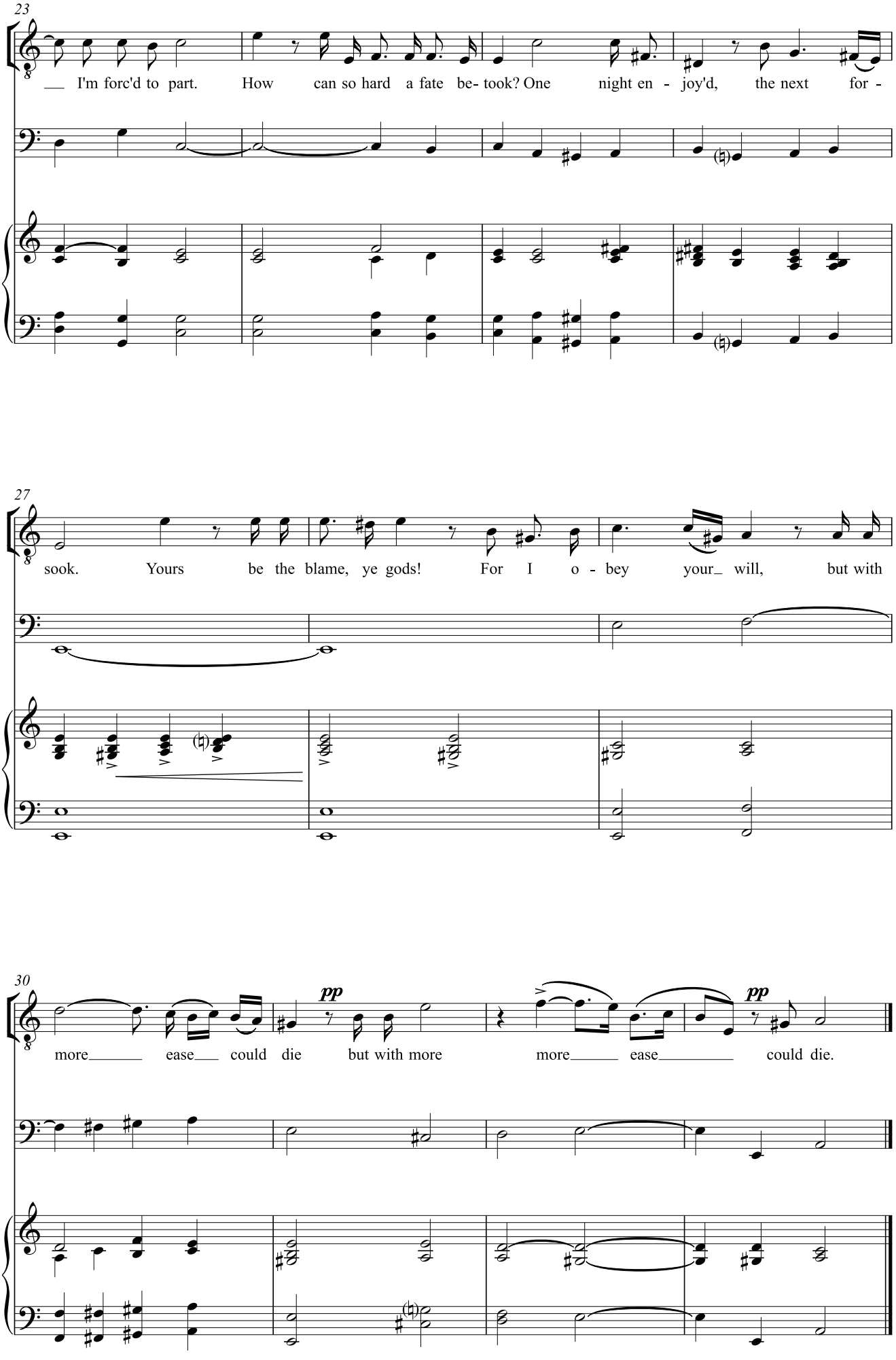

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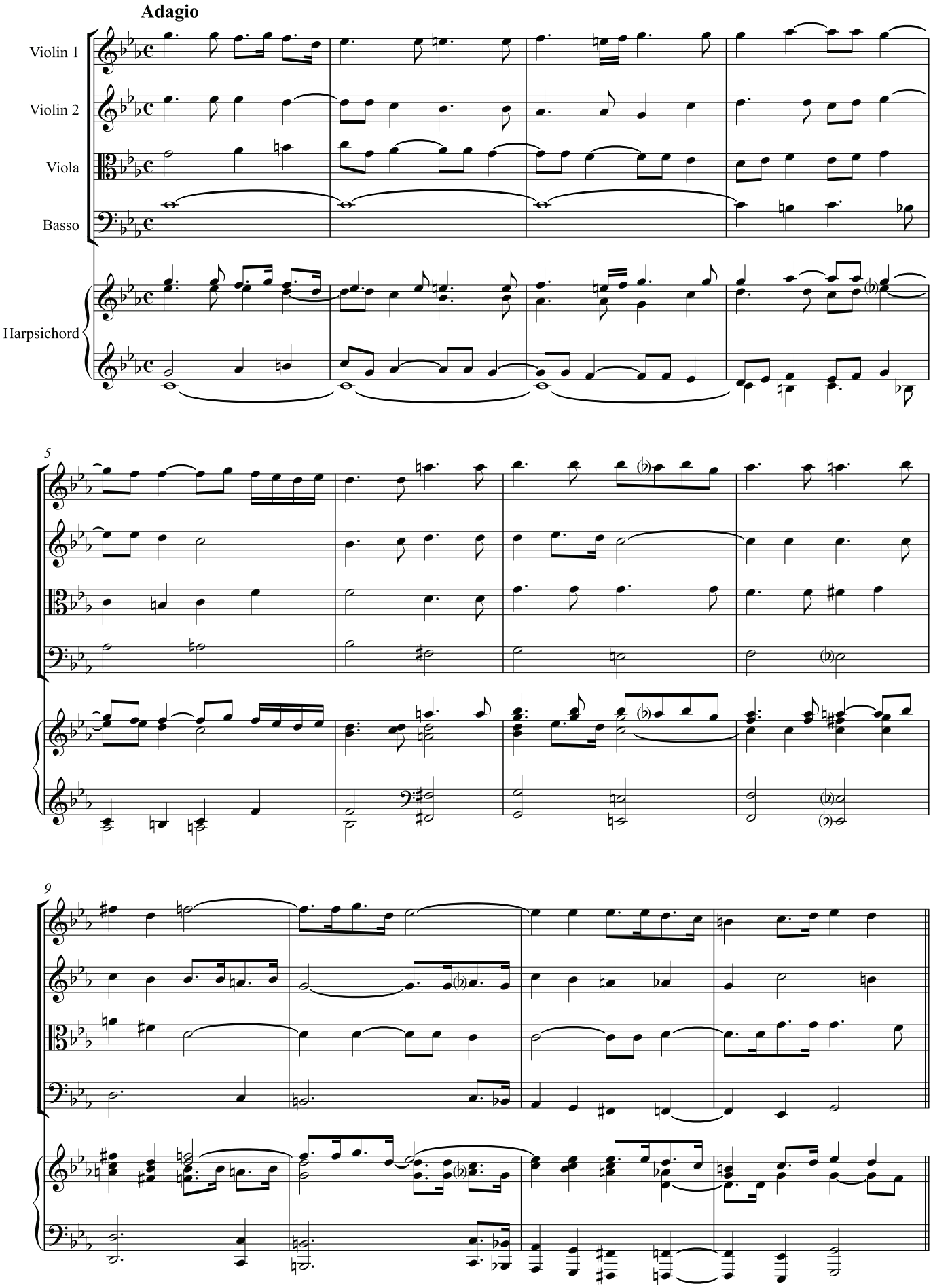
