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 and Skills in Tasmania, through the University of Tasmania and the Minister for Education, Minister for Tourism, Major Events and Small Business, Minister for Commonwealth Games in Queensland

Musicianship - Associate (Written)

Sample exam

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 return it to the Supervisor.

For ease of working, questions begin on the next page.

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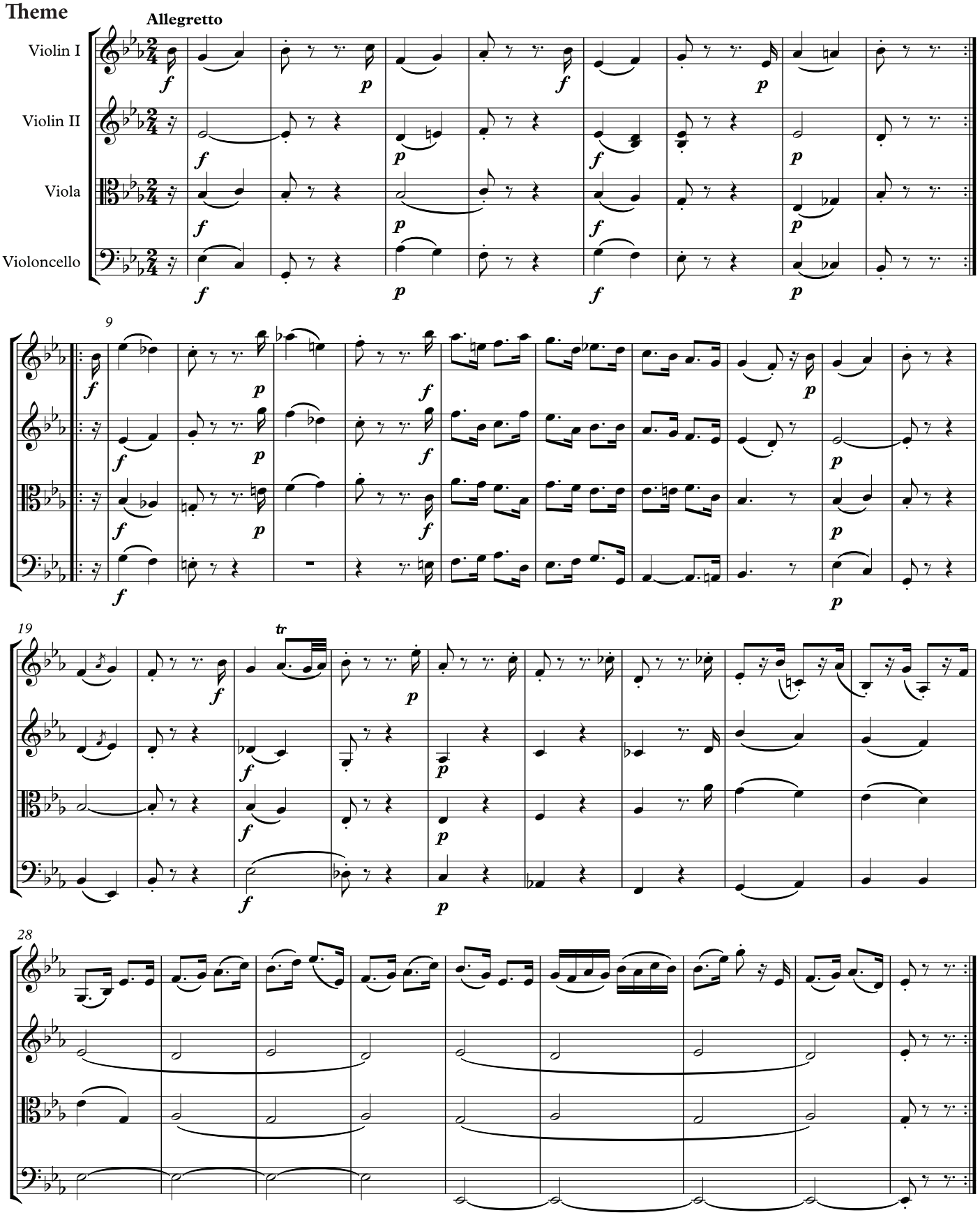
A | **23**

Study the following score which is an extract from the first movement of a string quartet by Haydn.
The extract consists of the original theme and variations 2 and 4.

Theme



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1. Identify the chord used in:

(i) bar 7, second beat? 1

(ii) bar 22, first beat? 1

(iii) bar 25, first beat? 1

2. What compositional device is used:

(i) in the first violin in bars 12 to 14?..... 1

(ii) in the cello in bars 28 to 34?..... 1

3. Briefly comment on the rhythmic character of the thematic material. 3

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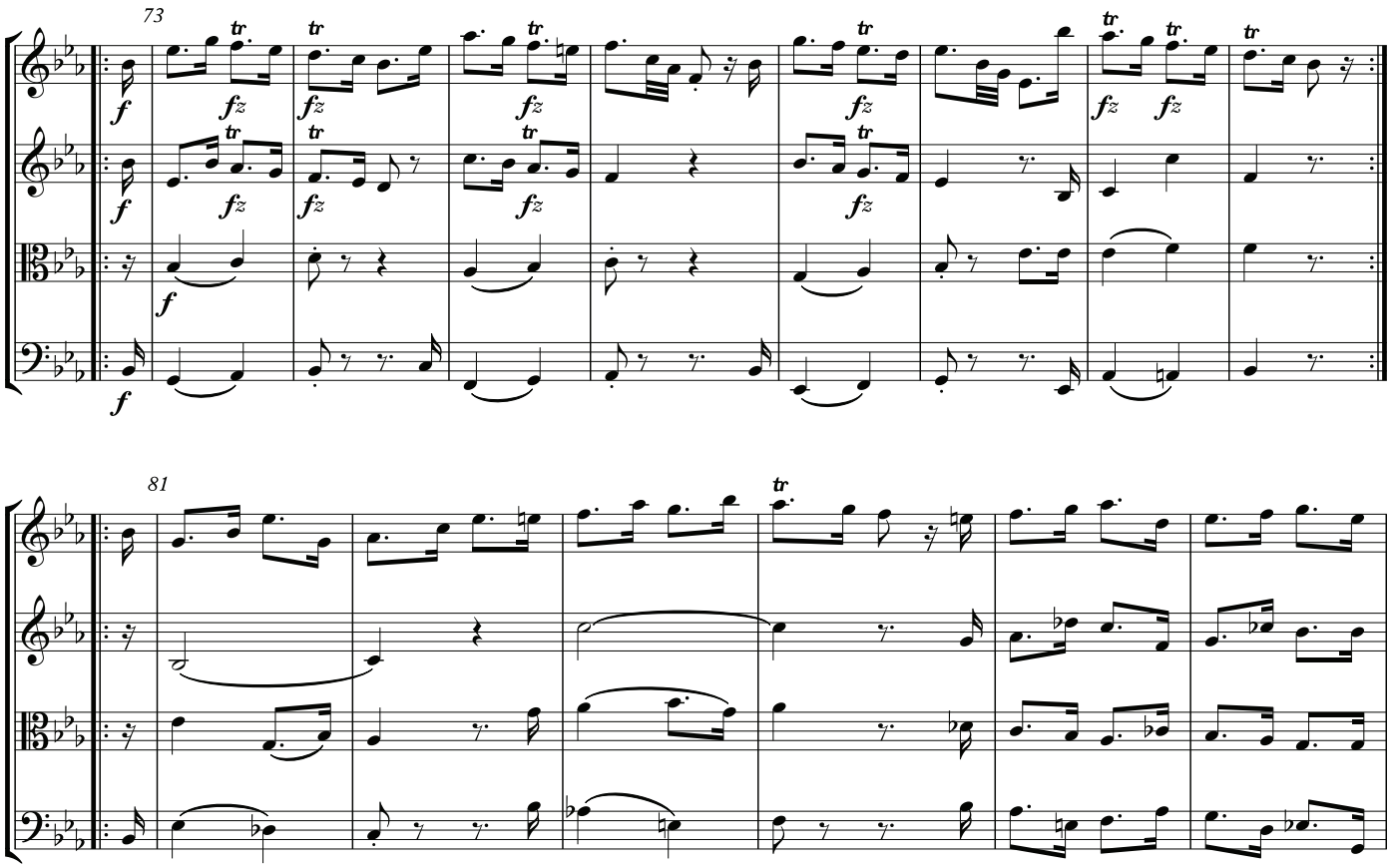
Variation 2



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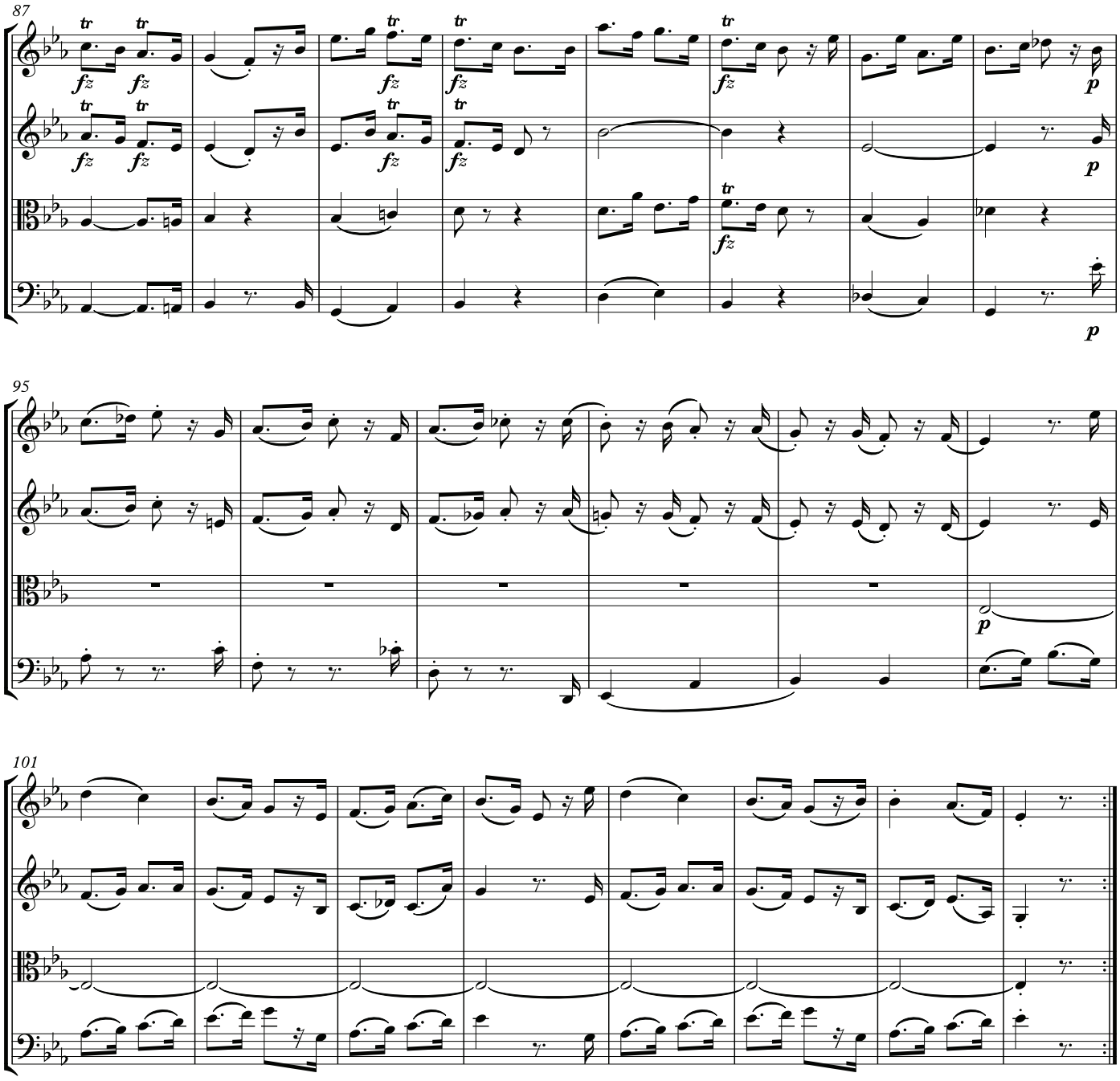

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1. How does Variation 2 compare to the Theme? Discuss treatment of thematic material, variation of tonality, texture and mood in your answer.

