

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

LICENTIATE 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.

EITHER

Study this score which is a chorale prelude by Bach.

- (i) Using any acceptable chord labelling system, give a complete harmonic analysis of the work by clearly annotating the score. Your analysis should include all cadence figures, modulations, suspensions, unessential notes and any other pertinent features.
- (ii) What is the form of this prelude? Give bar numbers to support your answer.
- (iii) Describe the style and discuss the texture of the piece.

Manuals

Pedals

3

6

OR

Study the following score which is an extract from the exposition of a piano concerto by Grieg.

- (i) Discuss anything you feel is significant in the opening bars of this concerto. Consider instrumentation as well as intervallic movement.
- (ii) Name the key of bars 9 to 10 and state its relationship to the tonic key.
- (iii) Compare and contrast the thematic idea of bars 7 to 10 with that of bars 11 to 18. Consider style, key and instrumentation.
- (iv) Name the bars where canonic imitation occurs and the instruments that are featured.
- (v) Name the key of bars 31 to 32 and label the chords of those bars by annotating the score.
- (vi) Name the harmonic device that occurs in the bass between bars 43 and 48. What is the purpose of this harmonic device?
- (vii) Circle one bar that contains a dominant 7th in the piano part and one bar that features chromatic chords.
- (viii) What is the name given to the type of motion that is prevalent in bars 37 to 38 in the piano part?
- (ix) Describe the style of the piano writing from bars 31 to 42.
- (x) Describe any important rhythmic features that occur between bars 41 and 48 and the instruments involved.
- (xi) Give a brief account of the changing textures in this extract.

Allegro molto moderato ♩ = 84

Flauti

Oboi

Clarinetti in A

Fagotti

I II

Corni in E

III IV

Trombe in C

I II

Tromboni

III

Timpani in A E

tr

pp *molto* *fz*

Allegro molto moderato ♩ = 84

8^{va}

poco riten *a tempo* *stringendo* *a tempo*

Pianoforte

ff *fz* *fz*

Violini I

pizz. *f*

Violini II

pizz. *f*

Viola

pizz. *f*

Violoncello

pizz. *f*

Basso

pizz. *f*

7

Fl. *p dolce*

Ob. *p dolce*

Cl. in A *p dolce*

Fag. *p dolce*

Cor. in E *I. solo p dolce*

Vln. I *p arco*

Vln. II *p arco*

Vla. *p arco*

Vc. *p arco*

B. *p arco*

pp

pp

pp

pp

pp



14

Fl. *p*

Ob. *p*

Cl. in A *p*

Fag. *p*

Cor. in E *I II mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

B. *p*

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

p 3

p 3

p 3

p 3

p 3

p 3

p 3

p 3

18

Fl. *p*

Ob. *p*

Fag. *p*

Pno. *mp* *cantabile*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

B. *p* *pp*



24

Pno. *mf* *fz* *dim.* *poco ritard.*



27

Pno. *a tempo*

Vln. I *p* *cresc.* *pp*

Vln. II *p* *cresc.* *pp*

Vla. *p* *cresc.* *pp*

Vc. *p* *cresc.* *pp*

B. *pizz.* *p* *cresc.* *arco* *pp*

The musical score for page 31 includes the following parts and markings:

- Fl.**: Starts with a whole rest, then plays a half note chord at *p*, followed by a quarter note chord at *mf*.
- Ob.**: Starts with a whole rest, then plays a melodic line starting with a half note at *p*, followed by a quarter note at *mf*.
- Cl. in A**: Starts with a whole rest, then plays a half note chord at *p*, followed by a quarter note chord at *mf*.
- Fag.**: Starts with a whole rest, then plays a melodic line starting with a half note at *p*, followed by a quarter note at *mf*.
- Cor. in E**: Part I II and III IV. Part I II plays a long note at *fp*. Part III IV plays a quarter note at *fp*.
- Pno.**: Features a complex texture. The right hand has a rapid sixteenth-note pattern starting at *p* *molto leggiero*. The left hand has chords, some marked with *ff*. A *8va* marking is present above the right hand.
- Vln. I**, **Vln. II**, **Vla.**, **Vc.**, and **B.**: All string parts have whole rests for the first two measures, then play a quarter note in the third measure.

Fl. *p*

Ob. I. *p*

Cl. in A *p*

Fag. I. *p*

I II

Cor. in E

III IV

Pno. *fz* *p*

Vln. I *p*

Vln. II *p*

Vla. *f* *p*

Vc. *f* *p*

B. *f* *p*

37

Fl. *mf*

Ob. *mf*

Cl. in A *mf*

Fag. *mf*

I II *fp*

Cor. in E

III IV *fp*

Pno. *ff* *p leggiero*

Vln. I *pp*

Vln. II *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

B.

