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 - Licentiate (Written)

Sample exam

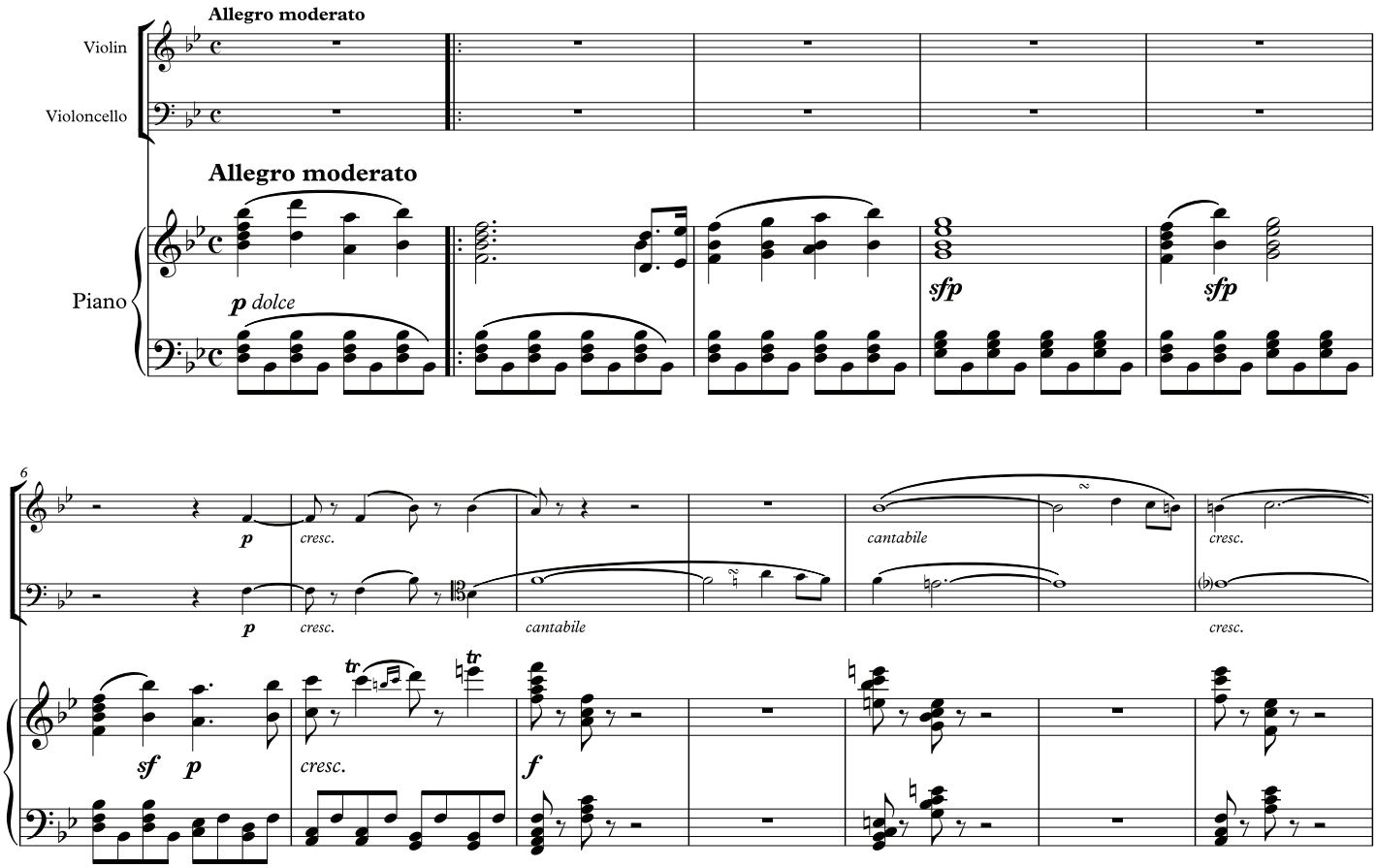
Time allowed: Three hours

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.

Question 1 — Nineteenth Century Chamber Music — Total Marks 30

A — 17

Study the following score which is the exposition from a piano trio by Beethoven.



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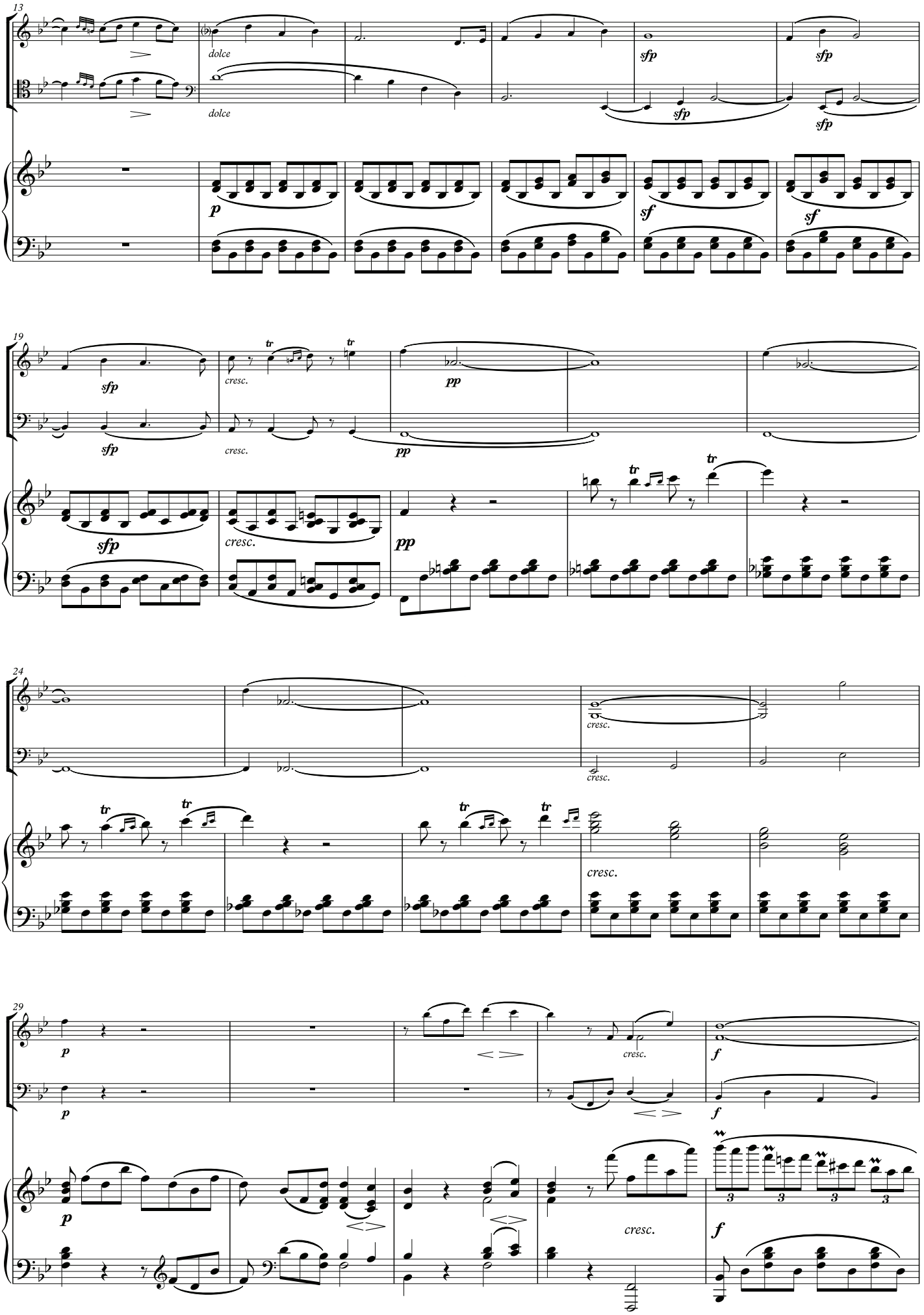