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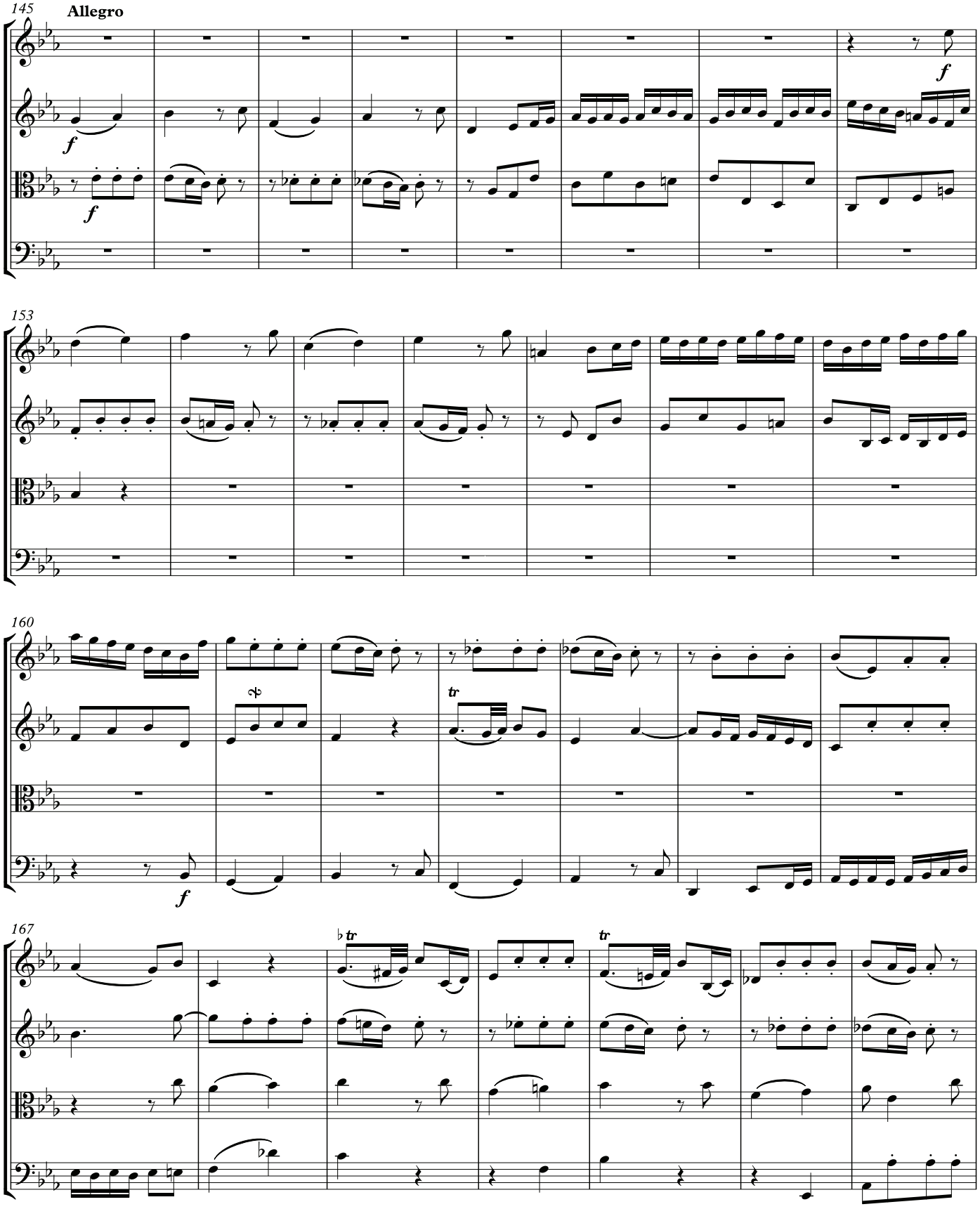
2. What kind of cadence is observed at bar 99 to bar 100? 1

Variation 4



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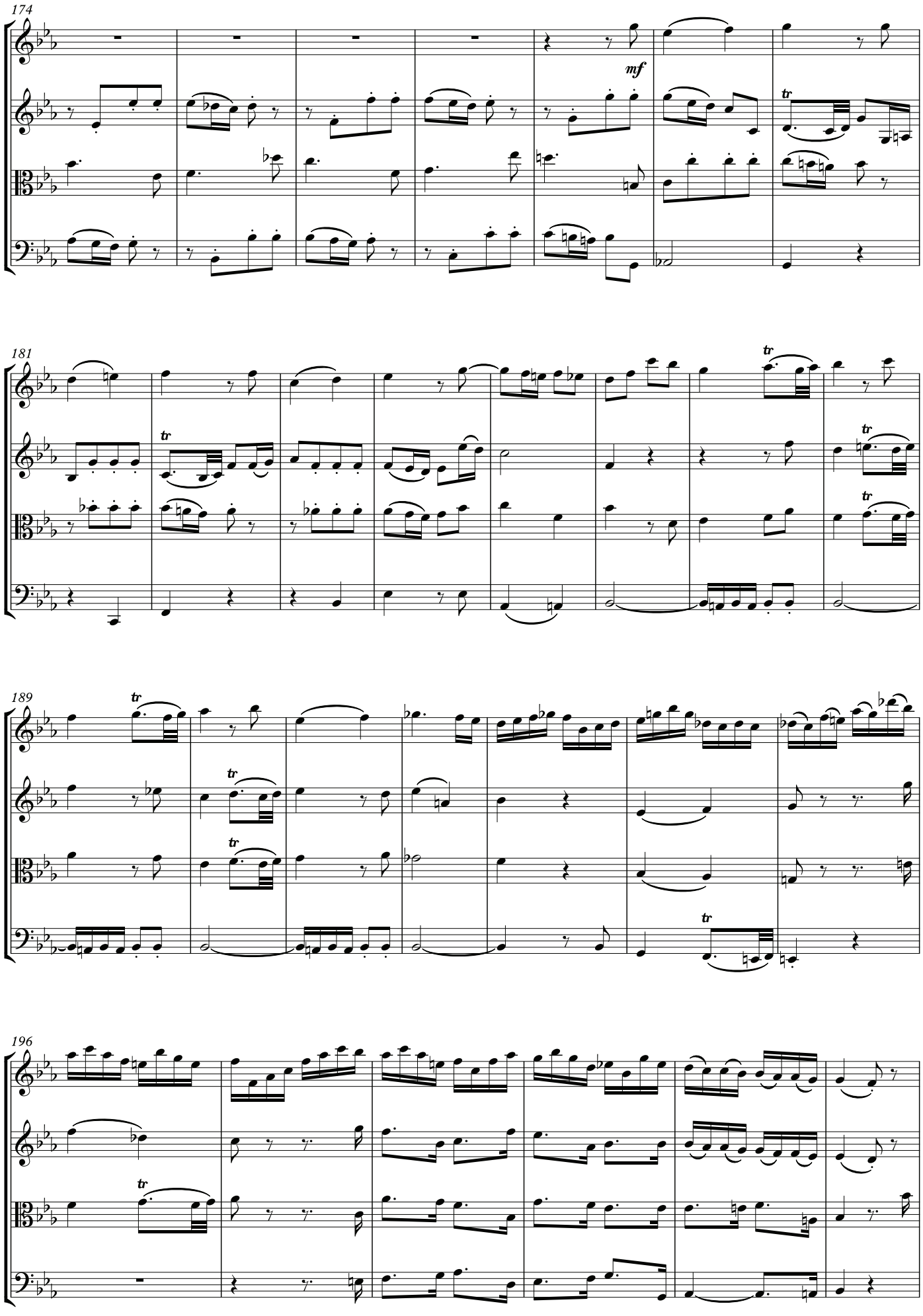

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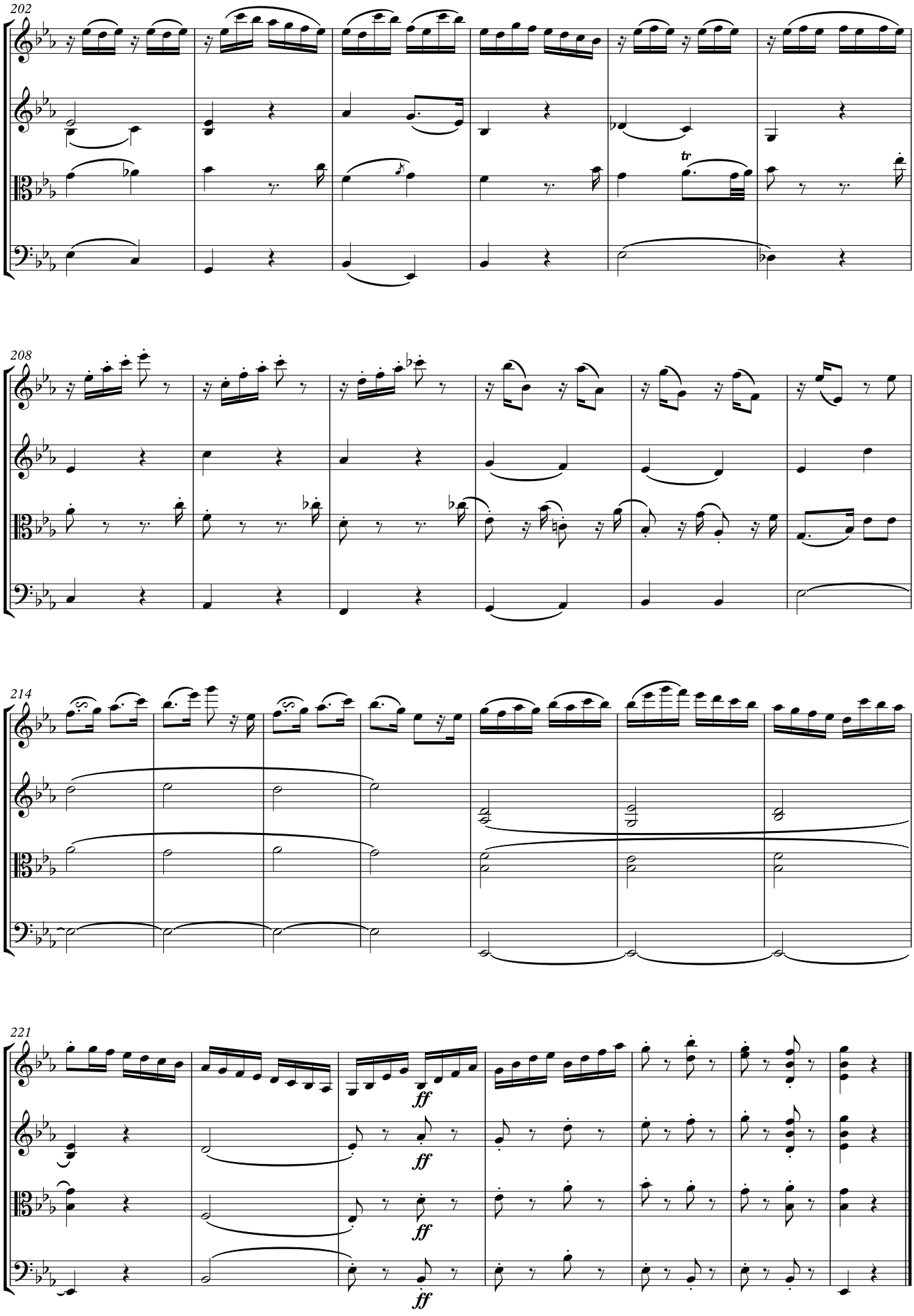