Question 3 Extract 2



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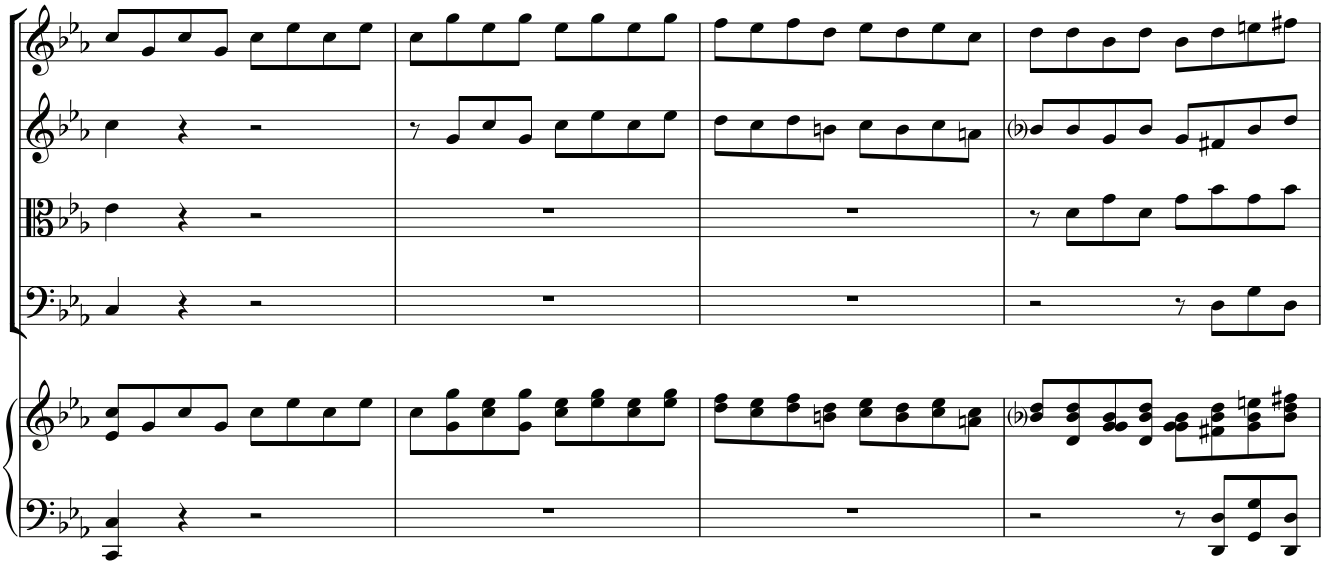