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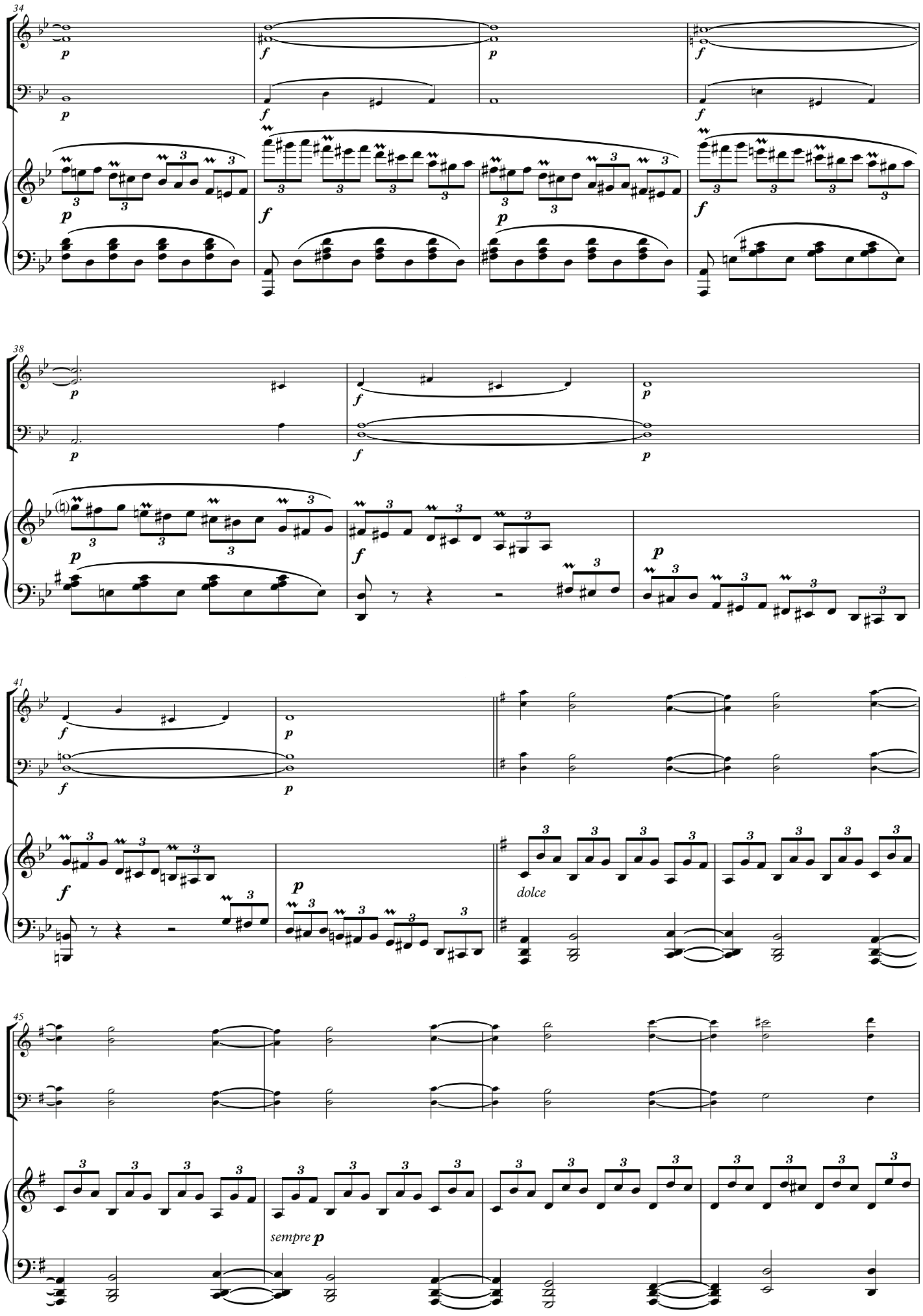

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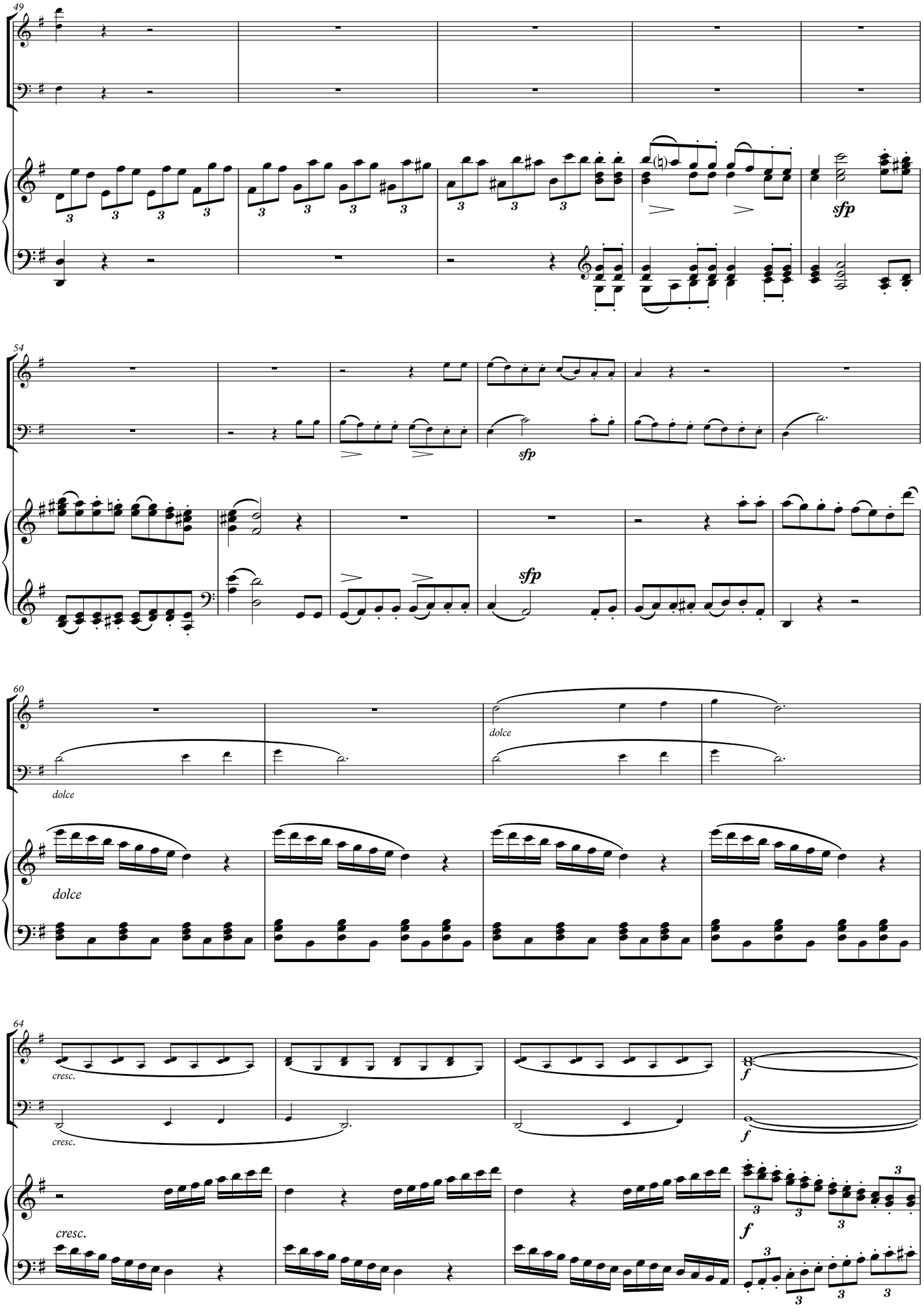

