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

LICENTIATE 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

Study the score on pages 2 - 5 which is a movement from an instrumental work by Bach.

(i) Using any acceptable chord labelling system, give a complete harmonic analysis of the work from bars 1 to 20, by clearly annotating the score. Your analysis should include all cadence figures, modulations, suspensions, unessential notes and any other pertinent features.

(ii) Describe the overall style and discuss the texture of the entire piece.

OR

Study the score on pages 6 - 11 which is a movement from a clarinet quintet by Mozart.

(i) This movement uses a sectional structure including a development section, to designate the important areas. Using bar numbers and stating your reasons, where do you consider the main sections to begin?

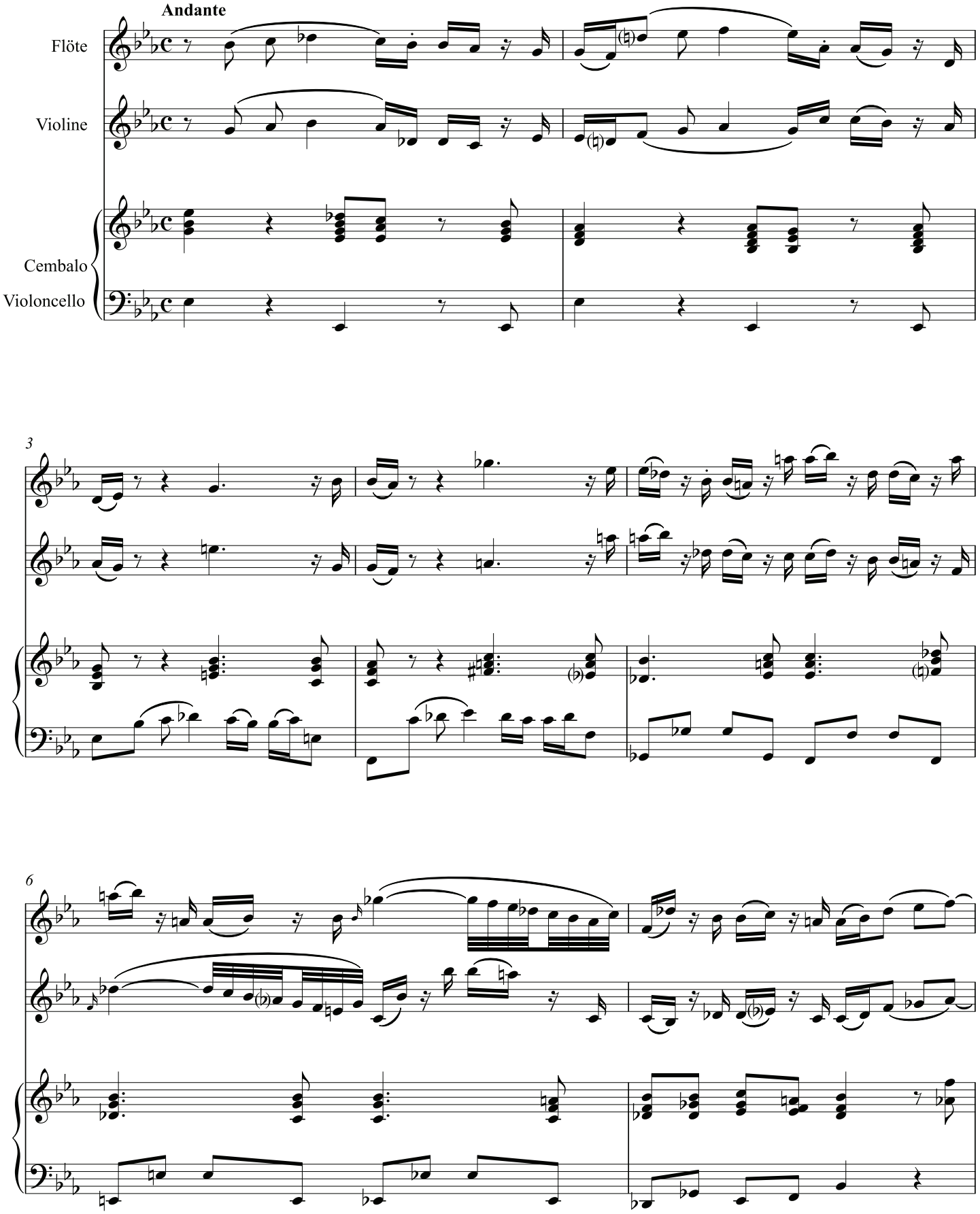
(ii) Discuss how the principal melodic ideas are contrasted.

(iii) Comment on at least three different harmonic ideas that occur in the movement.

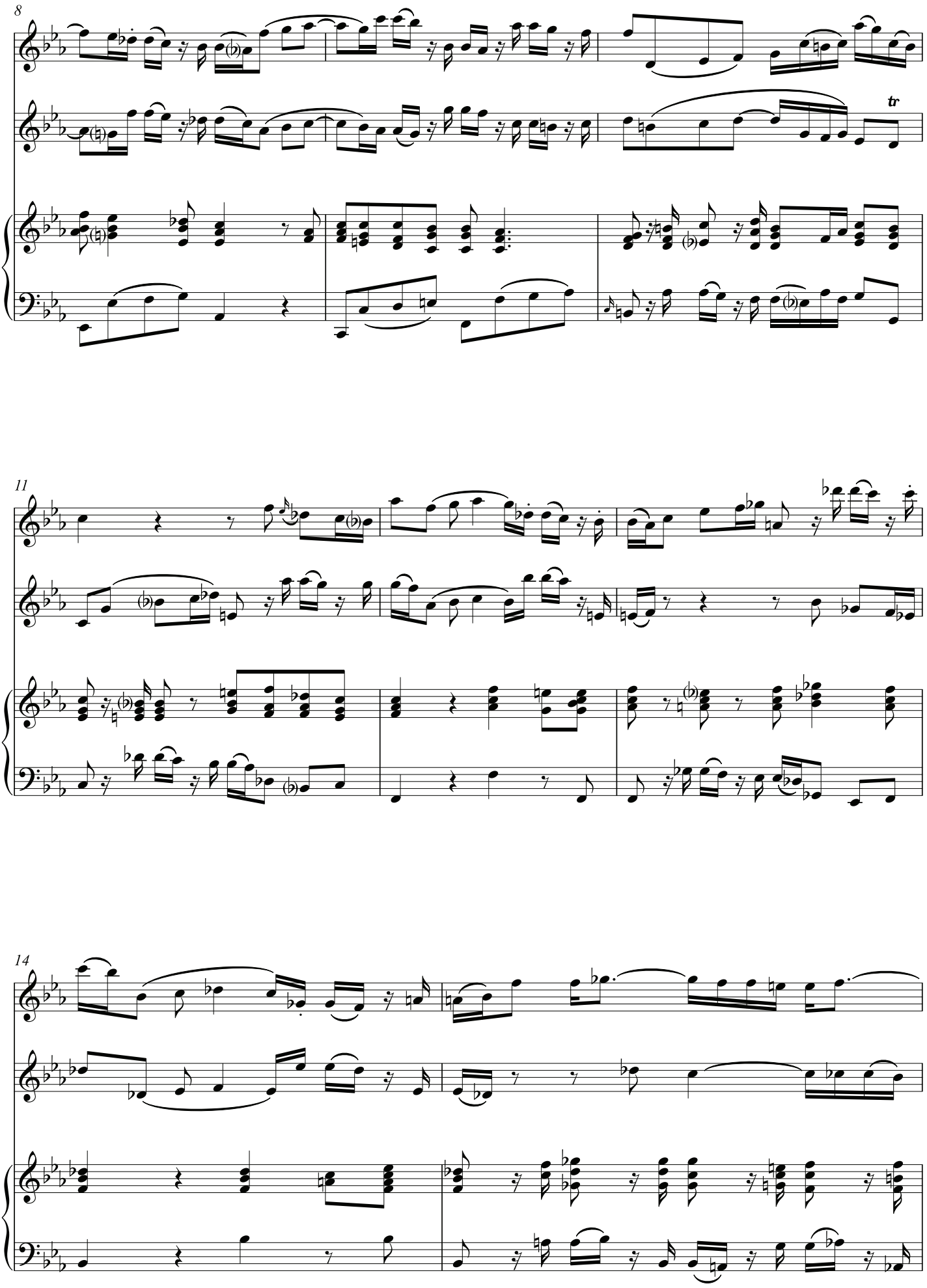
(iv) Describe the use of instrumentation in this movement and in particular, the role of the clarinet.