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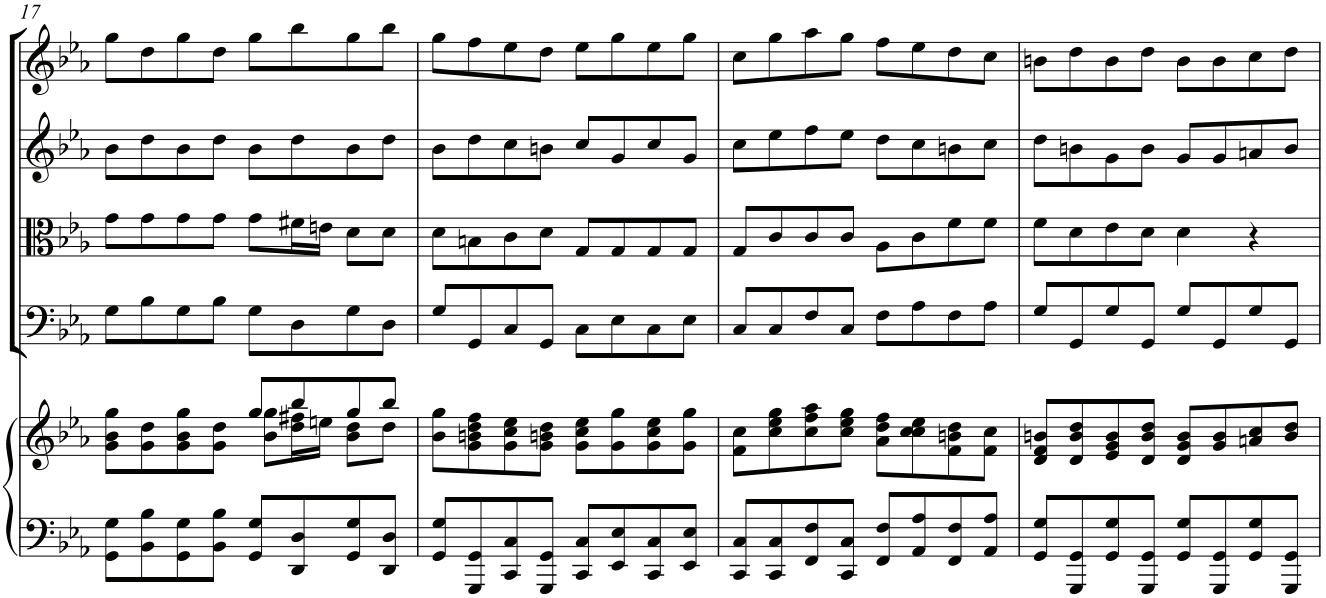