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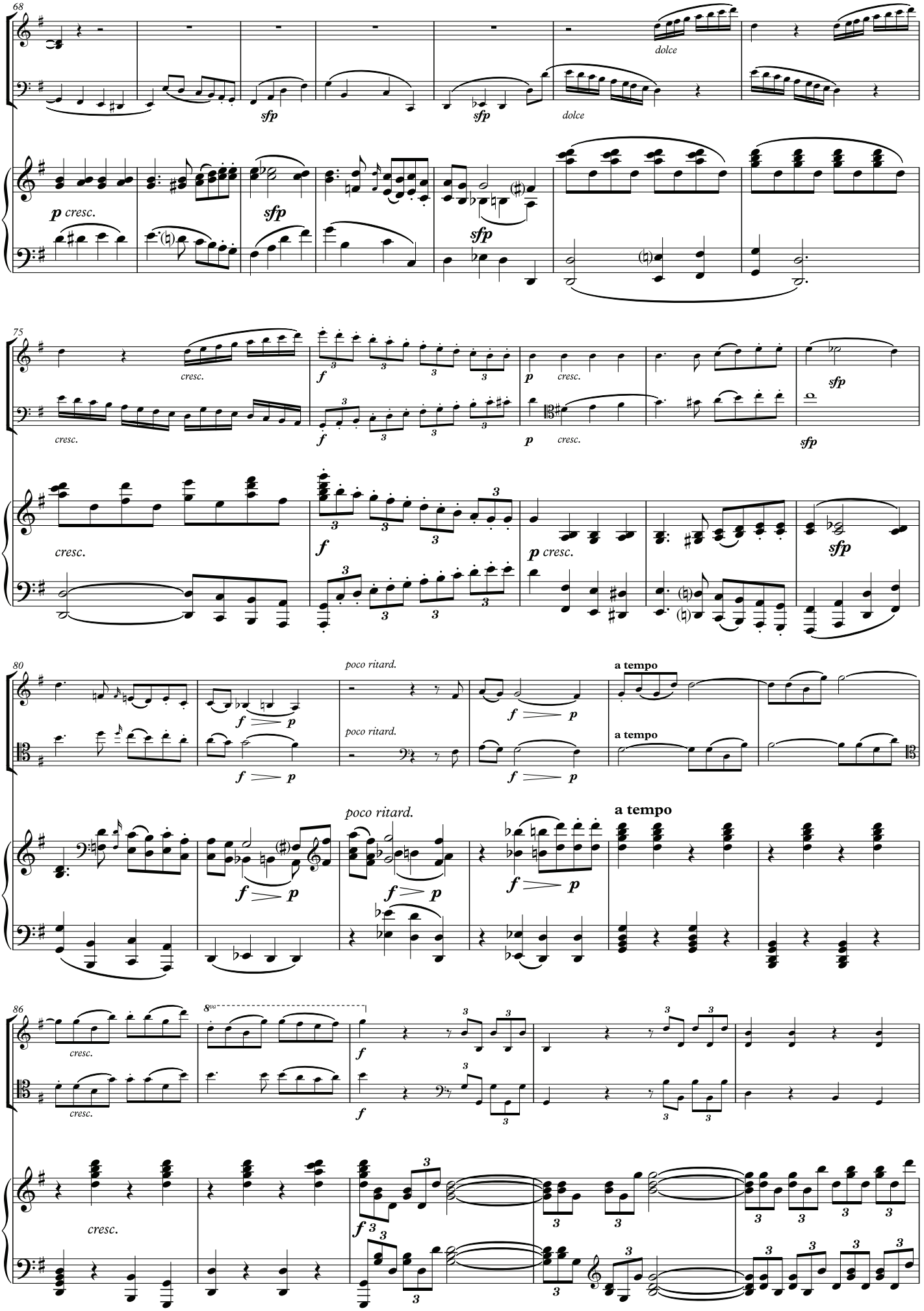

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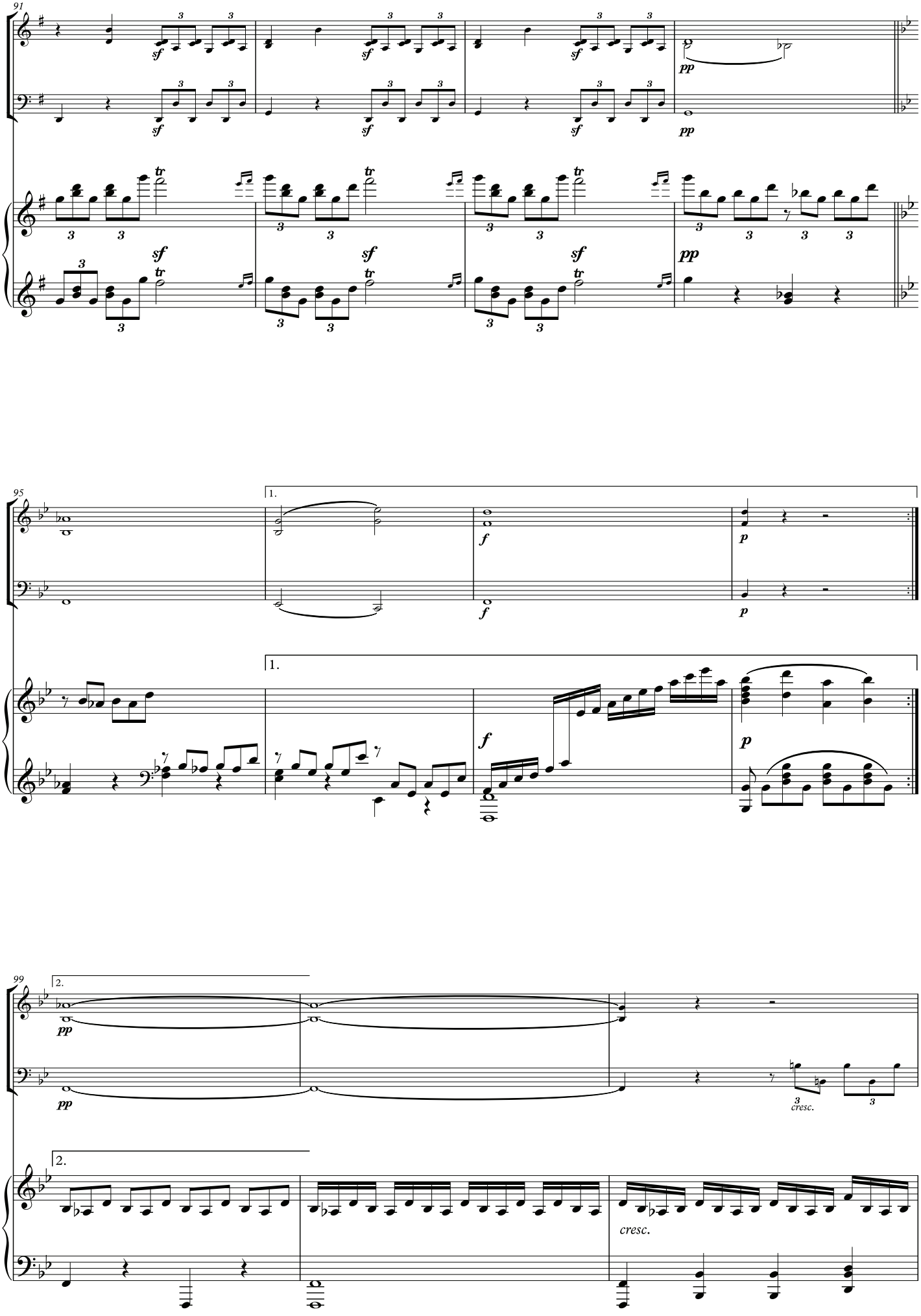