This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

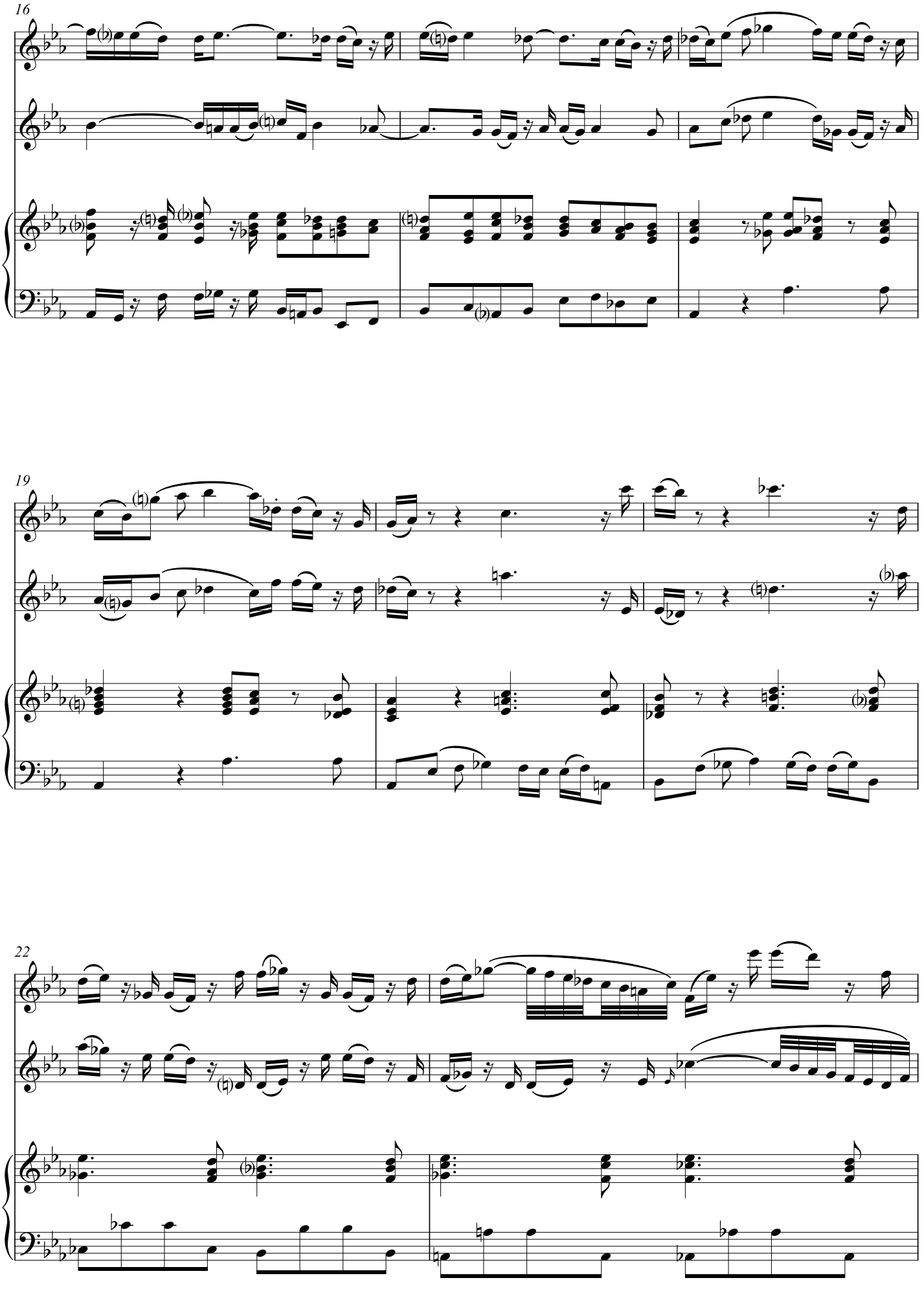
Extract 1



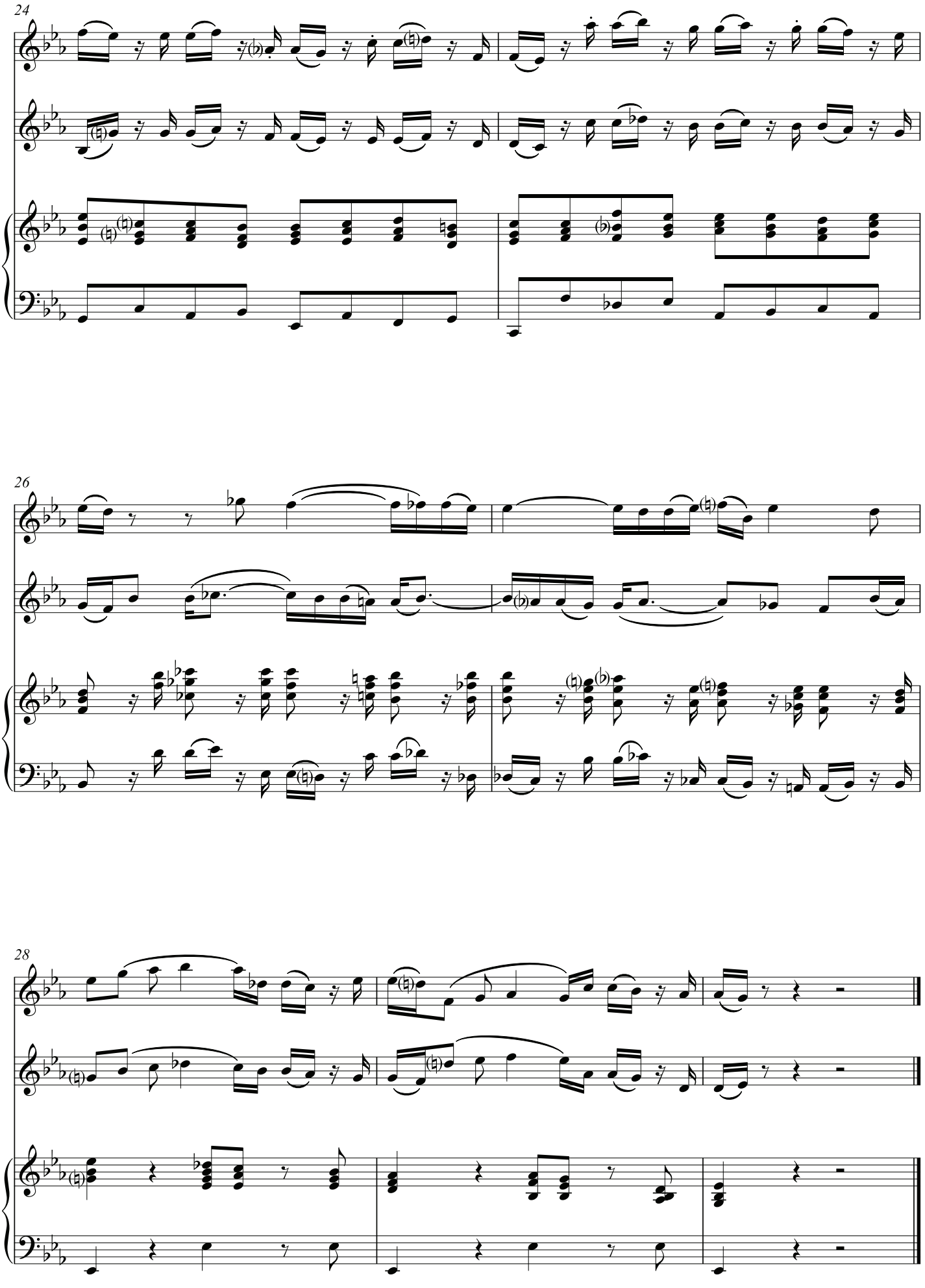
This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.



This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

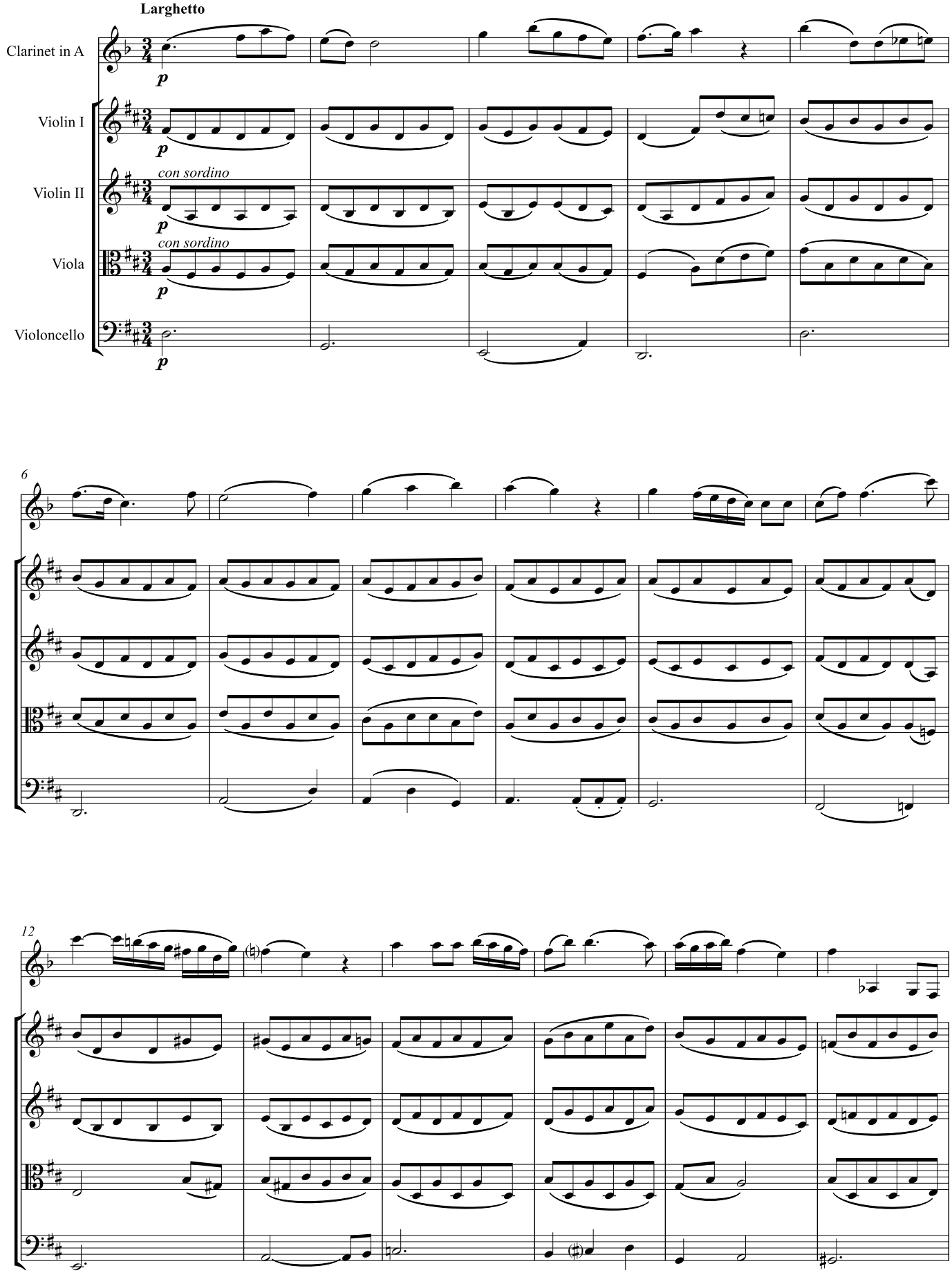


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

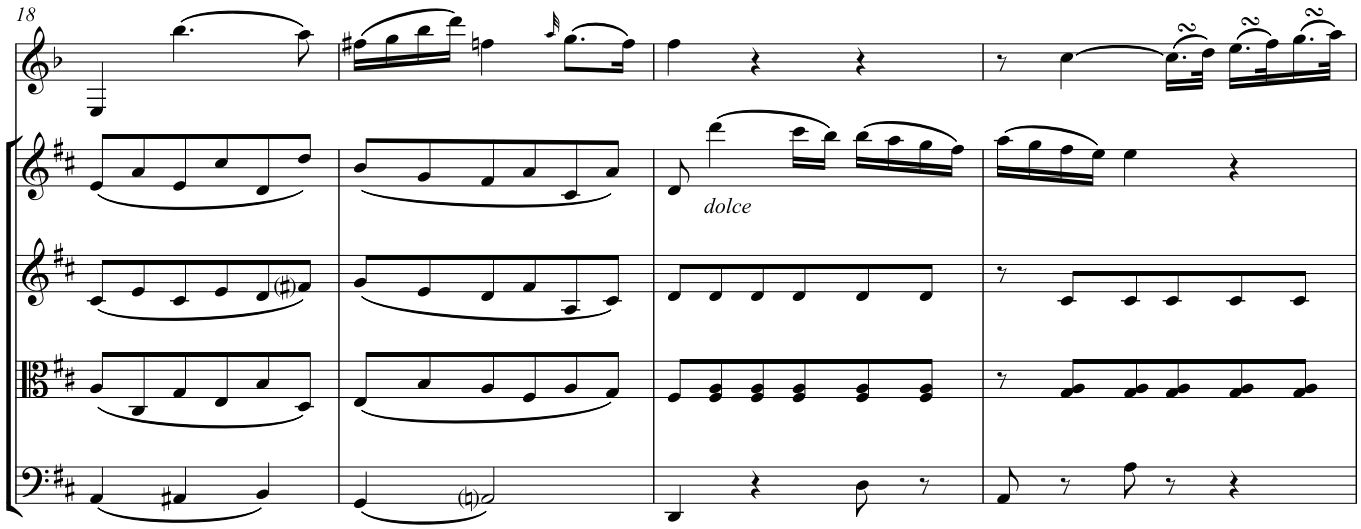


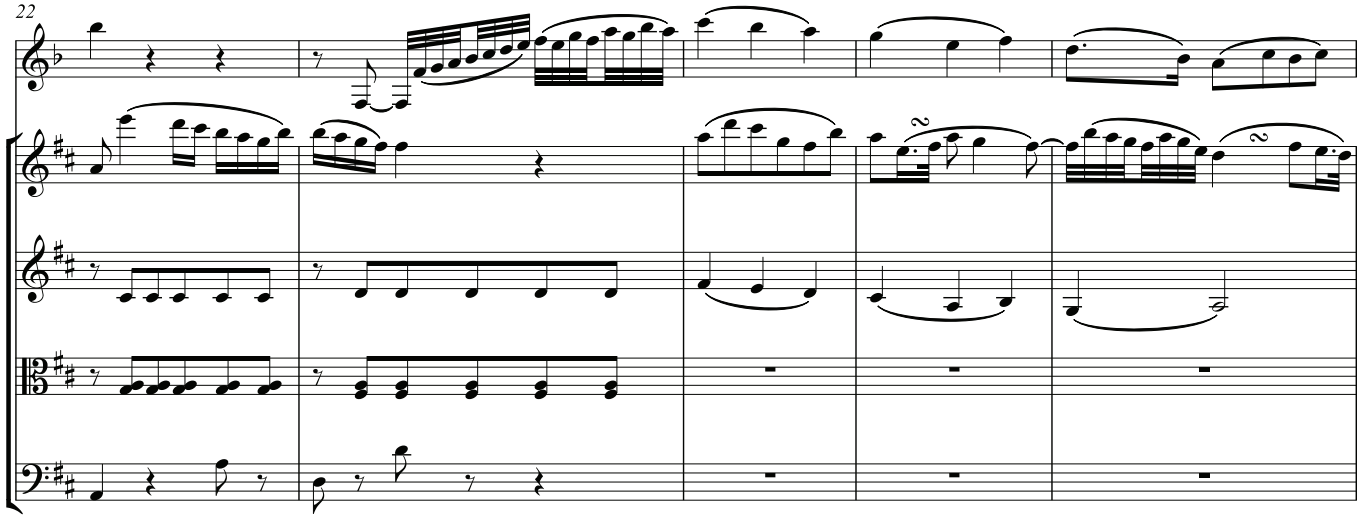
This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