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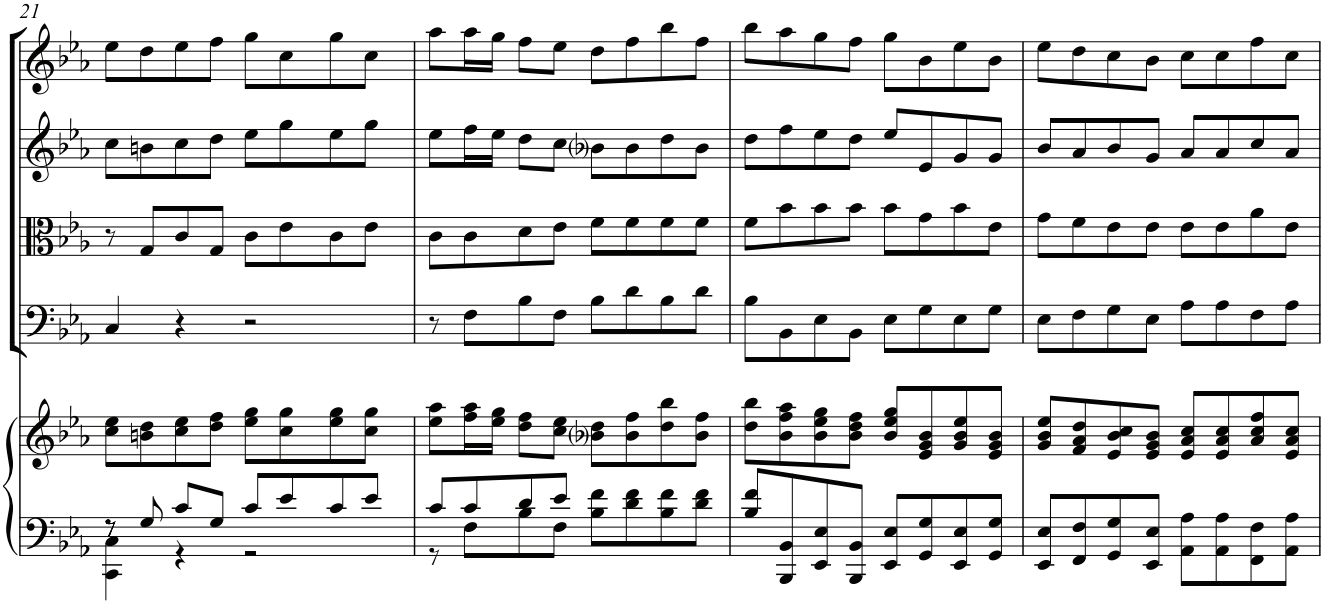

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