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Write an analysis of the structure of this variation. Discuss the compositional devices used, textural features and discuss how the tonal plan compares to the Theme.

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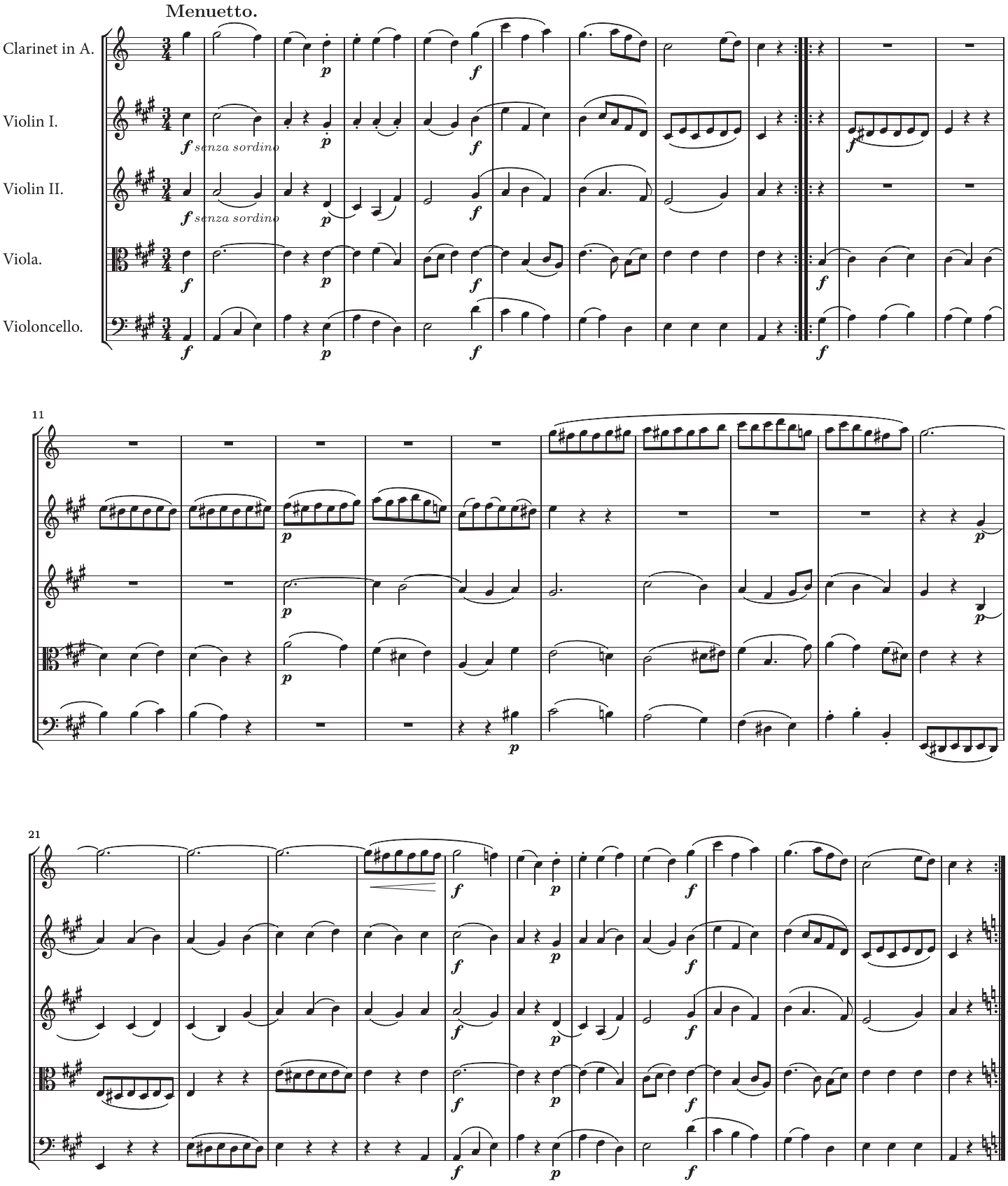
Study the following extract which is the Minuet and first Trio from the Clarinet Quintet by Mozart.



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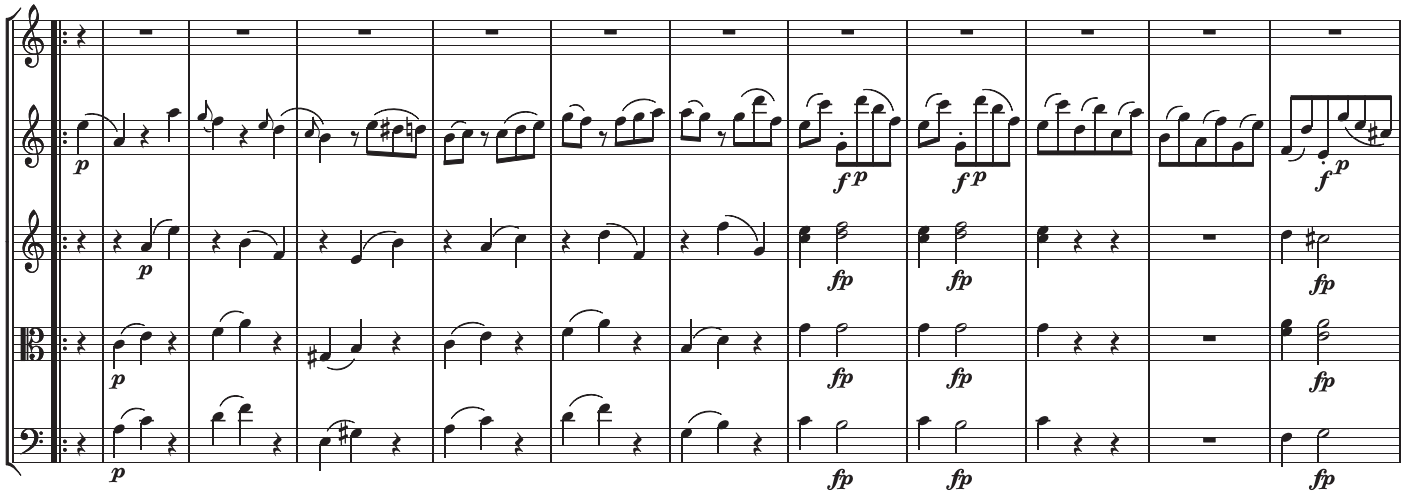
Trio I.



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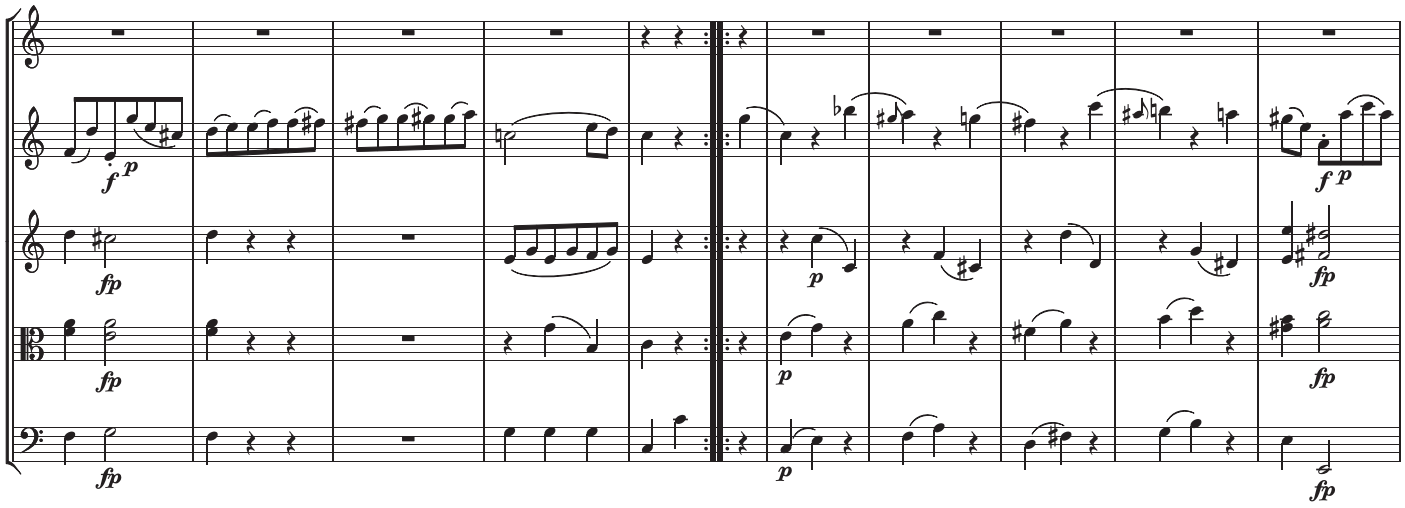