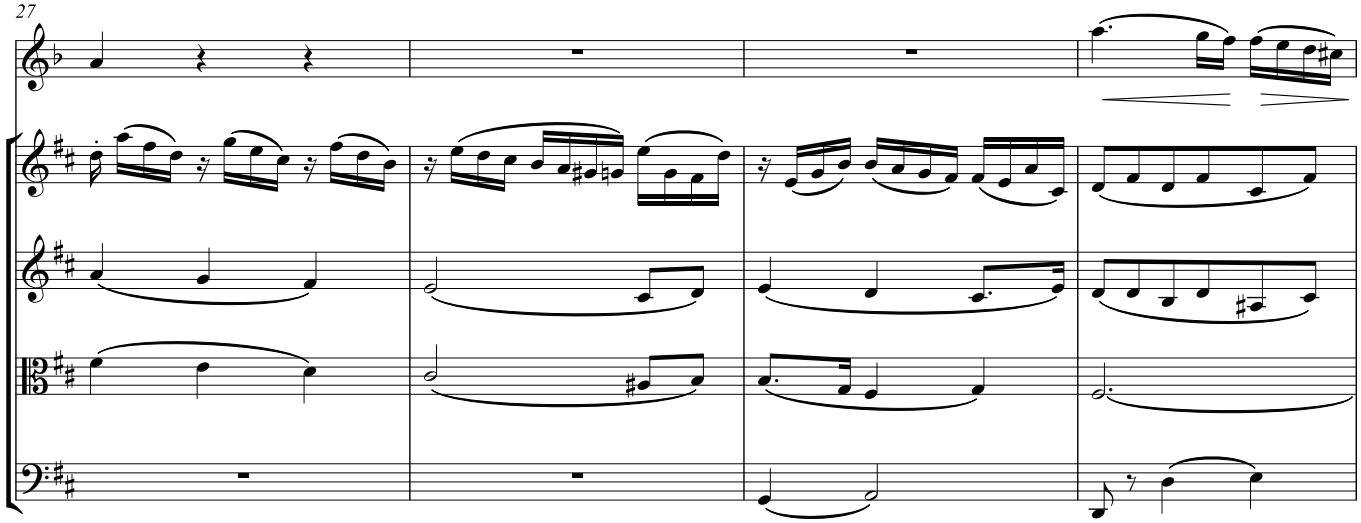
Extract 2



This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

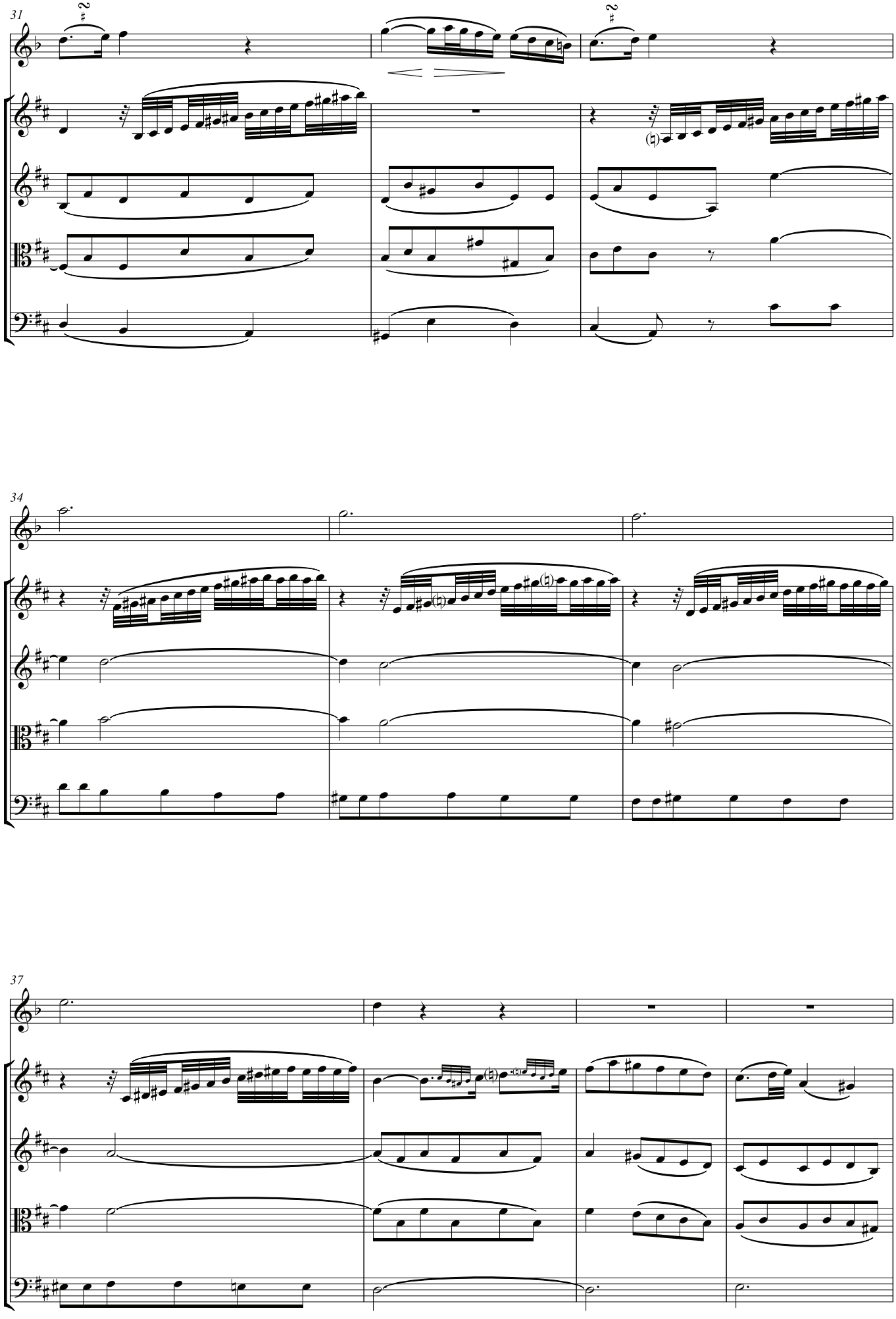




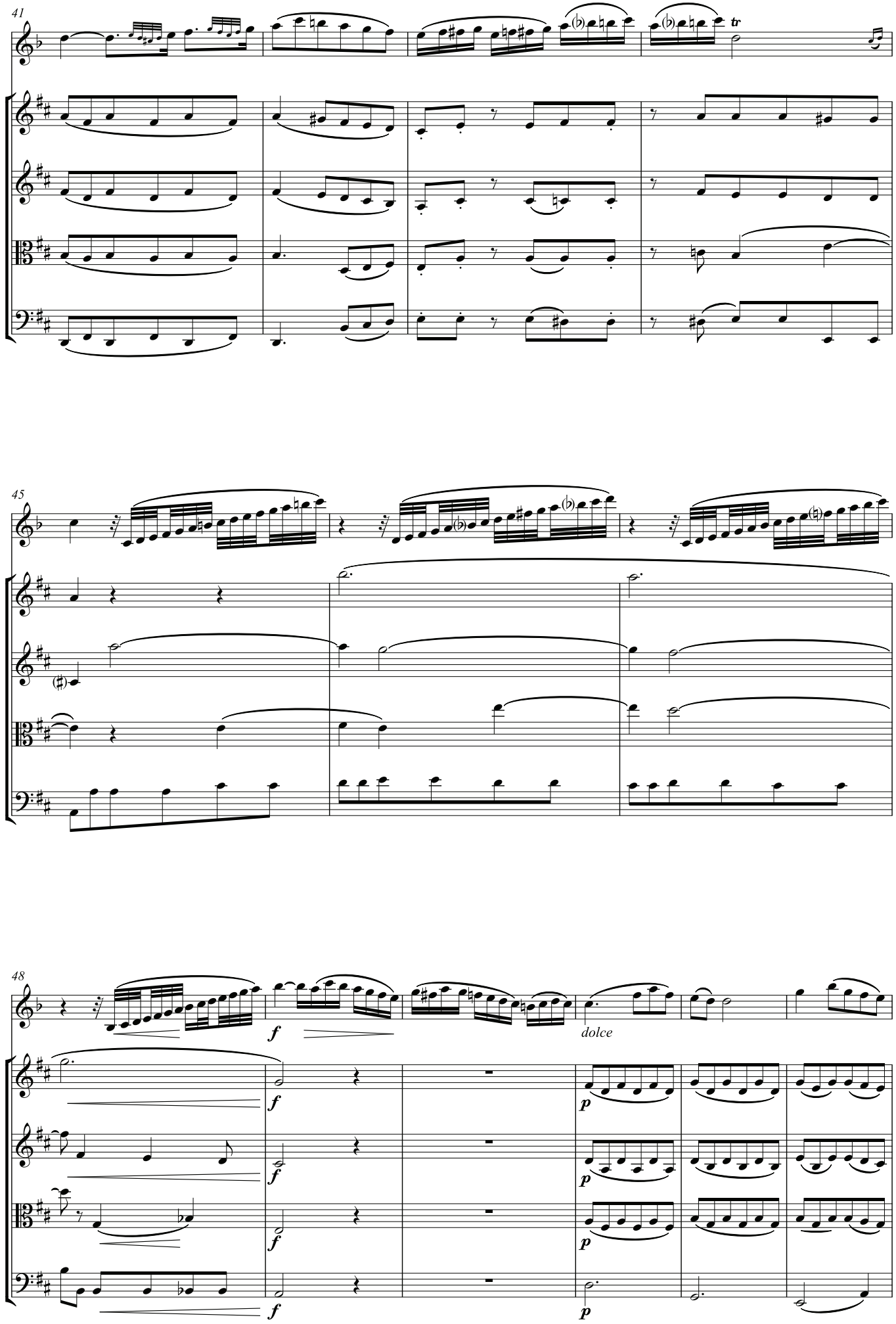


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

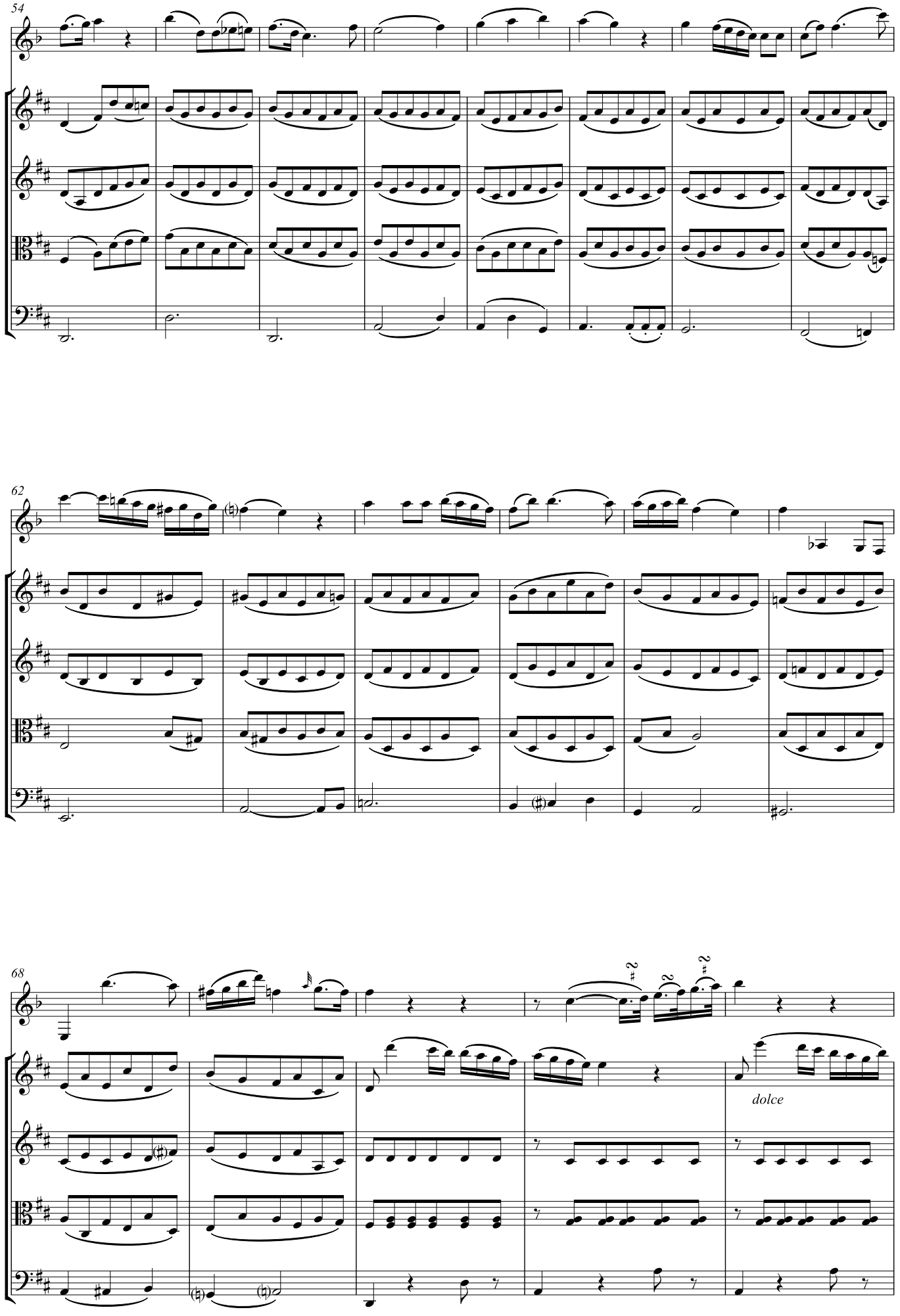
Please Turn Over ⇨



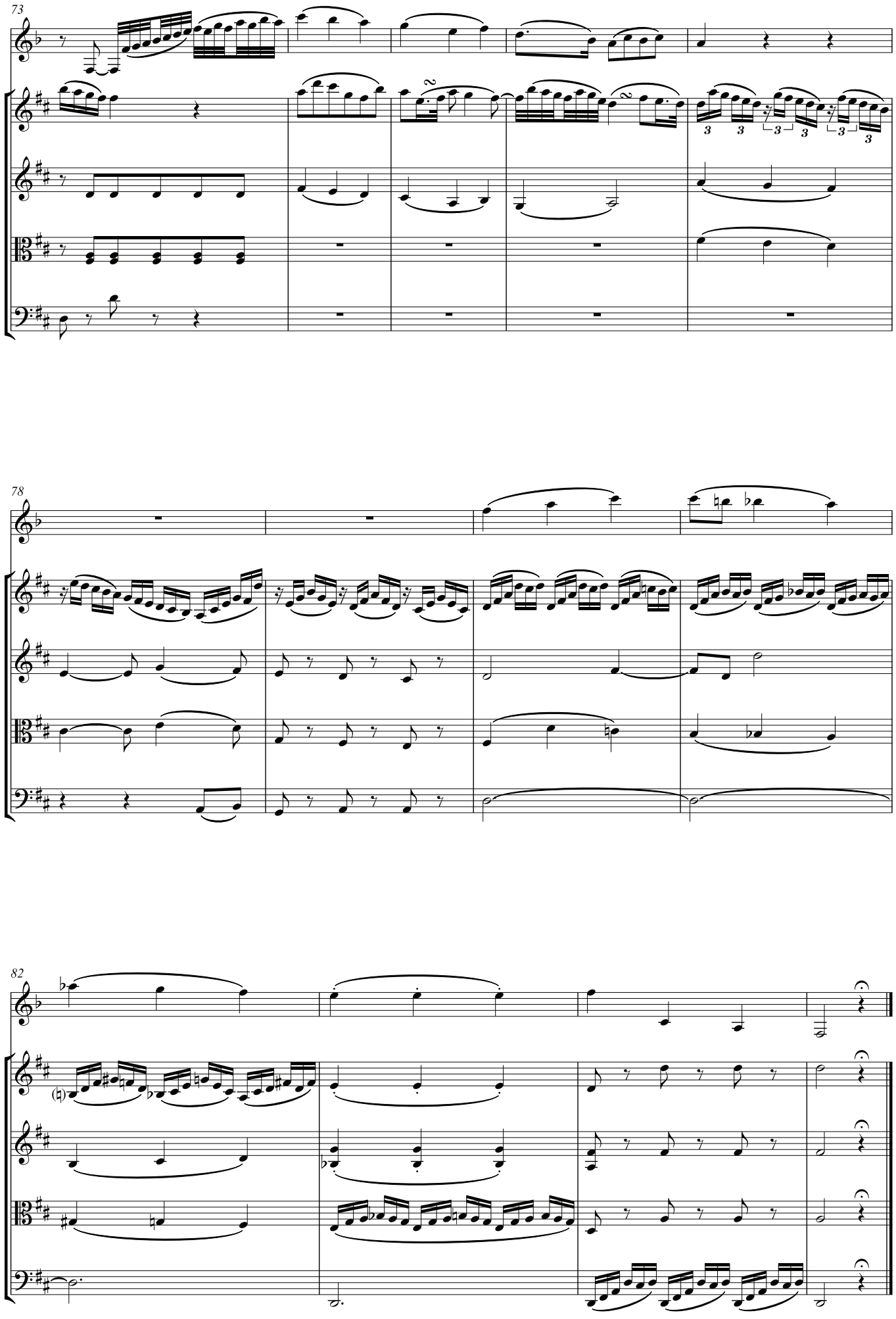
This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.



This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.



This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.



This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

Question 2	HISTORY STUDIES	Total Marks 30	

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

Account for the general trends in the development of keyboard music in Germany and France OR in Germany and Italy during the eighteenth century. Refer to specific composers and their works in your answer.

OR

Discuss the contribution made to the development of the opera by EITHER Wagner OR Verdi. Refer to specific works in your answer.

OR

It has been said that the symphony 'became the place where a composer's grandest, most original, and most daring thoughts were to be found'. Justify this statement by discussing the development of symphonic writing in EITHER Russia OR England in the nineteenth century.

OR

'The world of jazz has witnessed many changes since its beginnings at the turn of the twentieth century'. Discuss these changes and the developments in jazz that have occurred from 1950.

This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

Option 2

EITHER

Naming specific composers and works, give a brief history of the popularity and importance of the English madrigal during the sixteenth century.

OR

Referring to specific examples, discuss the style, structure and programmatic elements that are contained in the harpsichord works of François Couperin.

OR

Choose and analyse six fugue subjects that Bach used in the second volume of *The well tempered clavier*.

OR

Write short notes as for a concert programme, on the following piano works of Schumann: *Carnival, Album for the Young* and *Kinderszenen.*

OR

Referring to specific examples, discuss how Brahms unites melodic elements with the piano accompaniment in his Lieder.

OR

Discuss the effects of Nationalism on the music of Russia during the nineteenth century. Refer to specific composers and works in your answer.

OR

Stravinsky's ballet *Le Sacre du printemps* has been described as 'a pastorale of the pre-historic world'. Justify this statement by referring to the various compositional elements used in the ballet.

OR

Describe in detail, the important features of three of Haydn's *Salomon* symphonies.