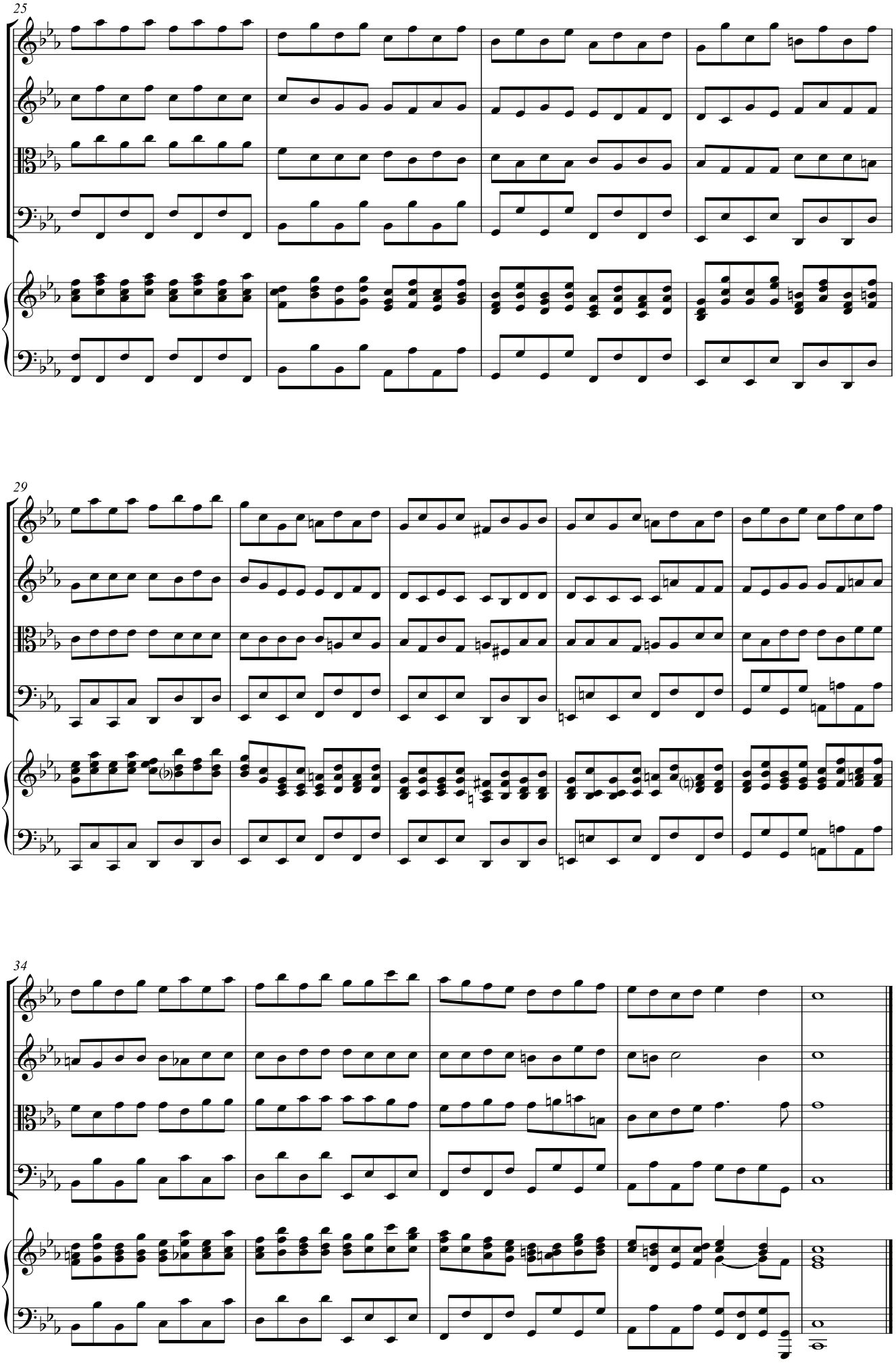

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