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1. Discuss the structure of the first subject and how Beethoven then treats the thematic material within it. 3

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2. By annotating the score, provide a functional harmonic analysis of bars 33 to 41. 3

3. In which bar does the second subject begin? 1

4. In which key is the second subject? 1

5. In which bar does the codetta start? 1

6. Discuss the textural transformations Beethoven achieves in the exposition and how variety is achieved. 4

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7. Compared to the piano part, the violin and cello parts in this music have been described as being 'restrained'. By referring to the score, make an argument to support this claim. 4

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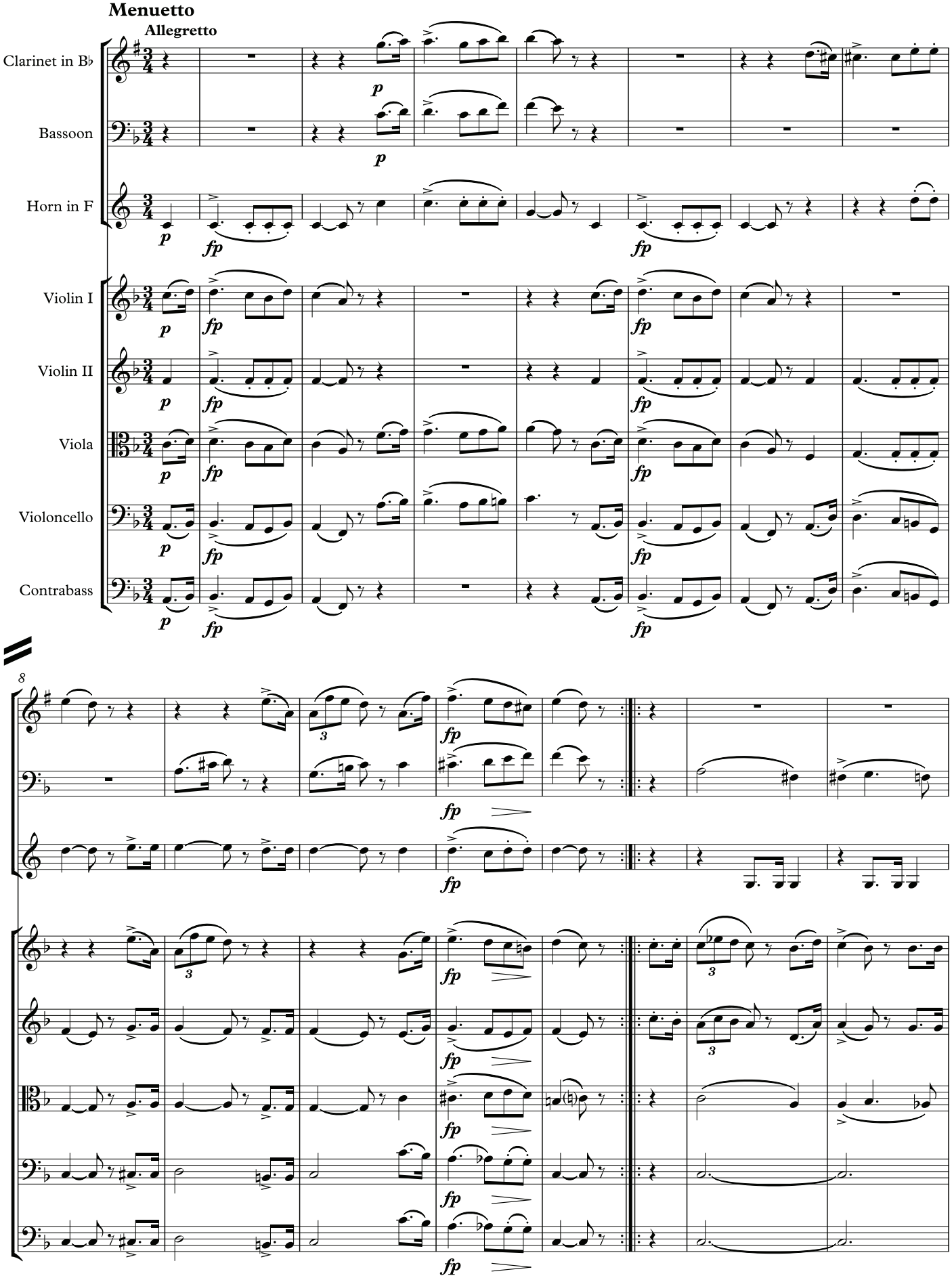
Study the following score which is the Minuet and Trio from The Octet D803 by Schubert.



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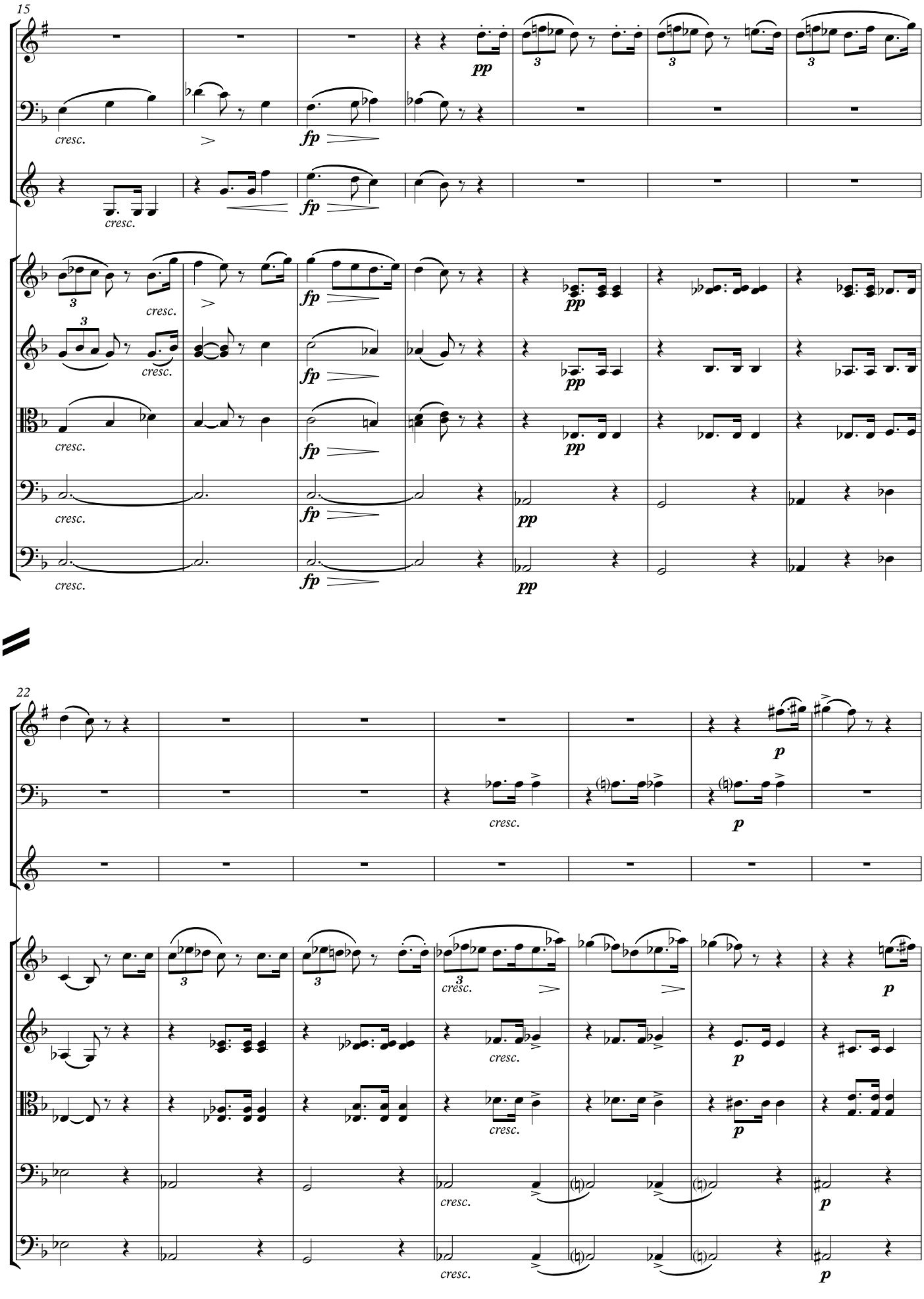