OR

Discuss reasons for Puccini being considered 'the most important Italian opera composer of the late nineteenth and early twentieth centuries'.

OR

How did Elgar's orchestral music contribute to the revival of English music internationally?

OR

Choose two choral works by Benjamin Britten and discuss their compositional and musical features.

OR

Referring to specific examples, discuss why Bartók's string quartets have been called 'iconic works'.

This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

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

Write a structural analysis of *The cries of London* including such elements as motivic, harmonic, rhythmic and textural features as well as word usage.

OR

Choose three songs from *An die ferne Geliebte* and give a complete structural analysis of each. Consider such elements as tonality and key relationships, thematic content, texture and any other pertinent features.

OR

Describe how Schumann's musical setting of *Frauenliebe und Leben* complements the text of Chamisso's poems.

OR **Answer the questions about both extracts.**

Extract 1 (printed on pages 16 to 19)

(i) Identify the movement from which this extract of the *Requiem* is taken.
(ii) Give an harmonic analysis of this extract by annotating the score.
(iii) Comment on the use of the chorus in this extract.
(iv) Comment on any special effects in the orchestra.

Extract 2 (printed on pages 20 to 28)

(i) Identify the movement from which this extract of the *Requiem* is taken.
(ii) What is the significance of the organ motif introduced in bar 1?
(iii) What harmonic means does Fauré employ to increase tension in the section from bars 17 to 29?
(iv) Comment on the use of the harp in this movement.

OR

By what means does the orchestra enhance the setting of the individual songs of *Sea pictures*?

This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

Group 2

EITHER

From Bach's *Four orchestral suites,* choose two dances from *Suite* No 1 and two dances from *Suite* No 3 and give a detailed analysis of each. Consider such elements as orchestral texture, thematic and tonal aspects.

OR

Discuss how Debussy unites the elements of melody and harmony in the overall structure of *Prélude à l'apres-midi d'un faune*.

OR

Write a structural analysis of the *Allegro moderato* section of *Finlandia* making particular reference to textural, thematic and tonal features of the section.

OR

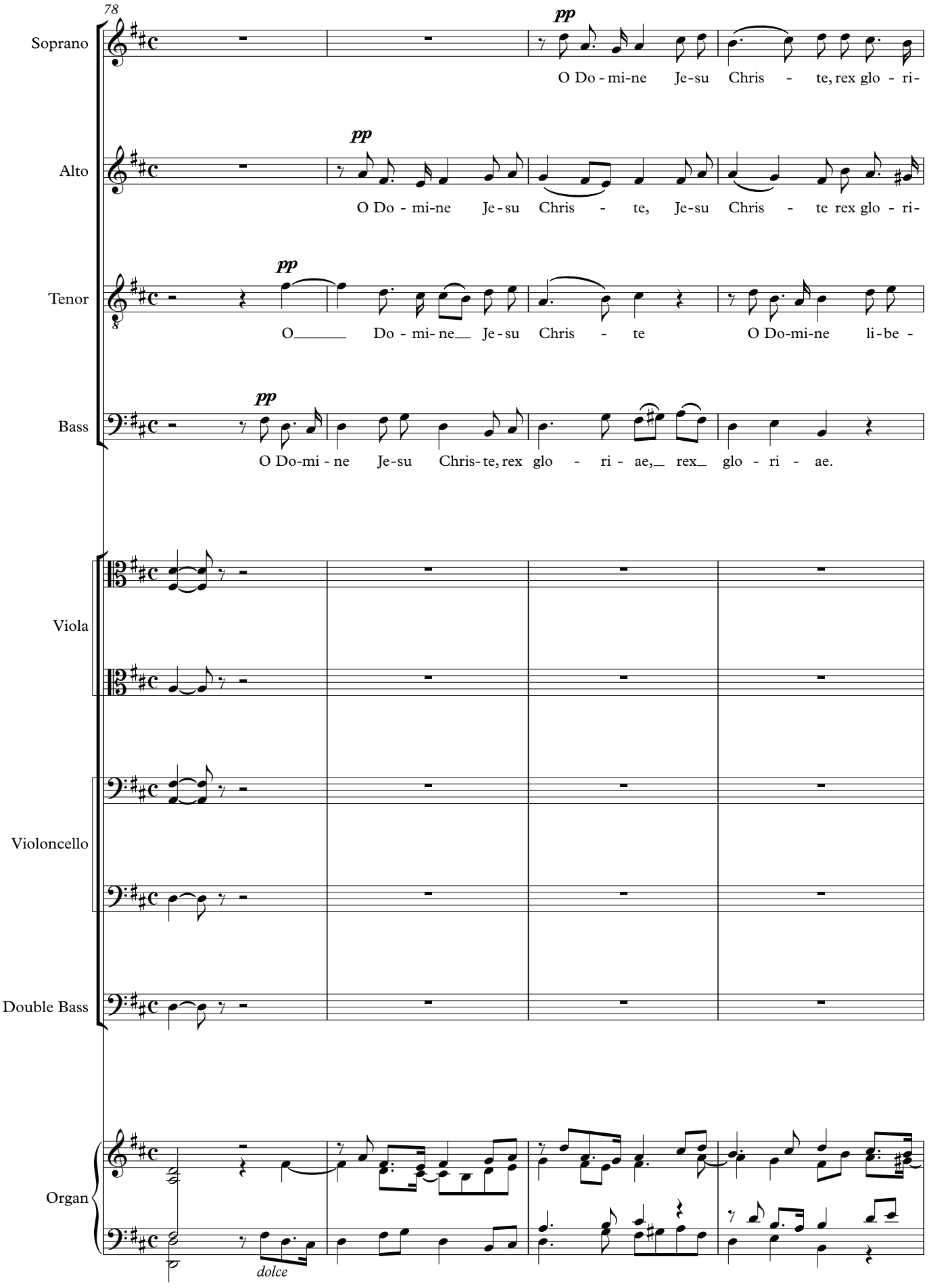
Discuss how Messiaen's use of monophonic, polyphonic and heterophonic textures adds interest and colour to the *Quartet for the end of time*.