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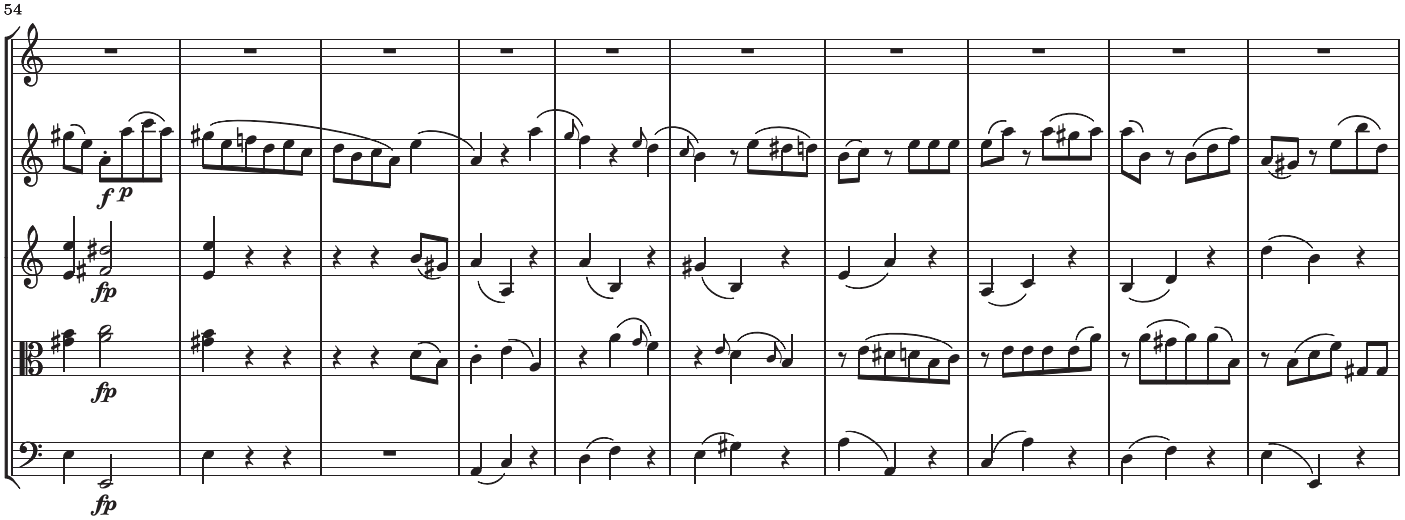

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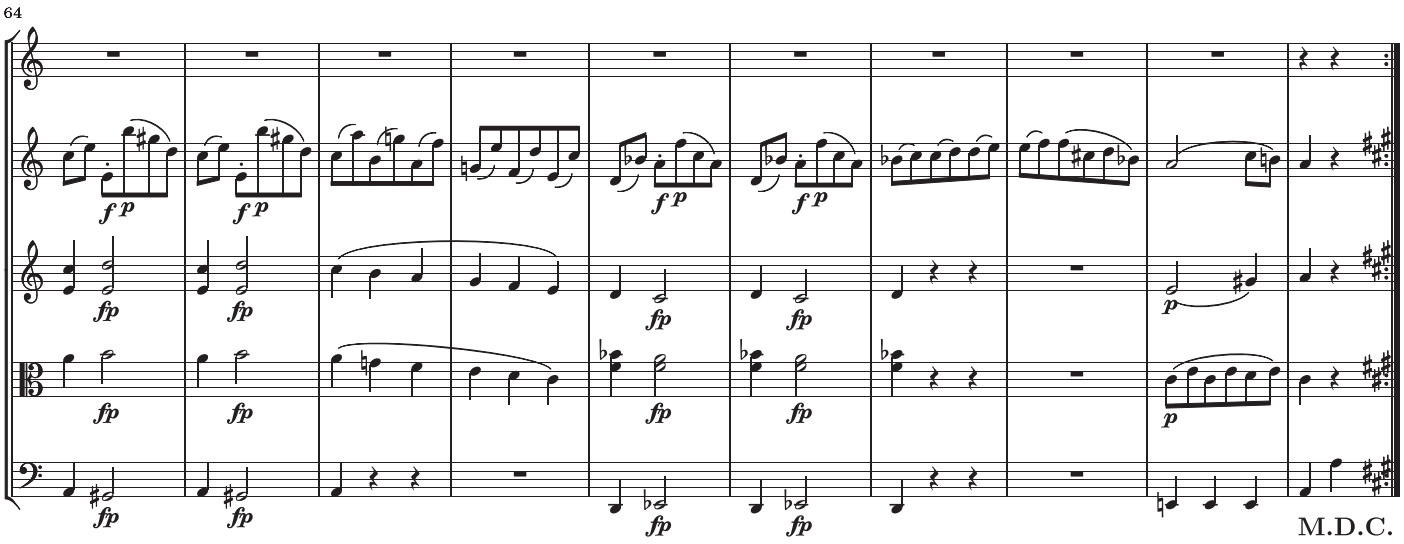

1. In relation to the tonality:

(i) what is the opening key of the Minuet?..... 1

(ii) what is the opening key of the Trio?..... 1

(iii) what is the relationship between these two keys?..... 1

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2. On the score, circle and label the following:

(i) a chromatic passing note. 1

(ii) an appoggiatura. 1

(iii) a half-diminished seventh chord. 1

3. Briefly discuss the use of canon from bar 57 – 63. 2

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4. Using any appropriate chord labelling system, label the chords from bars 25 – 32. 4

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5. State the form of the Minuet and justify the reasons for your choice. 2

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6. Discuss and compare the overall instrumental texture of the Minuet in comparison to that of the Trio. 5

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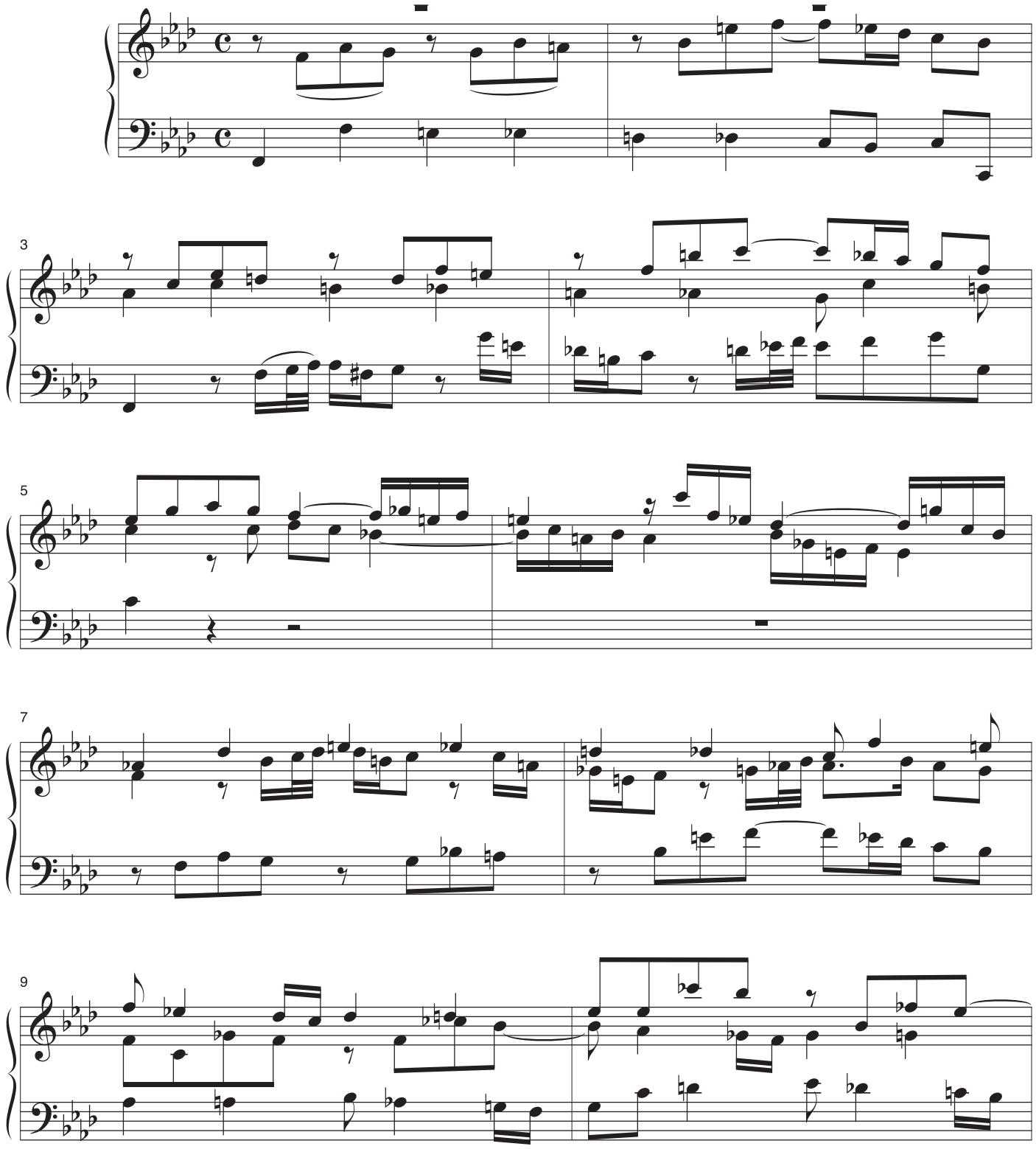
Study the following score which is a Three-Part Invention by J.S. Bach.



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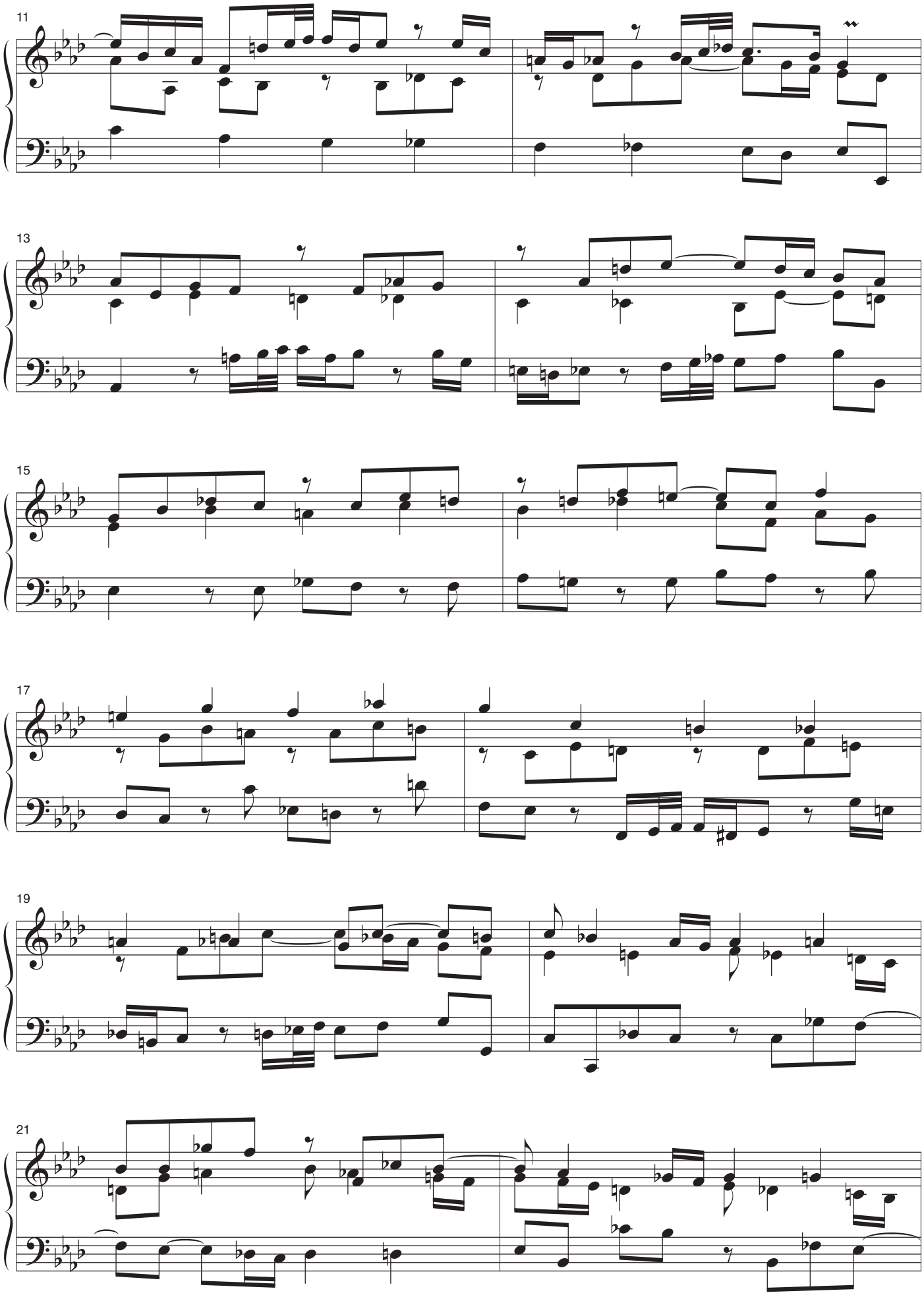