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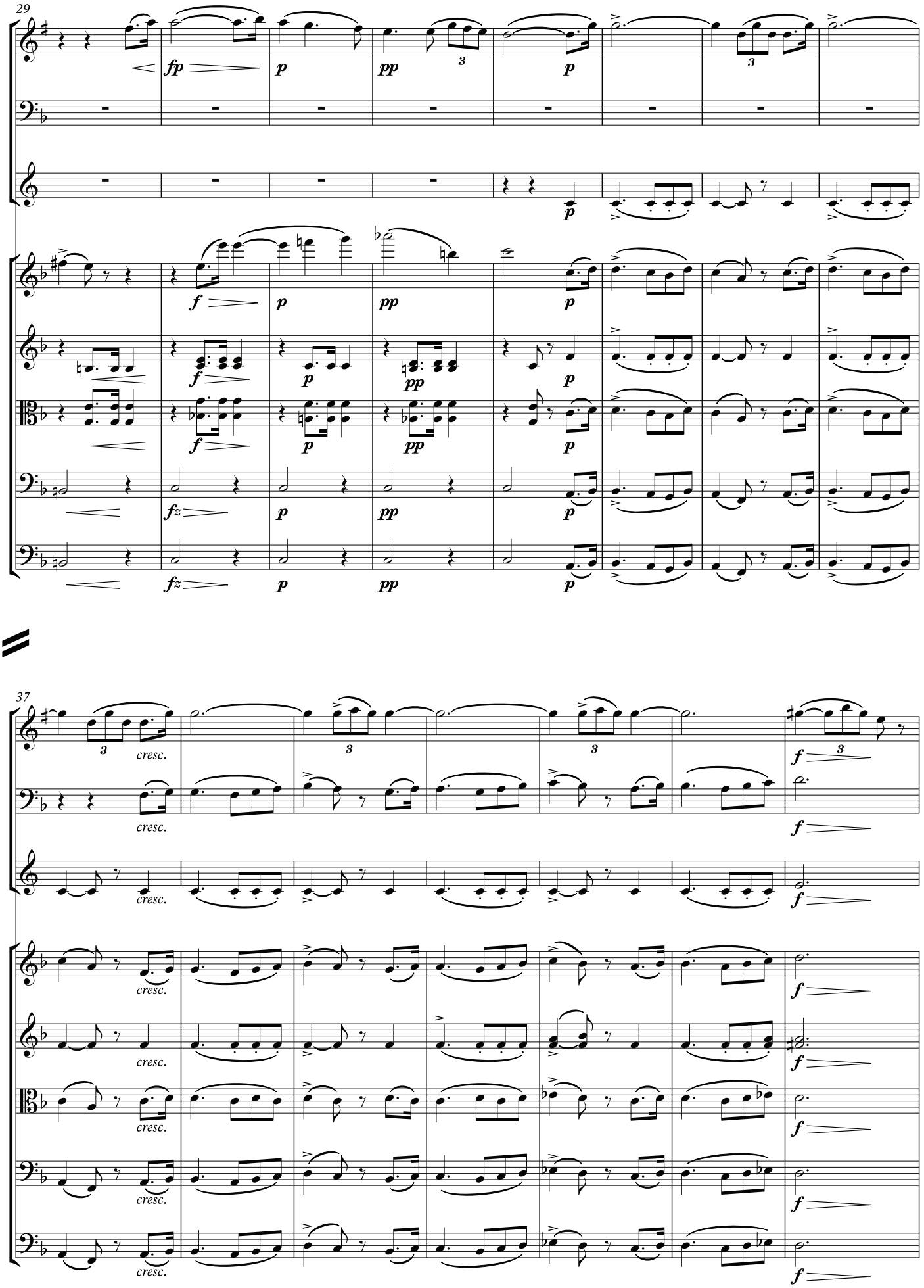

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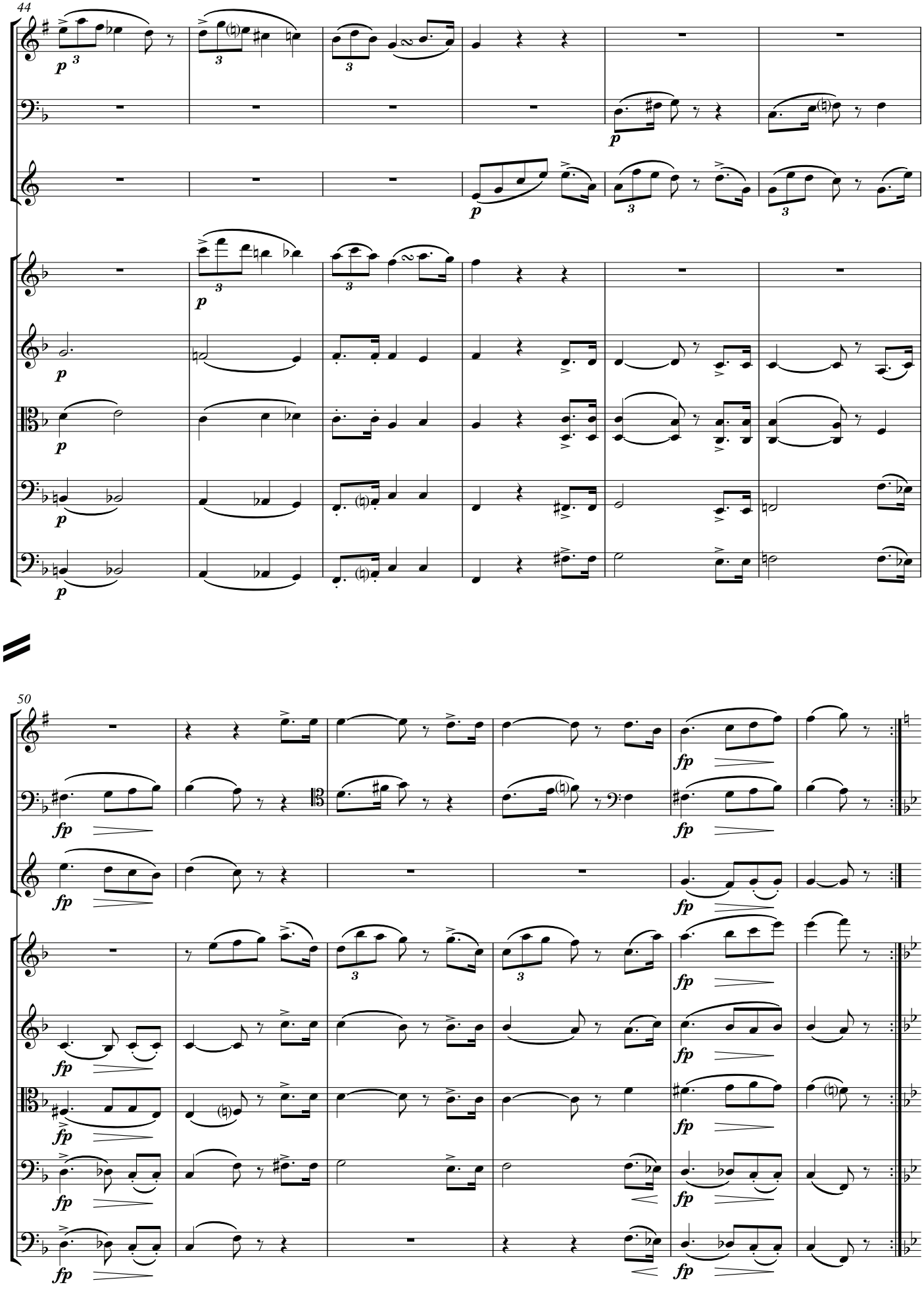

