

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 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.

<b>Question 1</b>	<b>ANALYSIS</b>	<b>Total Marks 35</b>
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**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.

Extract 1

Andante

Flöte

Violine

Cembalo

Violoncello

3

6

8

Musical score for measures 8-10. The score is in 3/4 time and B-flat major. It features a vocal line with a trill (tr) in measure 10, a piano accompaniment with chords and moving lines in both hands, and a bass line with a walking bass pattern.

11

Musical score for measures 11-13. The score continues in 3/4 time and B-flat major. It features a vocal line with a trill (tr) in measure 11, a piano accompaniment with chords and moving lines in both hands, and a bass line with a walking bass pattern.

14

Musical score for measures 14-16. The score continues in 3/4 time and B-flat major. It features a vocal line with a trill (tr) in measure 14, a piano accompaniment with chords and moving lines in both hands, and a bass line with a walking bass pattern.

16

Musical score for measures 16-18. The system consists of four staves: two treble clefs and two bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). Measure 16 features a complex melodic line in the upper treble with many accidentals and a rhythmic accompaniment in the lower treble and bass. Measure 17 continues the melodic development with a prominent trill in the upper treble. Measure 18 shows a continuation of the melodic and harmonic patterns.

19

Musical score for measures 19-21. The system consists of four staves. Measure 19 features a melodic line in the upper treble with a trill and a rhythmic accompaniment in the lower treble and bass. Measure 20 continues the melodic development with a prominent trill in the upper treble. Measure 21 shows a continuation of the melodic and harmonic patterns.

22

Musical score for measures 22-24. The system consists of four staves. Measure 22 features a melodic line in the upper treble with a trill and a rhythmic accompaniment in the lower treble and bass. Measure 23 continues the melodic development with a prominent trill in the upper treble. Measure 24 shows a continuation of the melodic and harmonic patterns.

24

Musical score for measures 24-25. The score is in 3/4 time and B-flat major. It consists of four staves: two treble clefs and two bass clefs. The first two staves contain the melody, and the last two staves contain the piano accompaniment. Measure 24 features a sequence of eighth notes in the melody and chords in the piano part. Measure 25 continues this pattern with some chromatic movement in the piano part.

26

Musical score for measures 26-27. The score continues in 3/4 time and B-flat major. Measures 26 and 27 show more complex melodic lines with slurs and ties, and a more active piano accompaniment with chords and moving bass lines.

28

Musical score for measures 28-30. The score concludes in 3/4 time and B-flat major. Measures 28 and 29 feature melodic phrases that lead to a final cadence in measure 30. The piano accompaniment provides harmonic support throughout.

Extract 2

Larghetto

Clarinet in A  
*p*

Violin I  
*p*

Violin II  
*con sordino*  
*p*

Viola  
*con sordino*  
*p*

Violoncello  
*p*

12

18

*dolce*

22

27

31

Musical score for measures 31-33. The score is in 2/4 time and consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a measure containing a quarter note G4 and a quarter rest, followed by a measure with a quarter note A4 and a quarter rest, and a final measure with a quarter note B4 and a quarter rest. A fermata is placed over the first two measures. The second staff has a treble clef and a key signature of one sharp. It contains a complex rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure and a measure rest in the second. The third staff has a treble clef and a key signature of one sharp, with a simple melody of quarter notes. The fourth staff has a bass clef and a key signature of one sharp, with a simple melody of quarter notes. The fifth staff has a bass clef and a key signature of one sharp, with a simple melody of quarter notes.

34

Musical score for measures 34-36. The score is in 2/4 time and consists of five staves. The top staff has a treble clef and a key signature of one sharp. It contains a simple melody of quarter notes. The second staff has a treble clef and a key signature of one sharp. It contains a complex rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure and a measure rest in the second. The third staff has a treble clef and a key signature of one sharp, with a simple melody of quarter notes. The fourth staff has a bass clef and a key signature of one sharp, with a simple melody of quarter notes. The fifth staff has a bass clef and a key signature of one sharp, with a simple melody of quarter notes.

37

Musical score for measures 37-40. The score is in 2/4 time and consists of five staves. The top staff has a treble clef and a key signature of one sharp. It contains a simple melody of quarter notes. The second staff has a treble clef and a key signature of one sharp. It contains a complex rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure and a measure rest in the second. The third staff has a treble clef and a key signature of one sharp, with a simple melody of quarter notes. The fourth staff has a bass clef and a key signature of one sharp, with a simple melody of quarter notes. The fifth staff has a bass clef and a key signature of one sharp, with a simple melody of quarter notes.



41

45

48

54

62

68

73

78

82

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.

## 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 pastorate 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'.

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*?