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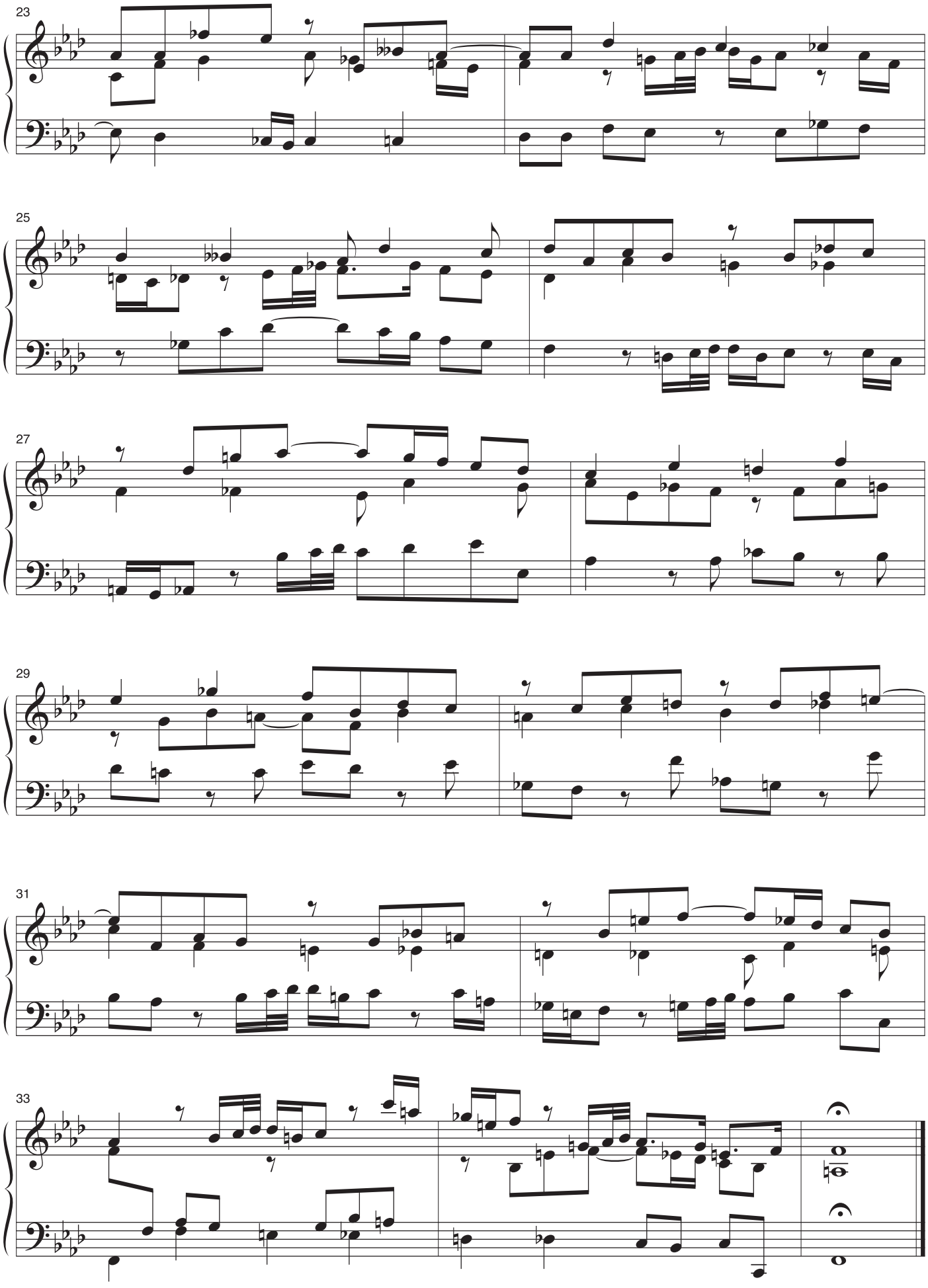

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1. This invention consists of two principal motives. Identify each motif by annotating the score. Then discuss the character and construction of each motif. 5

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2. Name the key at:

(i) bar 5 1

(ii) bar 13 1

(iii) bar 15 1

(iv) bar 24 1

3. Briefly discuss the role of chromaticism in this invention. 3

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4. On the score, circle and label:

(i) one dominant 7th chord. 1

(ii) one diminished 7th chord. 1

(iii) two examples of tritones. 1

5. What harmonic device does Bach use in the final chord?. 1

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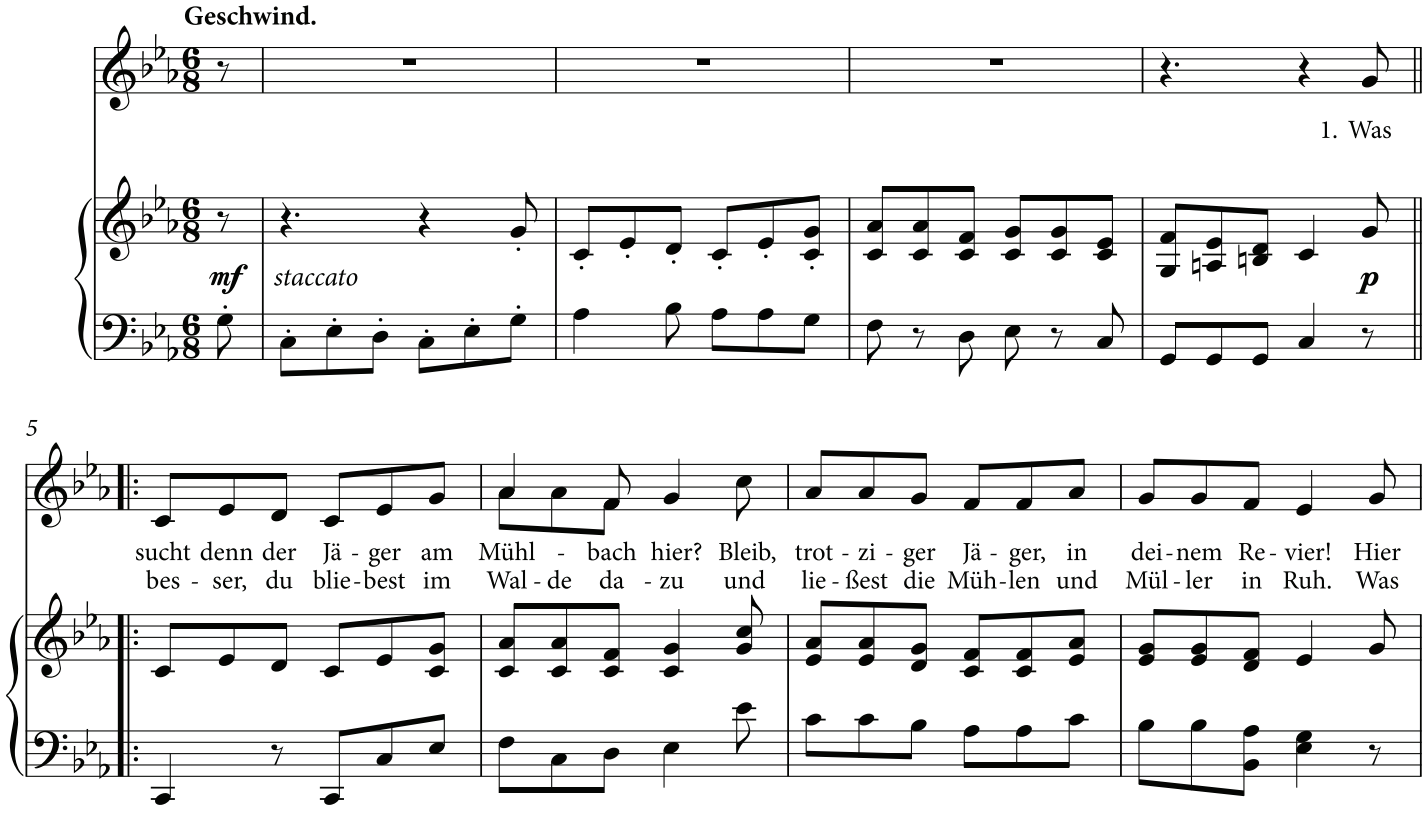
Study this score which is a lied from *Die Schöne Mullerin* by Schubert and answer the following questions. The English translation of the text appears below.

What, then, does the hunter seek at the mill-brook here?
Remain, presumptuous hunter, in your own hunting-grounds!
Here there is no game for you to hunt;
Here dwells only a little doe, a tame one, for me.
And if you wish to see the tender doe,
Then leave your guns in the woods,
And leave your barking dogs at home,
And stop the horn from blowing and hooting,
And clip from your chin your shaggy hair;
Otherwise the doe will hide itself away in the garden.

Or better yet, remain in the forest
And leave the mills and the miller in peace!
What use are fishes in green branches?
What would the squirrel want in a blue pond?
Therefore stay, presumptuous hunter, in the meadow,
And leave me with my three wheels alone!
And if you would like to make yourself liked by my sweetheart,
Then know, friend, what troubles her heart:
The boars, they come at night from the grove
And break into her cabbage-garden
And tread and wallow around in the field.
The boars - shoot them, you hunter-hero.