OR

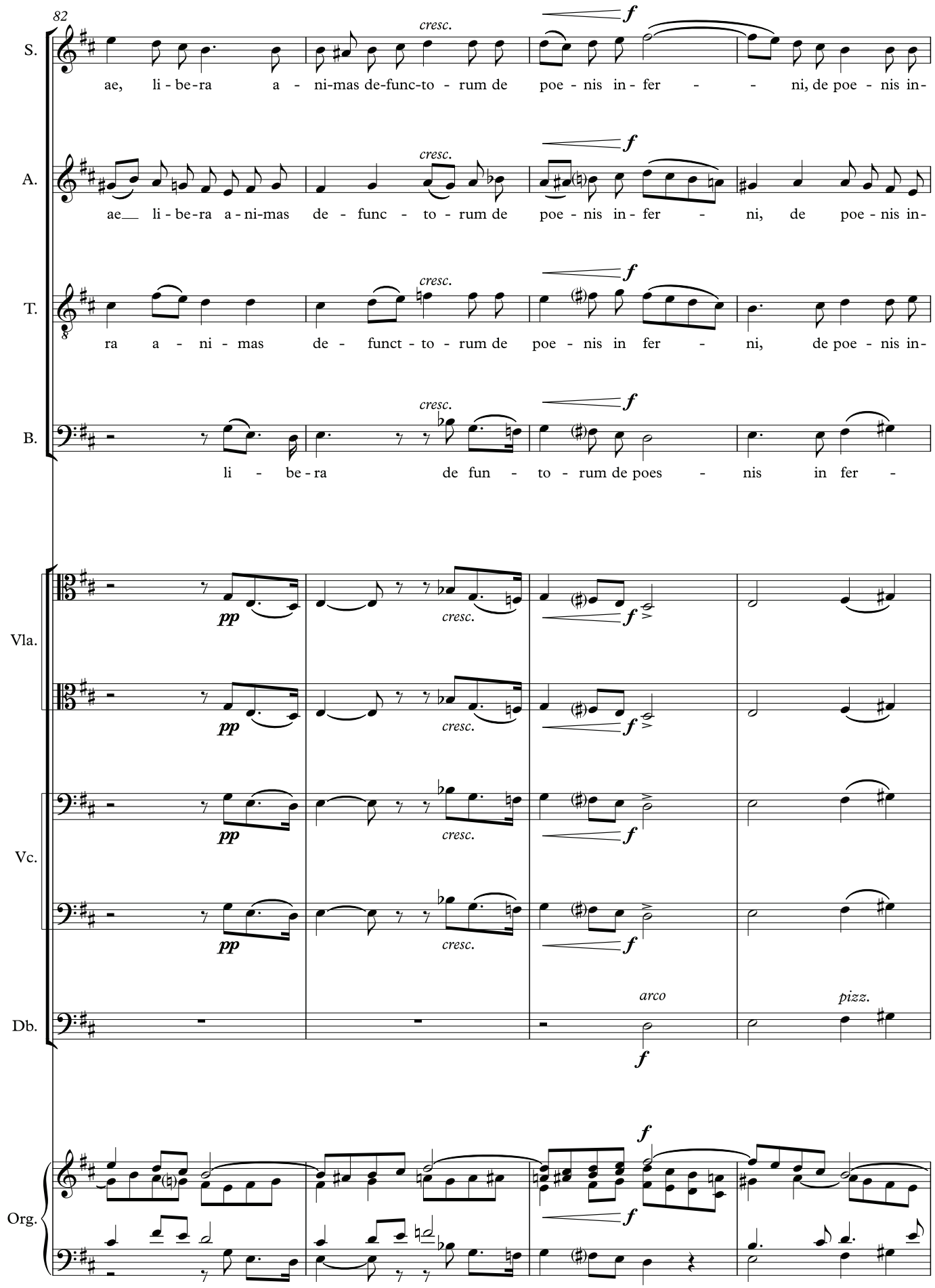
Choose two substantial sections of *Rhapsody in blue* and discuss their melodic and harmonic structure and in particular, their reliance on blues and jazz elements.

This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.
Copyright 2015

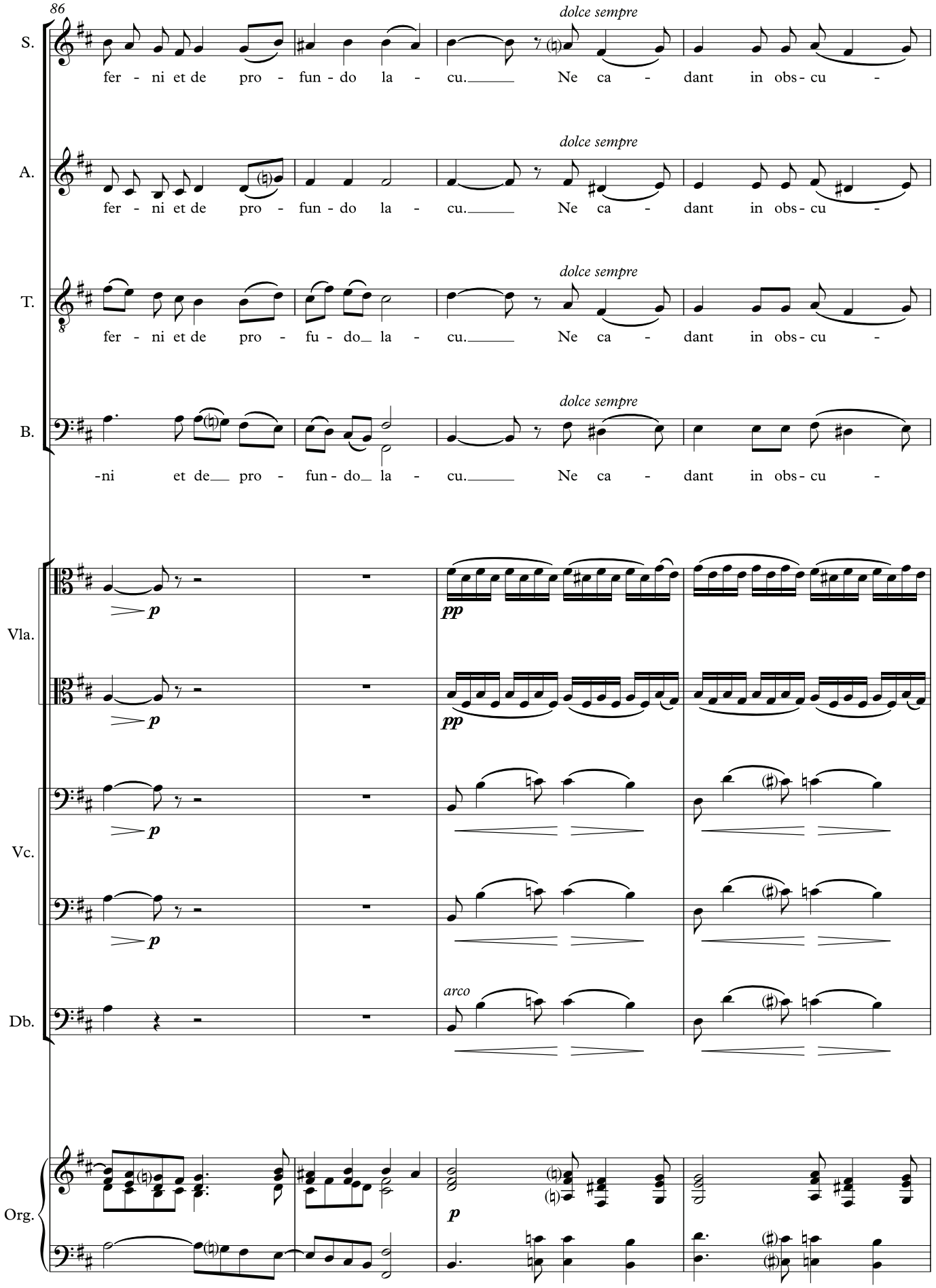
Extract 1



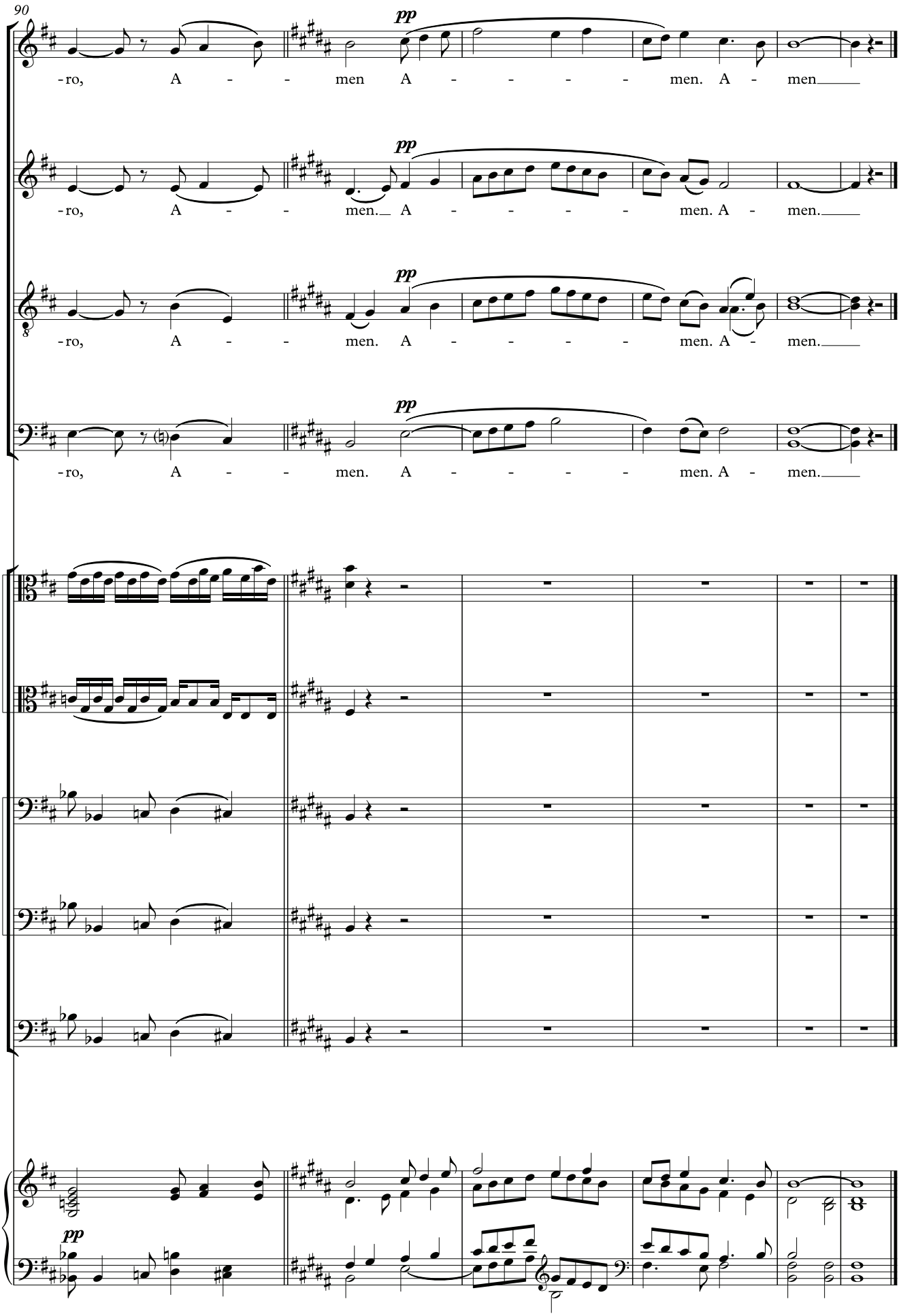
This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.