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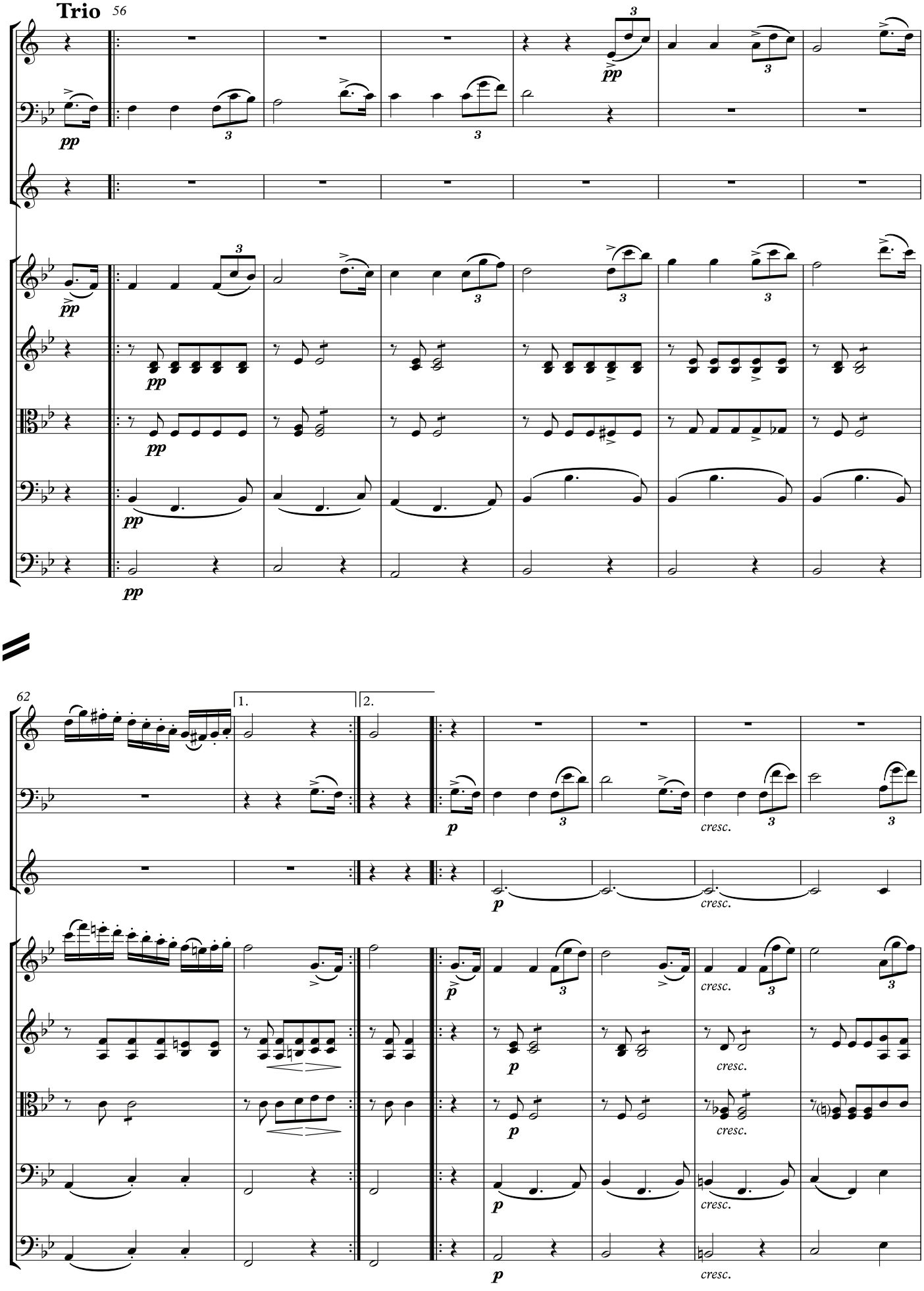

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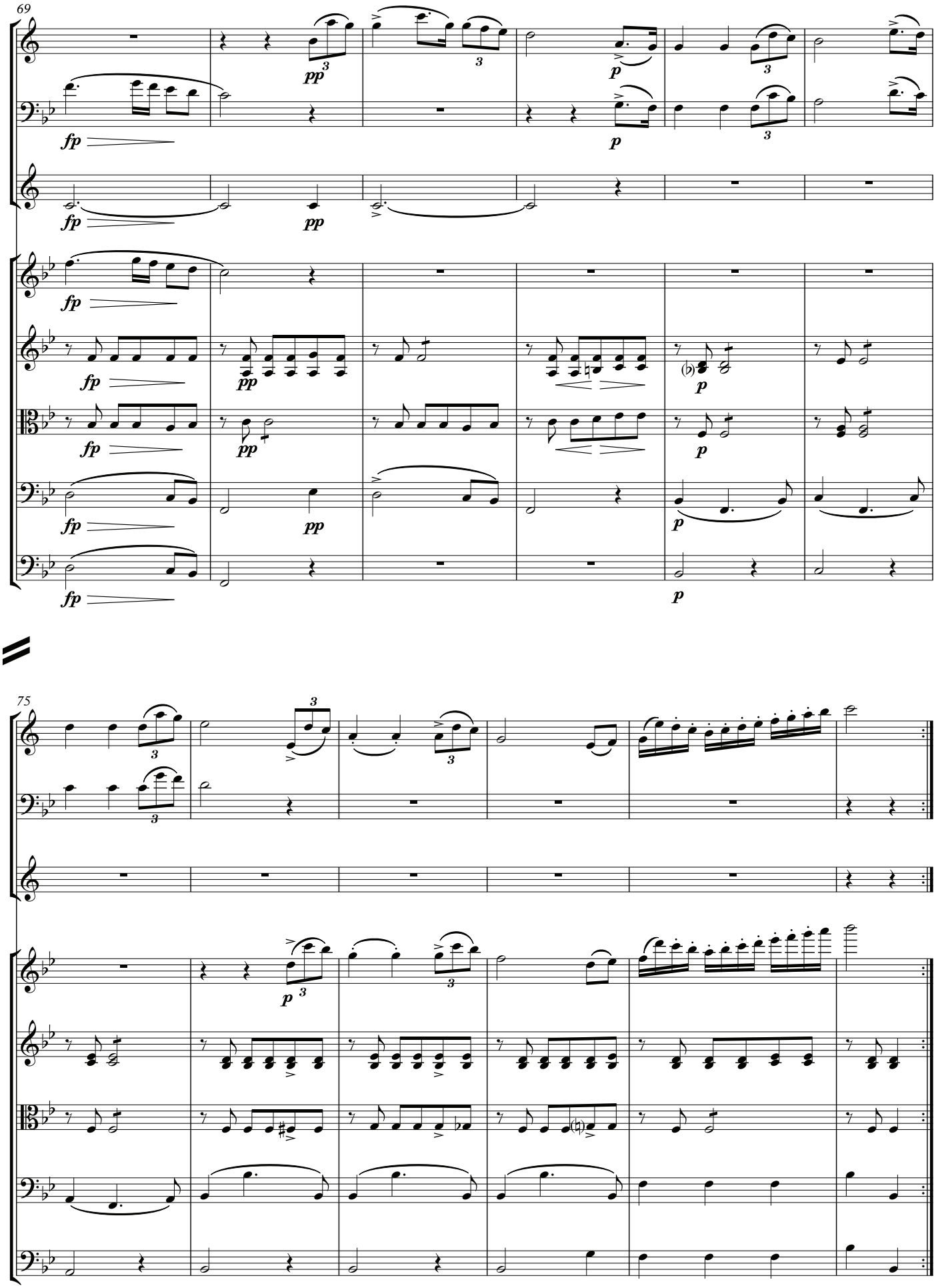