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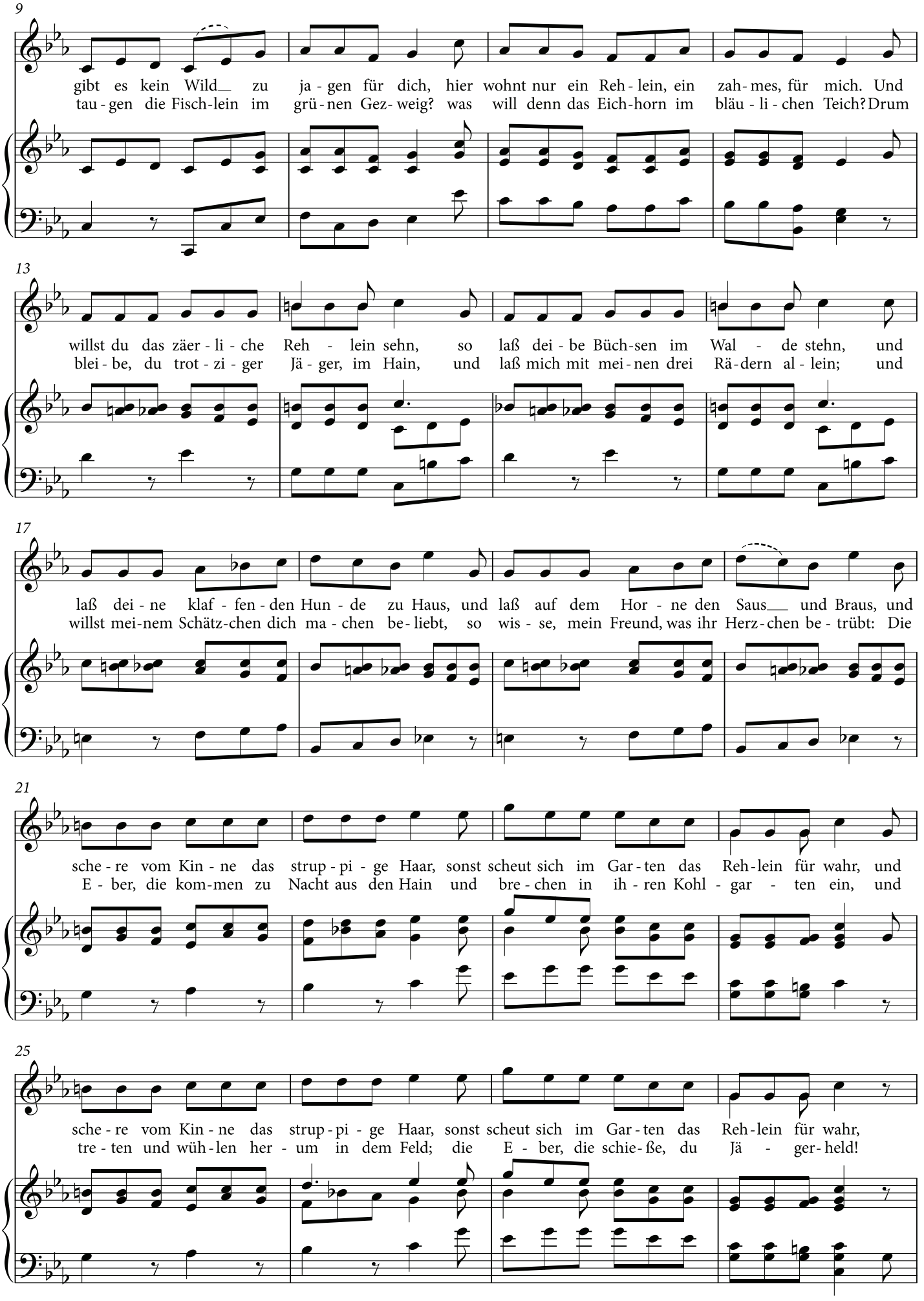

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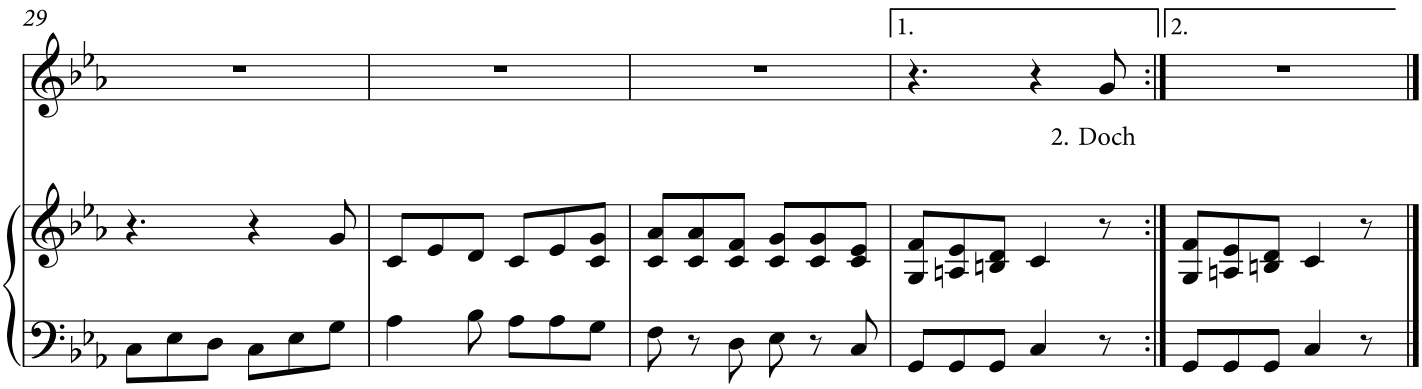

1. Comment on the use of counterpoint in this lied. 3

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2. What is unusual about the phrase structure in this lied? 3

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3. Comment on the nature of the piano accompaniment and how it enhances the mood of the poem. 3

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4. On the score, circle a passage of chromatic movement in the left hand of the piano part. 1

5. Name the key between bars 16 and 18..... 1

6. How does the rhythmic structure give unity to the music? 3

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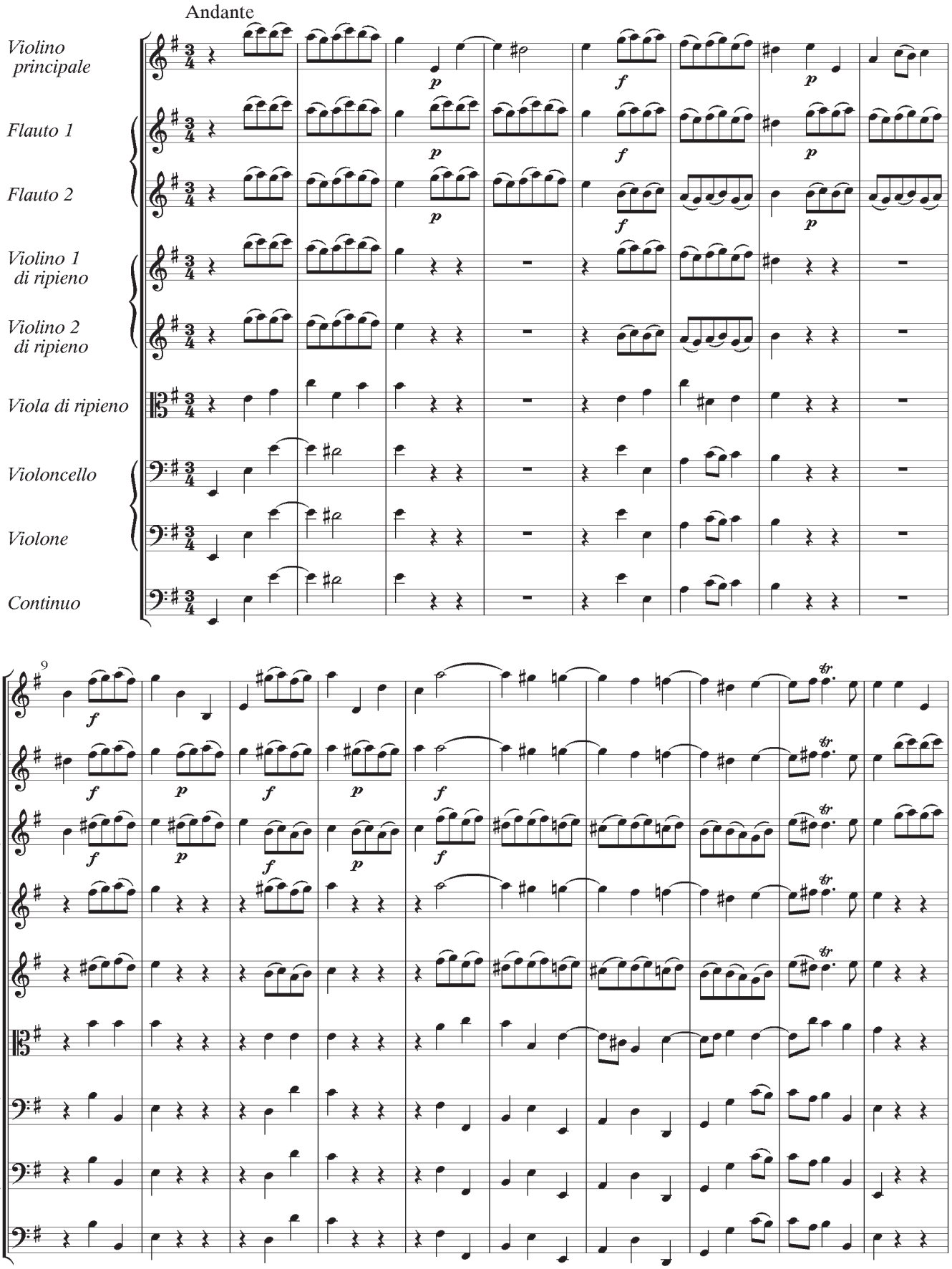
Study the following score which is the second movement from Brandenburg Concerto No. 4 by J.S. Bach.