This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

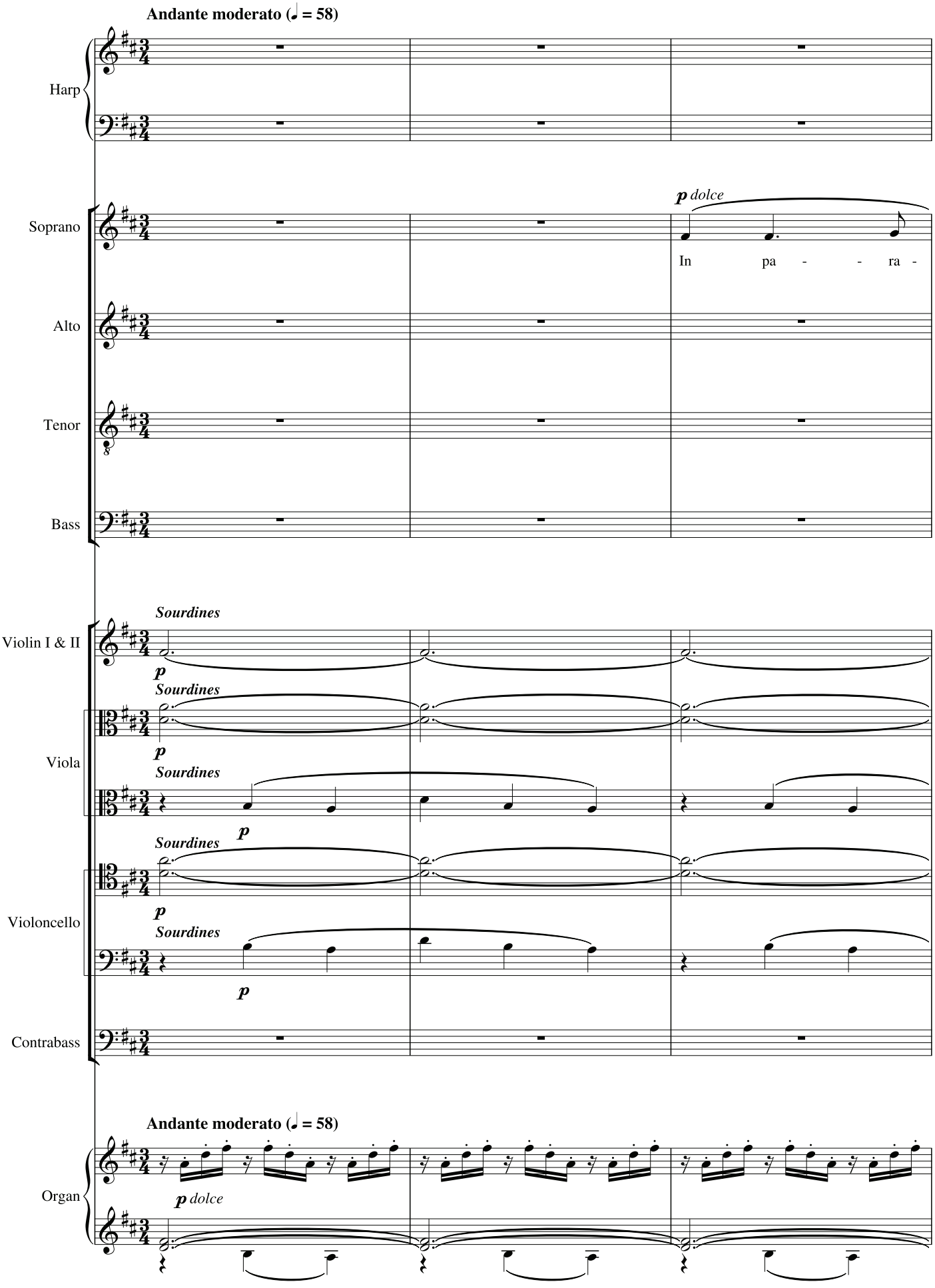


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

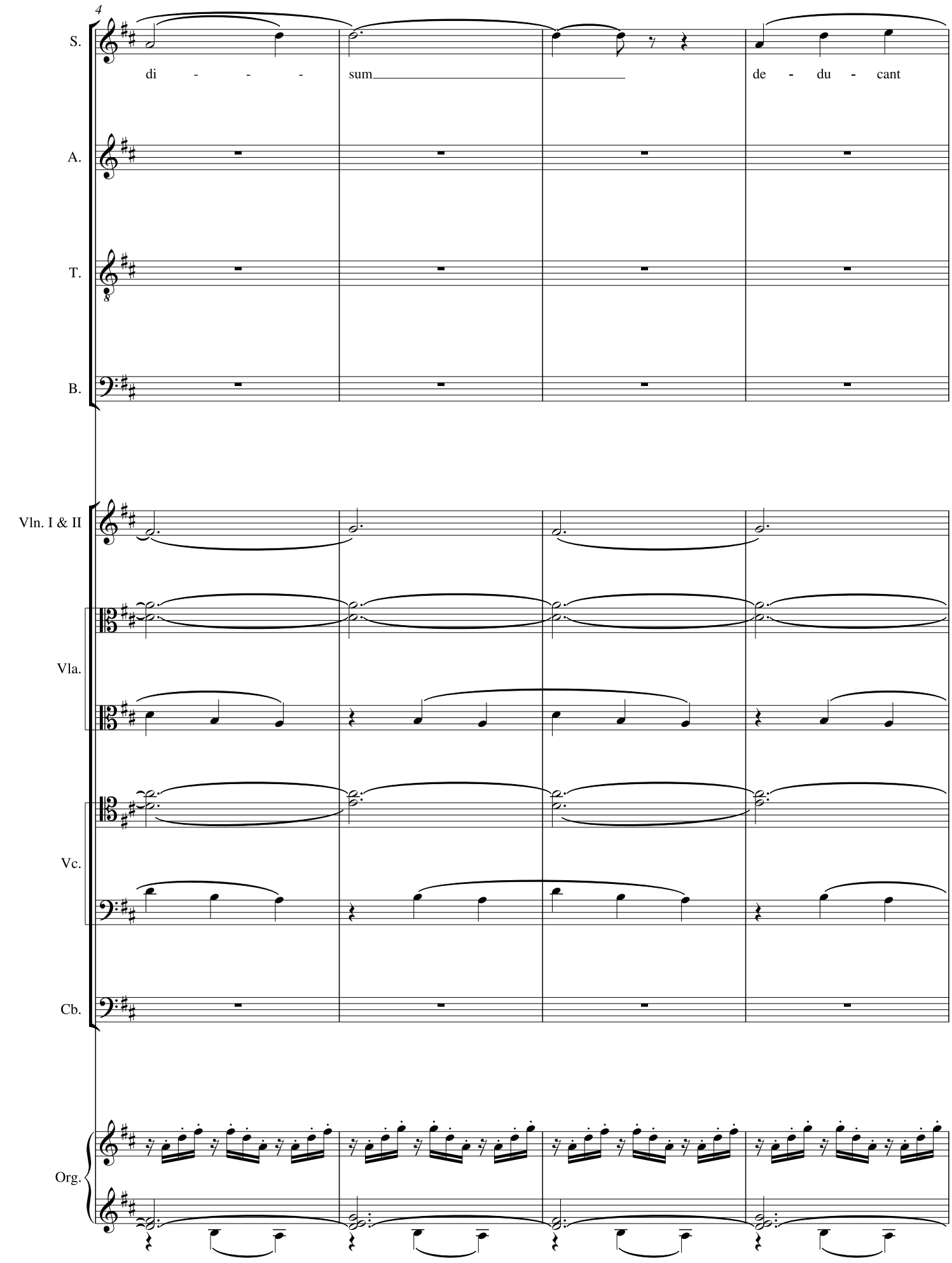


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

Extract 2

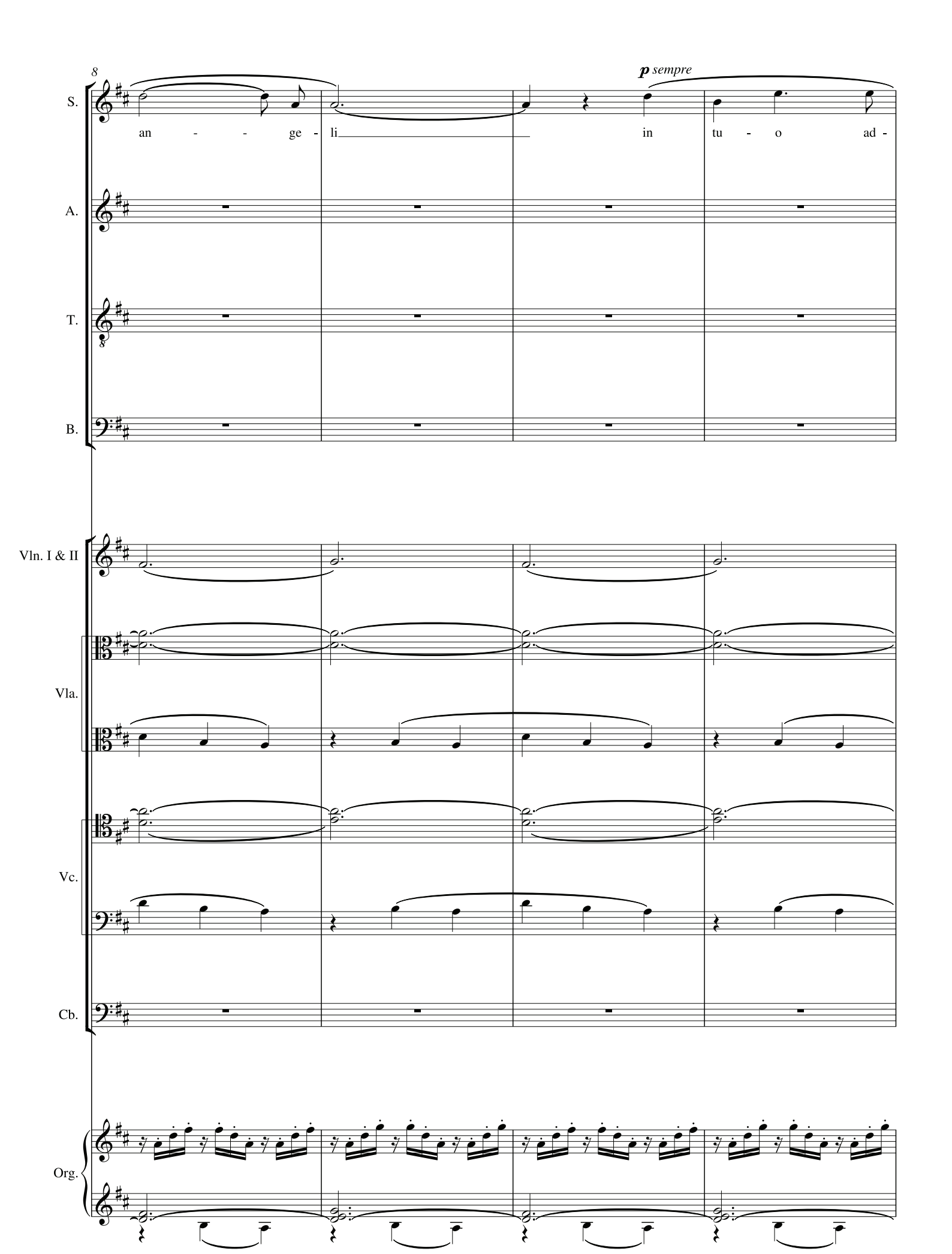


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

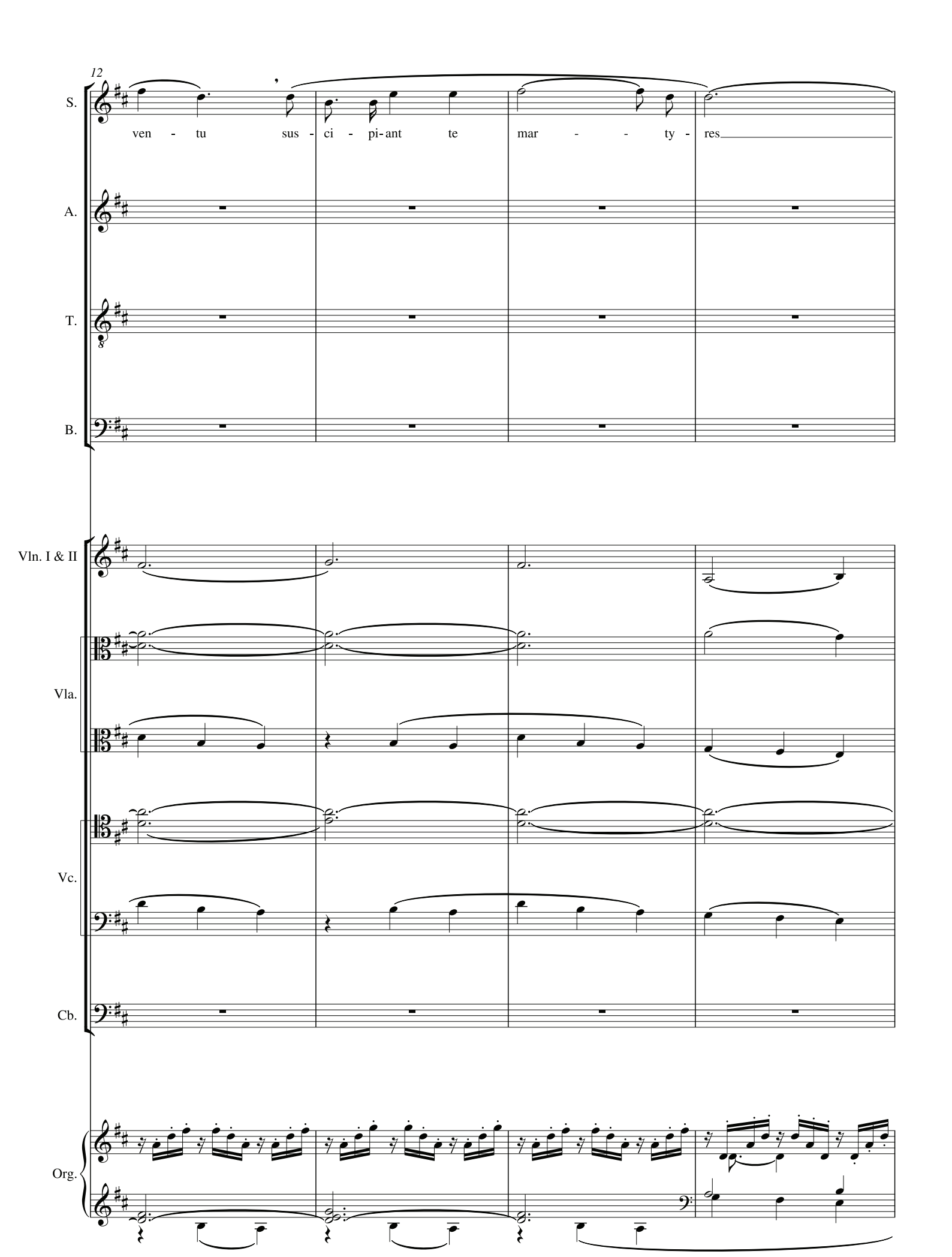