40 ^{8va}

Pno. *p leggiero* *f* *dim.* *pp* *calando*

Vln. I *pizz.* *fz* *calando*

Vln. II *pizz.* *fz* *calando*

Vla. *fz* *calando*

Vc. *fz* *calando*

B. *calando*



43 *a tempo* I. *p dolce* *cresc.* *3* *stretto*

a tempo cantabile *p* *mf* *stretto*

Vln. I *arco* *pp* *stretto* *cresc.*

Vln. II *arco* *pp* *stretto* *cresc.*

Vla. *arco* *pp* *stretto* *cresc.*

Vc. *arco* *pp* *stretto* *cresc.*

B. *pp* *stretto* *cresc.*

46

Fl. *mf cresc.* *f dim e ritardando* *p*

Ob. *f dim e ritardando* *p*

Cl. in A *mf cresc.* *f dim e ritardando* *p*

Fag. *mf cresc.* *f dim e ritardando* *p*

I II *f dim e ritardando* *p*

Cor. in E

III IV

Pno. *f molto cresc.* *ff* *poco rit.* *p*

Vln. I *f* *molto ritard.* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

B. *f* *p*

Choose and answer ONE question from Option 1 OR choose and answer ONE question from Option 2.

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

Option 1

EITHER

Discuss the major composers who contributed to the developments in keyboard music in France OR Germany OR Italy during the nineteenth and twentieth centuries. Discuss the type of music they composed and make reference to specific works.

OR

Choose three German OR three Italian composers and discuss their contribution to the operatic repertoire of the nineteenth OR twentieth centuries.

OR

Discuss the symphonic writing of two prominent twentieth century American composers. Consider their compositional methodology and how they have influenced the development of the genre.

OR

What do you consider to be the contributing factors in the rise of jazz in the twentieth century?

Option 2

EITHER

‘The sixteenth century madrigal combines homophonic and polyphonic textures, word painting and unusual harmonies.’ Discuss the works of three English madrigalists to support this statement.

OR

To what do you attribute François Couperin’s success as a composer of harpsichord music? Discuss the importance of his works in the evolution of keyboard music in the eighteenth century.

OR

Discuss Bach’s purpose in writing the second volume of *The well tempered clavier* and then describe the musical qualities to be found in six contrasting works of that volume.

OR

Choose one of Haydn’s *Salomon* symphonies and give a detailed description of the structure of two of its movements.

OR

Discuss how Brahms incorporates drama and colour into his Lieder settings. Refer to specific examples in your answer.

OR

Define ‘nationalism’ and discuss the Soviet response to composers who wrote in a nationalist style during the twentieth century. Mention specific composers and works in your answer.

OR

Discuss the changing compositional style as reflected in the ballets of Igor Stravinsky, with particular focus on texture, tone colour, orchestration and rhythmic patterns.

OR

Justify the statement that Puccini’s operas ‘reflect the late-Romantic taste for sentiment, sentiment with realism, verismo and exoticism in music of lyric intensity.’

OR

Describe and discuss the particular compositional and musical features that can be found in the orchestral music of Edward Elgar.

OR

Referring to specific examples, discuss the statement that Benjamin Britten ‘is distinguished especially for his choral works.’

OR

Write an overview of Bartók’s string quartets referring to the use of such devices as palindrome, unusual scale formations, mirror-like musical forms and any other interesting features.

Choose and answer ONE question from Group 1 AND choose and answer ONE question from Group 2. Where appropriate, use score examples to illustrate your answers.

Group 1

EITHER

Identify the motifs used in *The cries of London*, discuss their place in the text and the methods used by Gibbons to vary them.

OR

Referring to *An die ferne Geliebte*, assess and discuss the statement the 'music and poetry combine in unusual and unsuspected ways in the cycle.'

OR

Frauenliebe und Leben is unified by a number of devices. Choose six from the following list and explain in detail how they unify the songs of the cycle.

- tonality and key palindrome
- dominant 7ths
- syncopation
- programme elements
- cadential figures
- motifs
- texts
- rhythmic features
- chromaticism

OR

Mount an argument as to the success of the *Requiem* as a representation of death 'as a happy deliverance, an aspiration towards the happiness of the hereafter, rather than as a painful passing away.' [Fauré]. Consider harmonic, rhythmic and textural elements as well as any other interesting features to sustain your argument.

OR

Can *Sea pictures* be termed a 'song-cycle'? Justify your argument by referring to such elements as structure, words, texture and harmonic palette,

Group 2

EITHER

Discuss and analyse the instrumental scoring of *Suite No 2* of the *Four orchestral suites*, when compared to the scoring of *Suite No 4*

OR

Discuss the statement that 'the *Prélude à l'après-midi d'un faune* contains an economical use of material within a tight, logical structure'.

OR

Finlandia has been described as a 'deeply felt expression of patriotism for Finns.' Justify this statement by referring to appropriate features within the work.

OR

Choose three movements from the *Quartet for the end of time* and write a complete structural analysis of each.

OR

Using score examples, discuss in detail the statement that *Rhapsody in blue* is in a 'free rhapsodic form with five melodic ideas.' In your answer refer to orchestral, rhythmic and textural considerations.