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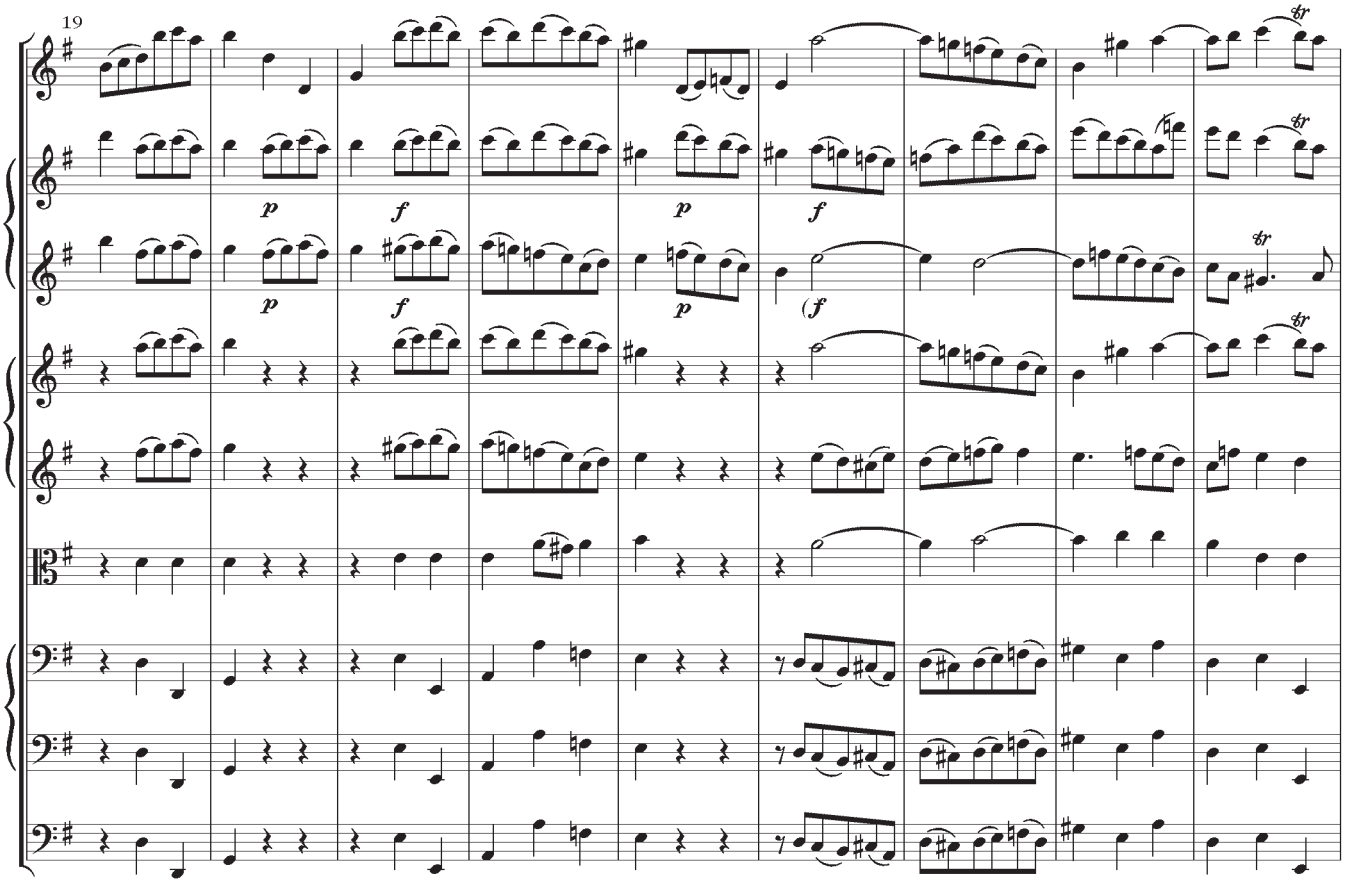

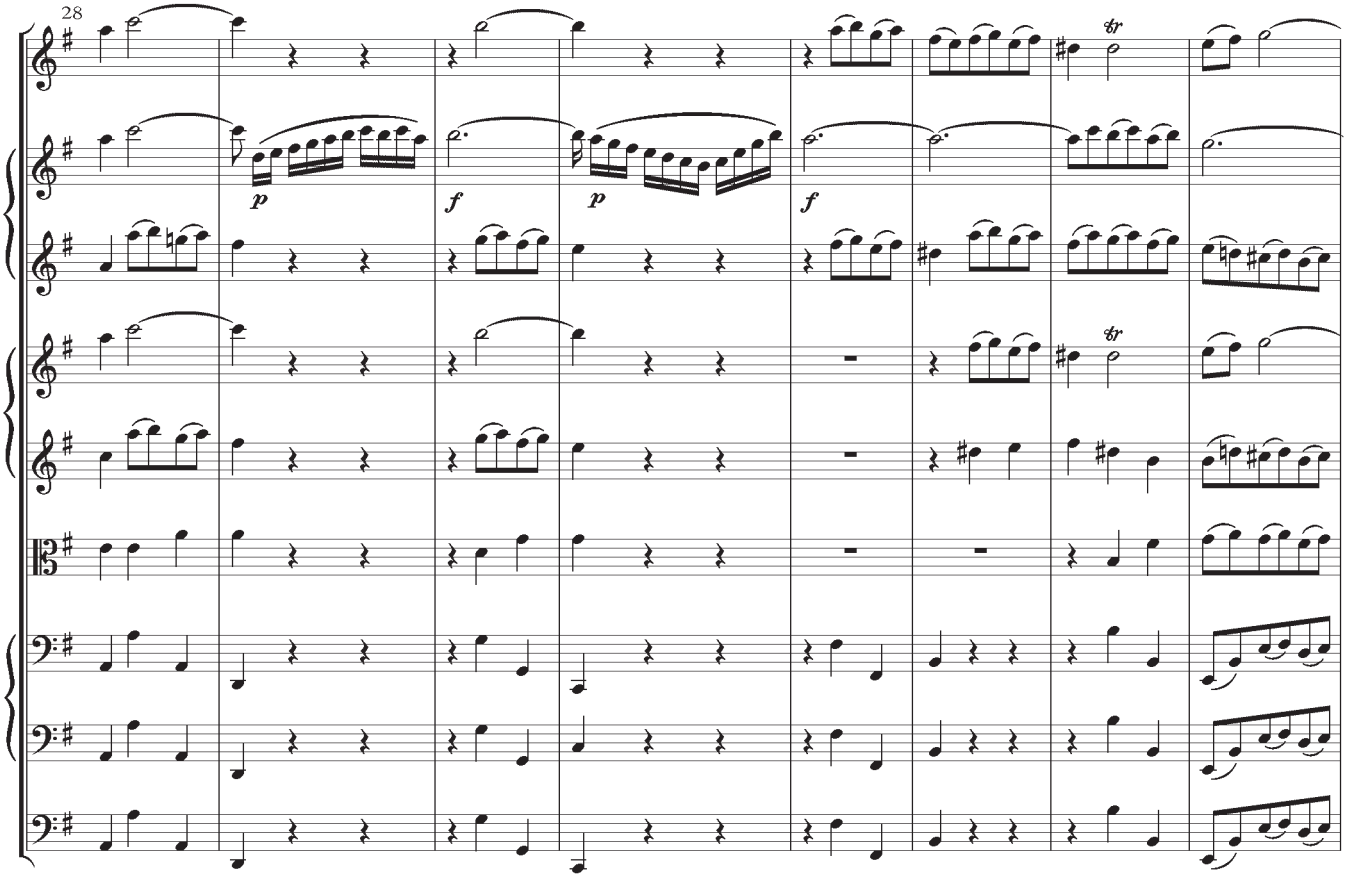

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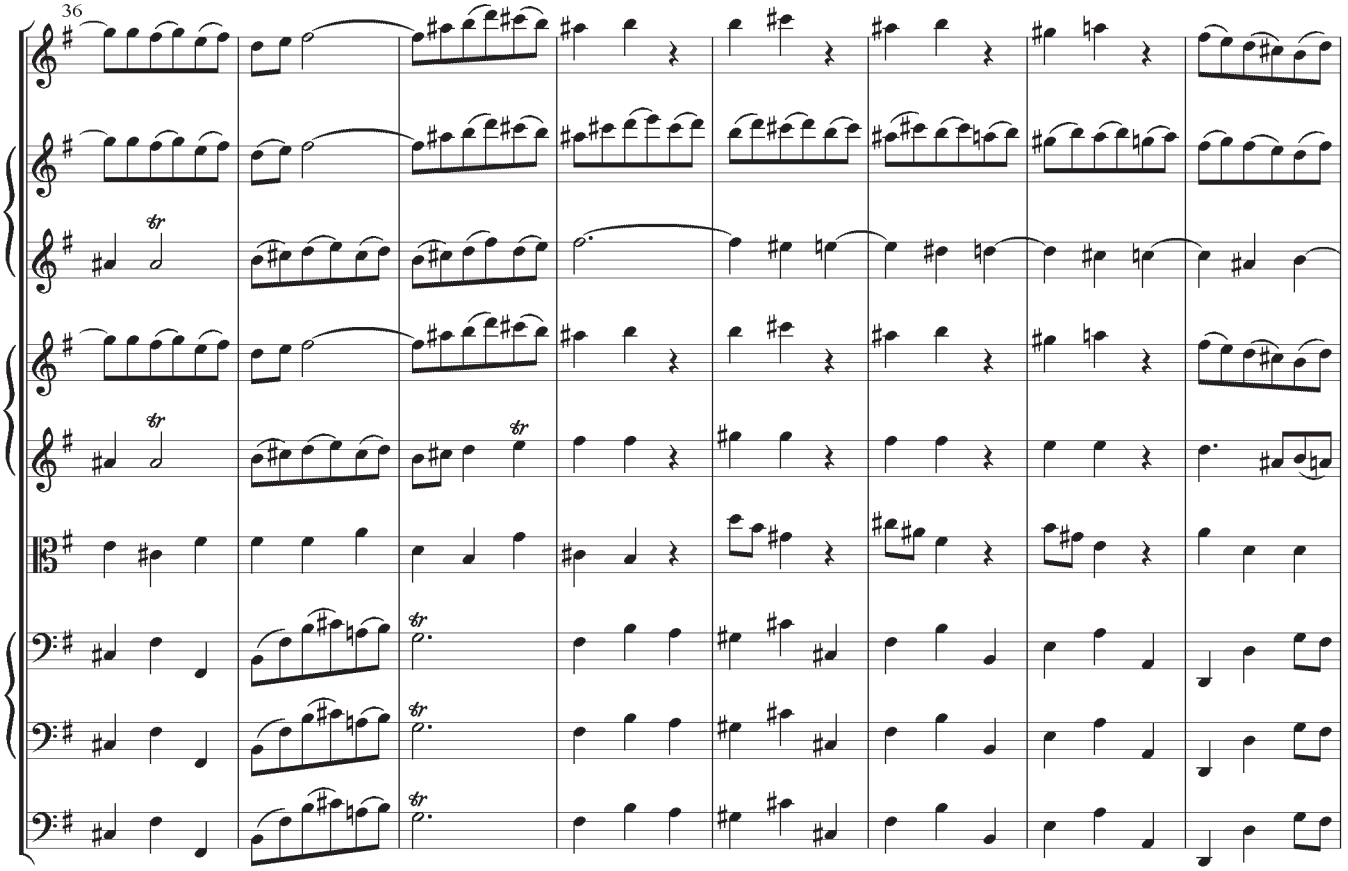