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

Please Turn Over ⇨

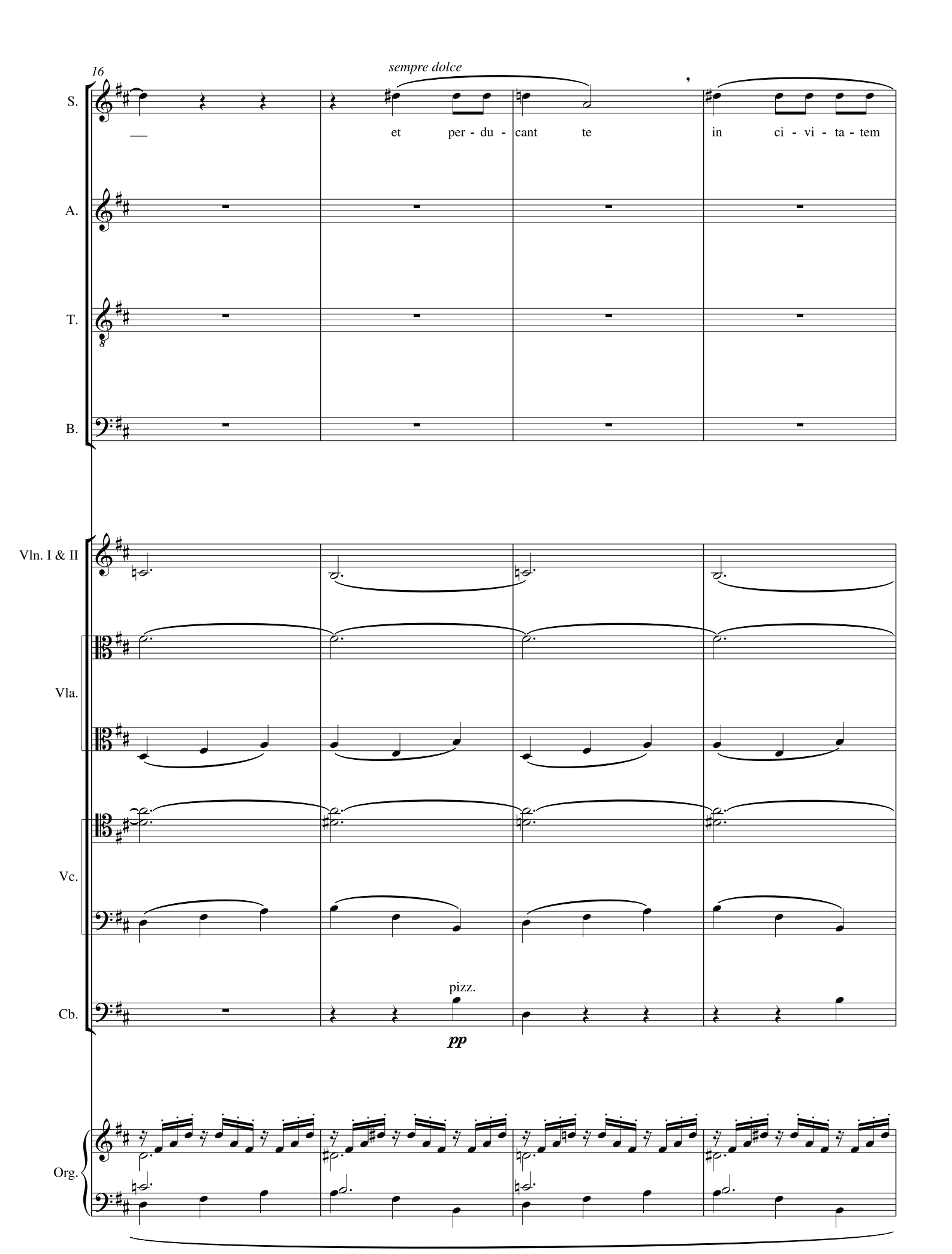


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

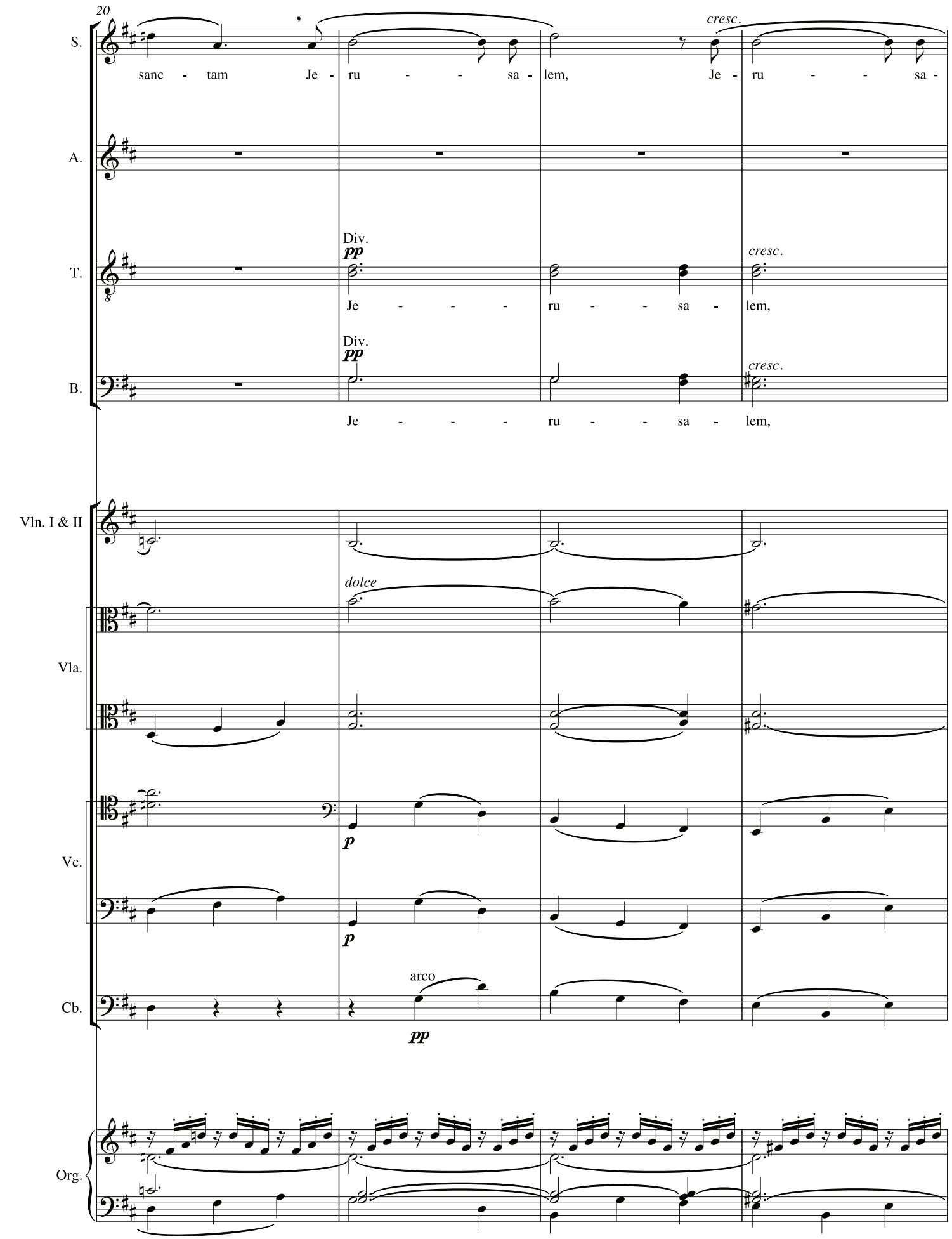


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

Please Turn Over ⇨

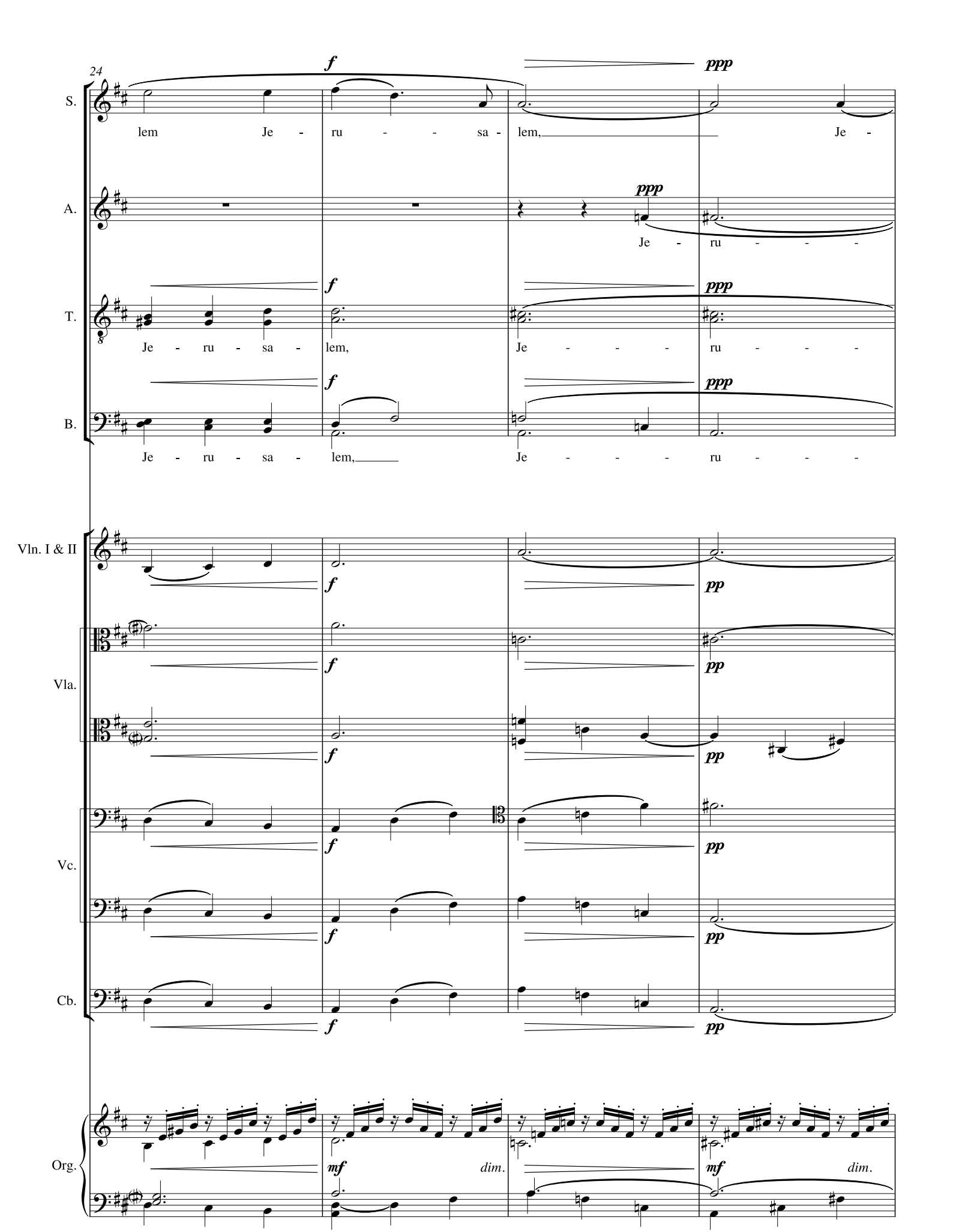


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