## 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'après-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.

Extract 1

78

*pp*

Soprano

O Do - mi - ne Je - su Chris - te, rex glo - ri -

*pp*

Alto

O Do - mi - ne Je - su Chris - te, Je - su Chris - te rex glo - ri -

*pp*

Tenor

O Do - mi - ne Je - su Chris - te O Do - mi - ne li - be -

*pp*

Bass

O Do - mi - ne Je - su Chris - te, rex glo - ri - ae, rex glo - ri - ae.

Viola

Violoncello

Double Bass

Organ

*dolce*



S. *cresc.* *f*  
 ae, li - be - ra a - ni - mas de - func - to - rum de poe - nis in - fer - - ni, de poe - nis in -

A. *cresc.* *f*  
 ae li - be - ra a - ni - mas de - func - to - rum de poe - nis in - fer - ni, de poe - nis in -

T. *cresc.* *f*  
 ra a - ni - mas de - funct - to - rum de poe - nis in fer - ni, de poe - nis in -

B. *cresc.* *f*  
 li - be - ra de fun - to - rum de poe - nis in fer -

Vla. *pp* *cresc.* *f*

Vla. *pp* *cresc.* *f*

Vc. *pp* *cresc.* *f*

Vc. *pp* *cresc.* *f*

Db. *f* *arco* *pizz.*

Org. *f* *f*

*dolce sempre*

S. *dolce sempre*  
 fer - ni et de pro - fun - do la - cu. Ne ca - dant in obs - cu -

A. *dolce sempre*  
 fer - ni et de pro - fun - do la - cu. Ne ca - dant in obs - cu -

T. *dolce sempre*  
 fer - ni et de pro - fu - do la - cu. Ne ca - dant in obs - cu -

B. *dolce sempre*  
 -ni et de pro - fun - do la - cu. Ne ca - dant in obs - cu -

Vla. *p* *pp*

Vc. *p*

Db. *arco*

Org. *p*

S. *pp*  
 -ro, A - - men A - - - - men. A - men\_\_\_\_

A. *pp*  
 -ro, A - - men. A - - - - men. A - men.\_\_\_\_

T. *pp*  
 -ro, A - - men. A - - - - men. A - men.\_\_\_\_

B. *pp*  
 -ro, A - - men. A - - - - men. A - men.\_\_\_\_

Vla.  
 [Musical notation for Violins I and II]

Vc.  
 [Musical notation for Violas]

Db.  
 [Musical notation for Double Basses]

Org. *pp*  
 [Musical notation for Organ]

Extract 2

Andante moderato (♩ = 58)

The musical score is arranged in systems. The first system includes the Harp, Soprano, Alto, Tenor, and Bass. The second system includes Violin I & II, Viola, Violoncello, and Contrabass. The third system includes the Organ. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Andante moderato with a metronome marking of ♩ = 58. The Soprano part begins with the lyrics "In pa - - ra -" under a *p dolce* marking. The string parts (Violin I & II, Viola, Violoncello) are marked with *p* and *Sourdines*. The Organ part is marked with *p dolce*.

4

S. di - - - sum de - du - cant

A.

T.

B.

Vln. I & II

Vla.

Vc.

Cb.

Org.

8 *p sempre*

S. an - - ge - li in tu - o ad -

A.

T.

B.

Vln. I & II

Vla.

Vc.

Cb.

Org.

12

S. ven - tu sus - ci - pi - ant te mar - - ty - res

A.

T.

B.

Vln. I & II

Vla.

Vc.

Cb.

Org.

16 *sempre dolce*

S. et per - du - cant te in ci - vi - ta - tem

A.

T.

B.

Vln. I & II

Vla.

Vc.

Cb. pizz. *pp*

Org.



20

S. *cresc.*  
 sanc - tam Je - ru - - sa - lem, Je - ru - - sa -

A.

T. *Div. pp cresc.*  
 Je - - - ru - - sa - lem,

B. *Div. pp cresc.*  
 Je - - - ru - - sa - lem,

Vln. I & II

Vla. *dolce*

Vc. *p*

Cb. *arco pp*

Org.

24

*f* *ppp*

S. lem Je - ru - sa - lem, Je -

A. *ppp*  
Je - ru -

T. *f* *ppp*  
Je - ru - sa - lem, Je - ru -

B. *f* *ppp*  
Je - ru - sa - lem, Je - ru -

Vln. I & II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

Org. *mf* *dim.* *mf* *dim.*

Hp.

S.  
ru - - sa - lem, *dolce* Cho - - -

A.  
- - - sa - lem,

T.  
- - - sa - lem,

B.  
- sa - - - - lem,

Vln. I & II

Vla.

Vc.

Cb.

Org.

Hp.

S.

rus an - ge - lo - - rum te sus - pi - ci - at

A.

T.

B.

Vln. I & II

Vla.

Vc.

*pp sempre*

Cb.

Org.

Org.