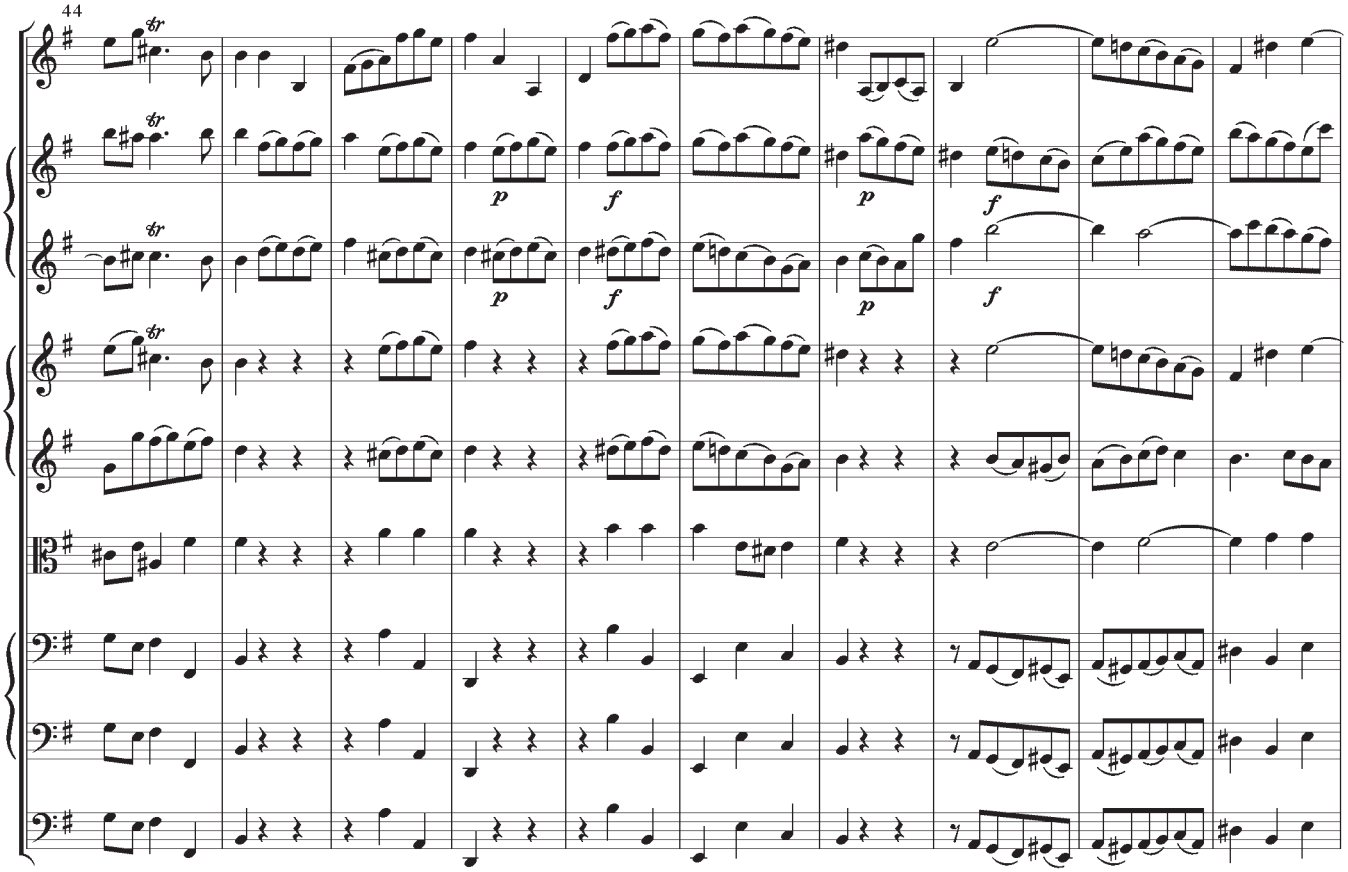

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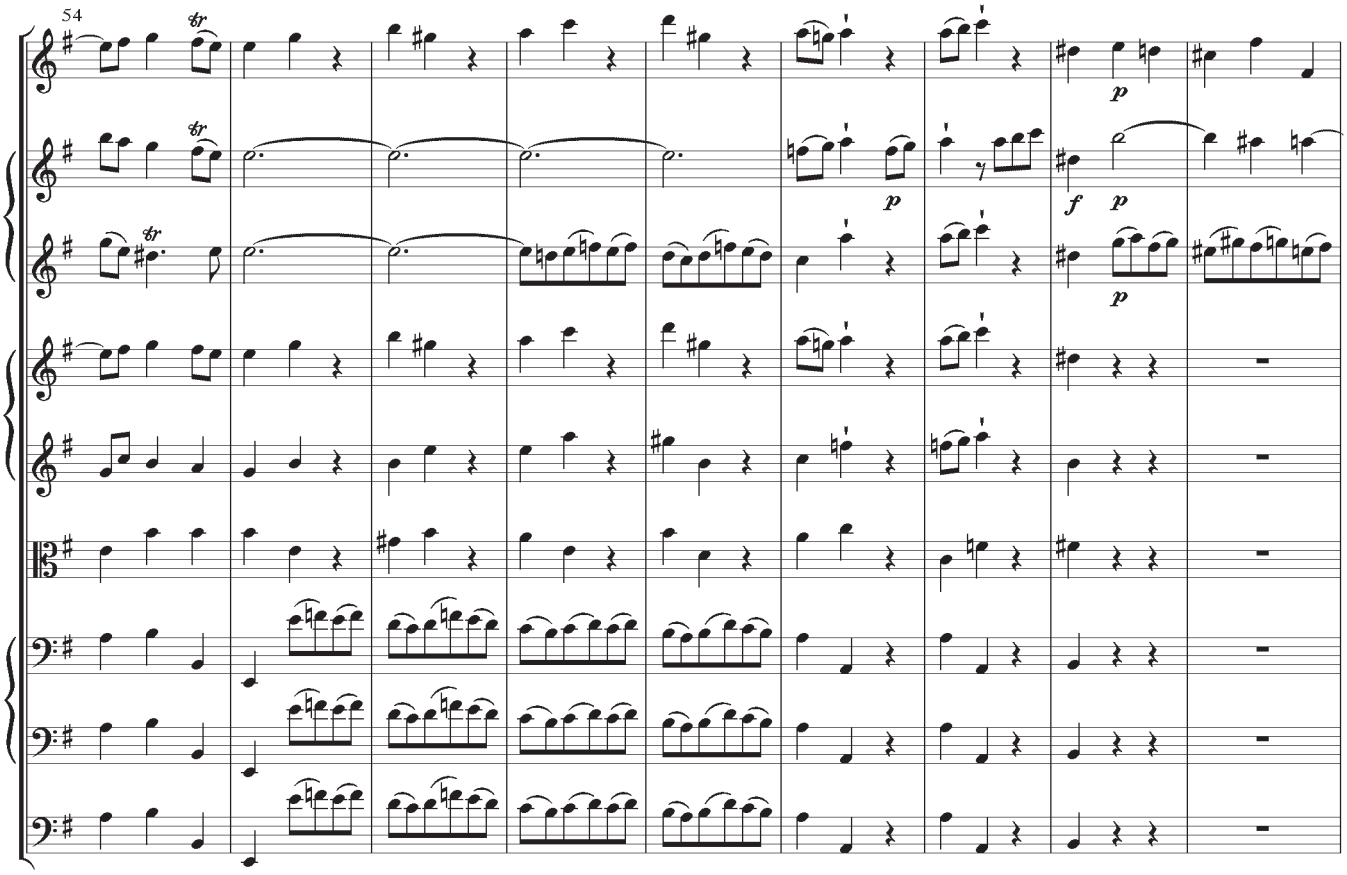

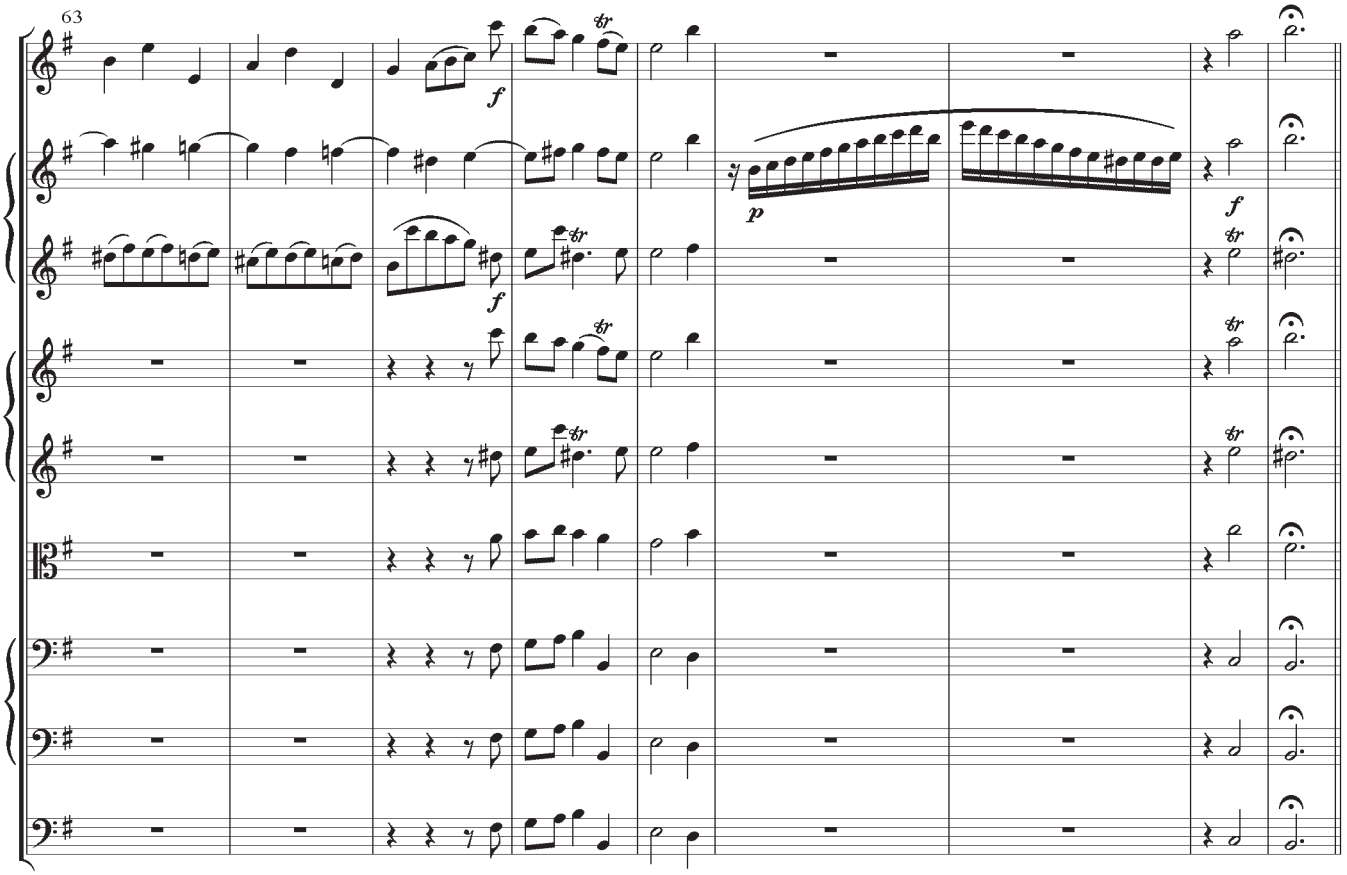

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1. What is the key of this movement?..... 1

2. By annotating the score, write a functional harmonic analysis of bars 18 to 35 6

3. Name the key and cadence at

(i) bars 44 to 45..... 1

(ii) bars 70 to 71..... 1

4. Comment on the use of chromatic harmony between bars 39 and 45. 3

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5. What is the function of the tied E in the violins from bar 51 to bar 52? 1

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6. By annotating the score, circle and label the following:

(i) a suspension 1

(ii) an accented passing note 1

(iii) a hemiola 1

7. What name is given to the short solo passage given to the first flute in bars 68 and 69? 1

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8. Comment on the use of the melodic material between bars 55 to 58 3

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9. Discuss the use of solo instruments in this movement. Consider the type of material that is given to the solo instruments, whether they are treated as a unit or individually, and how they are integrated into the musical fabric as a whole.

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