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1. Provide an analysis of the opening section (bars 1 to 12) by considering motivic material, harmonic movement and rhythmic features. 5

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2. The second section of the Minuet (bars 12 to 55) has been described as 'a development section'. Make an argument to support this claim by referring to use of motivic material, modulation and variety of instrumentation. 13

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3. How does the Trio contrast to the Minuet? Consider such aspects as melodic features, harmony and instrumentation. 5

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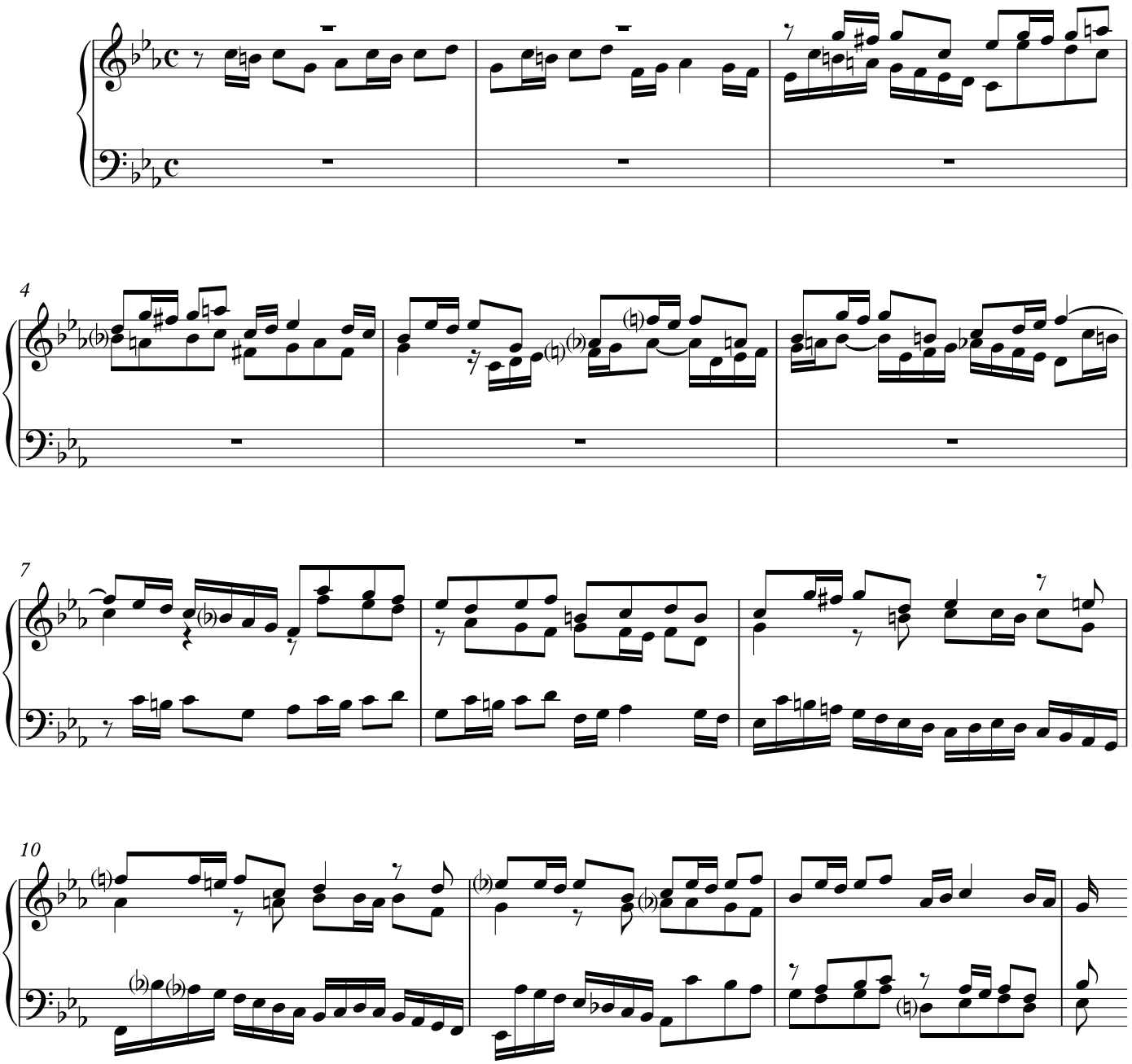
Study the following extracts which is a fugue by J.S. Bach.