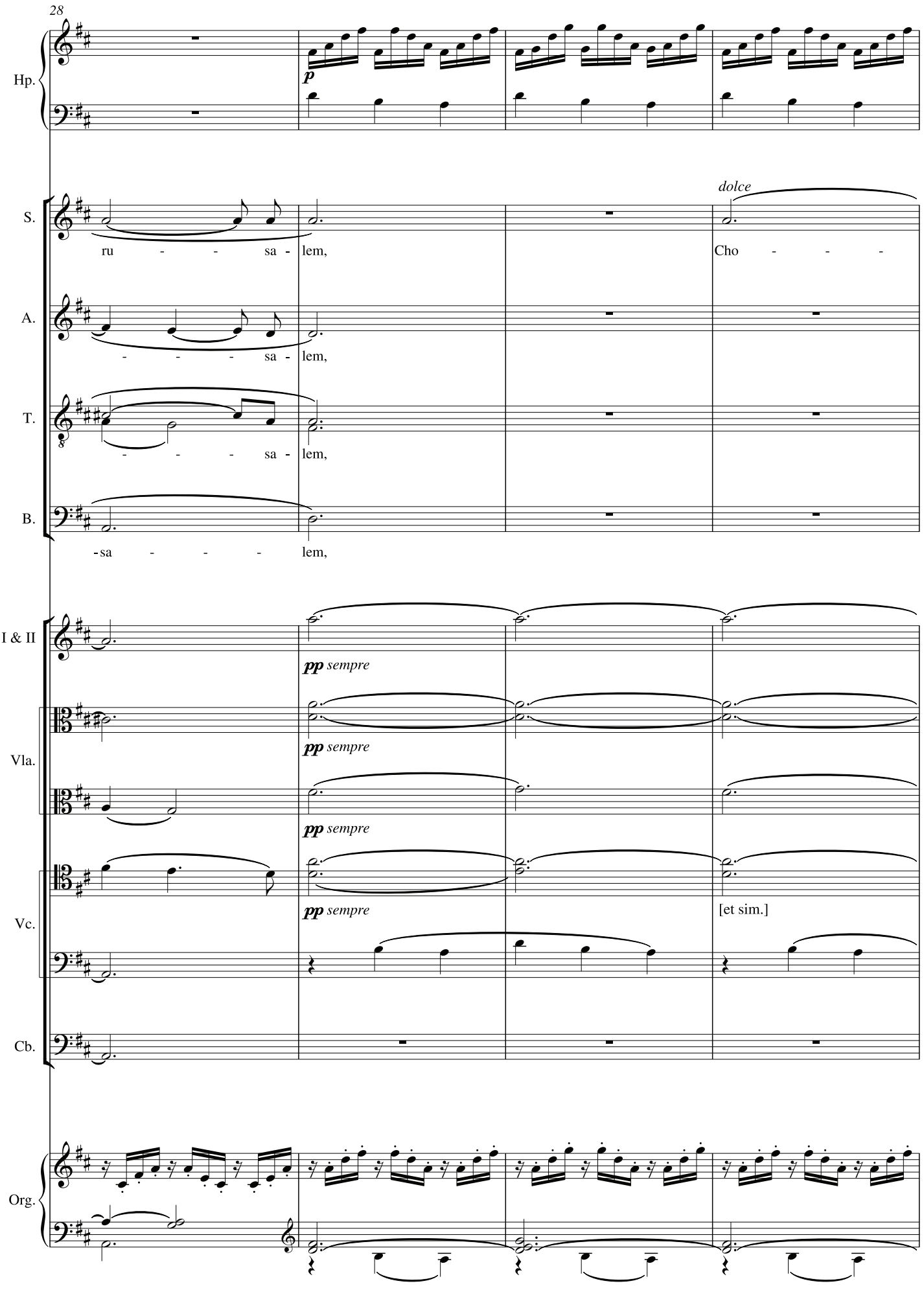


This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

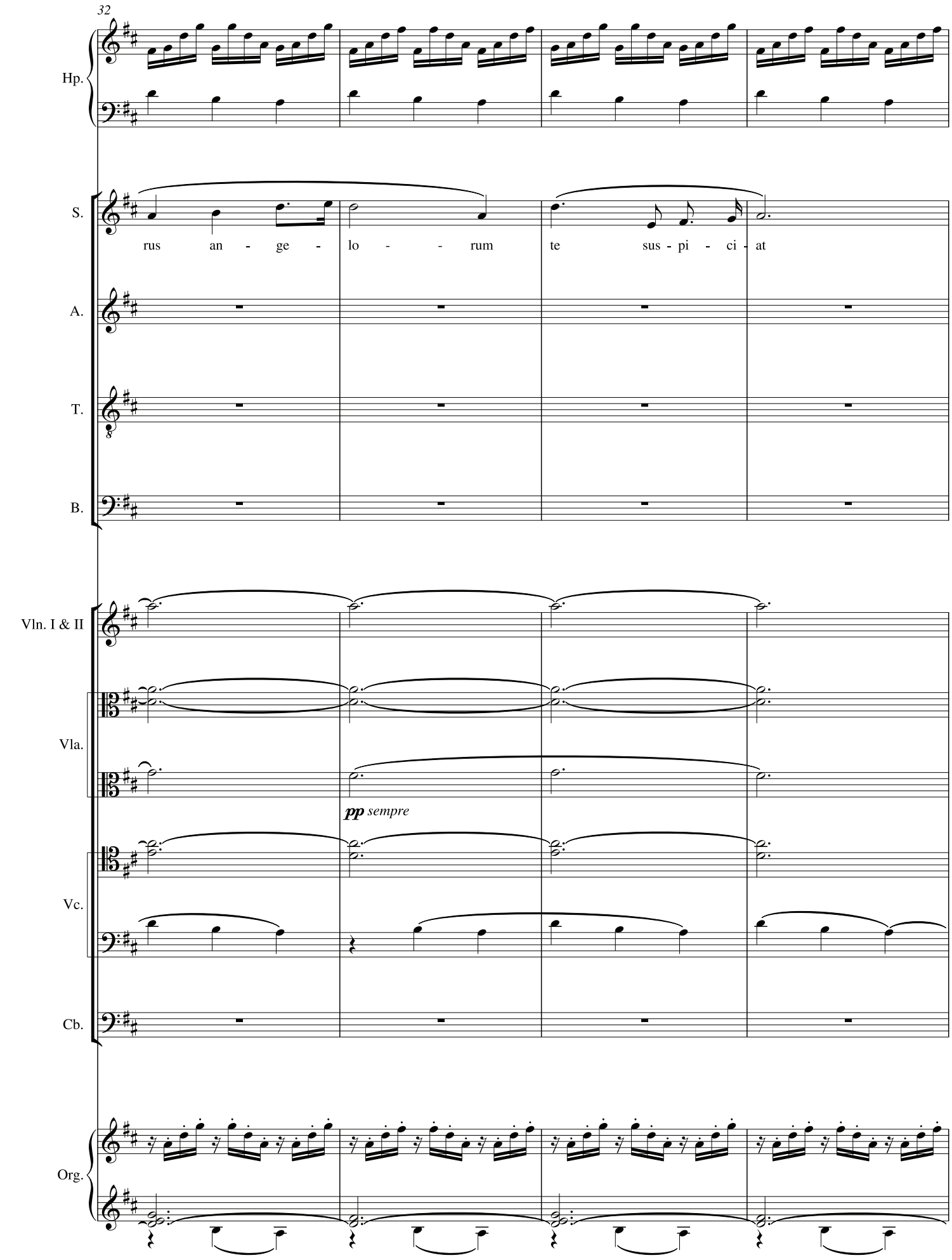
Please Turn Over ⇨



This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.



This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.



This examination paper © AMEB - for details contact AMEB Federal Office.
Photocopying is not permitted.

Copyright 2015