Extract 1



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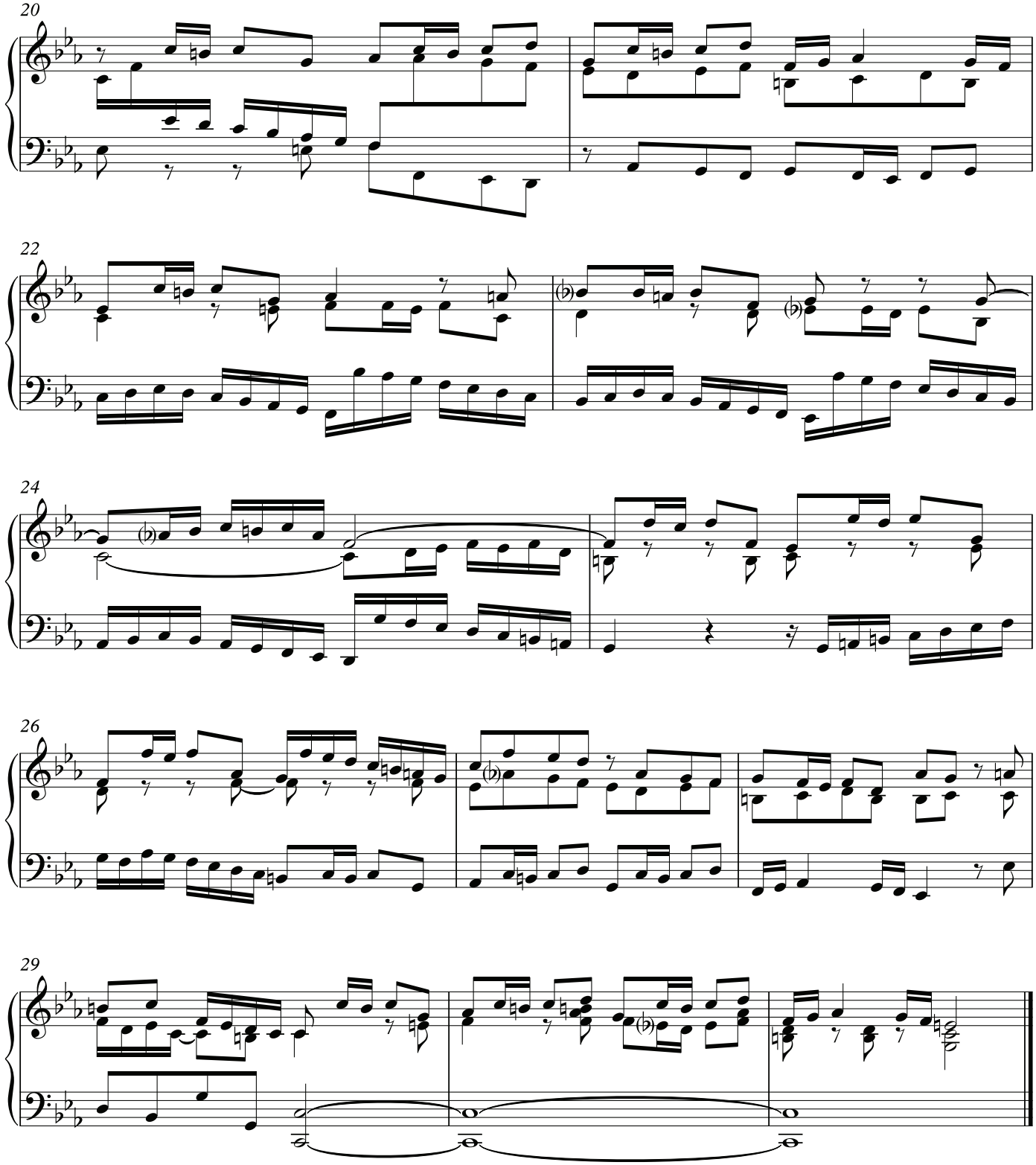
Extract 2



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A **12**

(i) By annotating the score, mark and label the subject. 1

(ii) Is the answer tonal? Yes or No?..... 1

(iii) This fugue contains two countersubjects. Mark and label them on the score. 2

(iv) How many statements of the subject are there in Extract1? Give the number below, then mark and label them on the score. 3

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(v) What is an episode? How many episodes are there in Extract1? Give the number below, then mark and label them on the score. 5

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B **11**

(i) Does Extract 2 contain a passage of stretto? Yes or No?..... 1

(ii) Does this fugue contain a coda? Yes or No?..... 1

(iii) Are the countersubjects ever independent of the subject in Extract 2? Yes or No?..... 1

(iv) Discuss the structure of Extract 2 by considering all statements of the subjects, counter-subjects and episodes. You may give your answer in the form of a diagram if you prefer. 8

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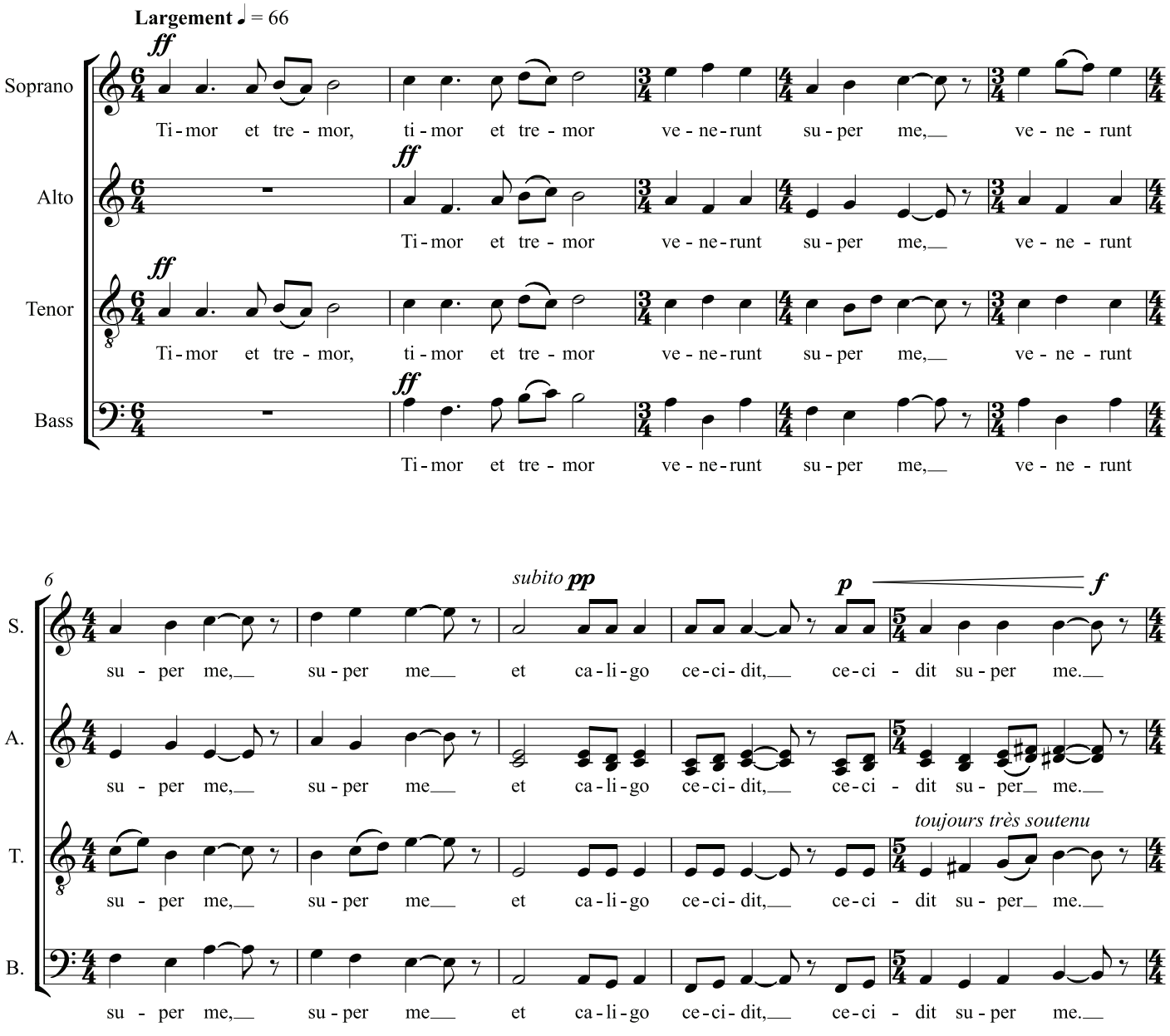
Study the following score which is a motet by Poulenc. The English translation of the Latin text appears below.

English translation
Fear and trembling have come upon me
and darkness has seized my soul.
Have mercy on me, O Lord,
have mercy upon me, for in you have I put my trust.
Hear my prayer, O my God,
for you are my refuge and my strong helper.
I have called upon you, O Lord, that I not be confounded.



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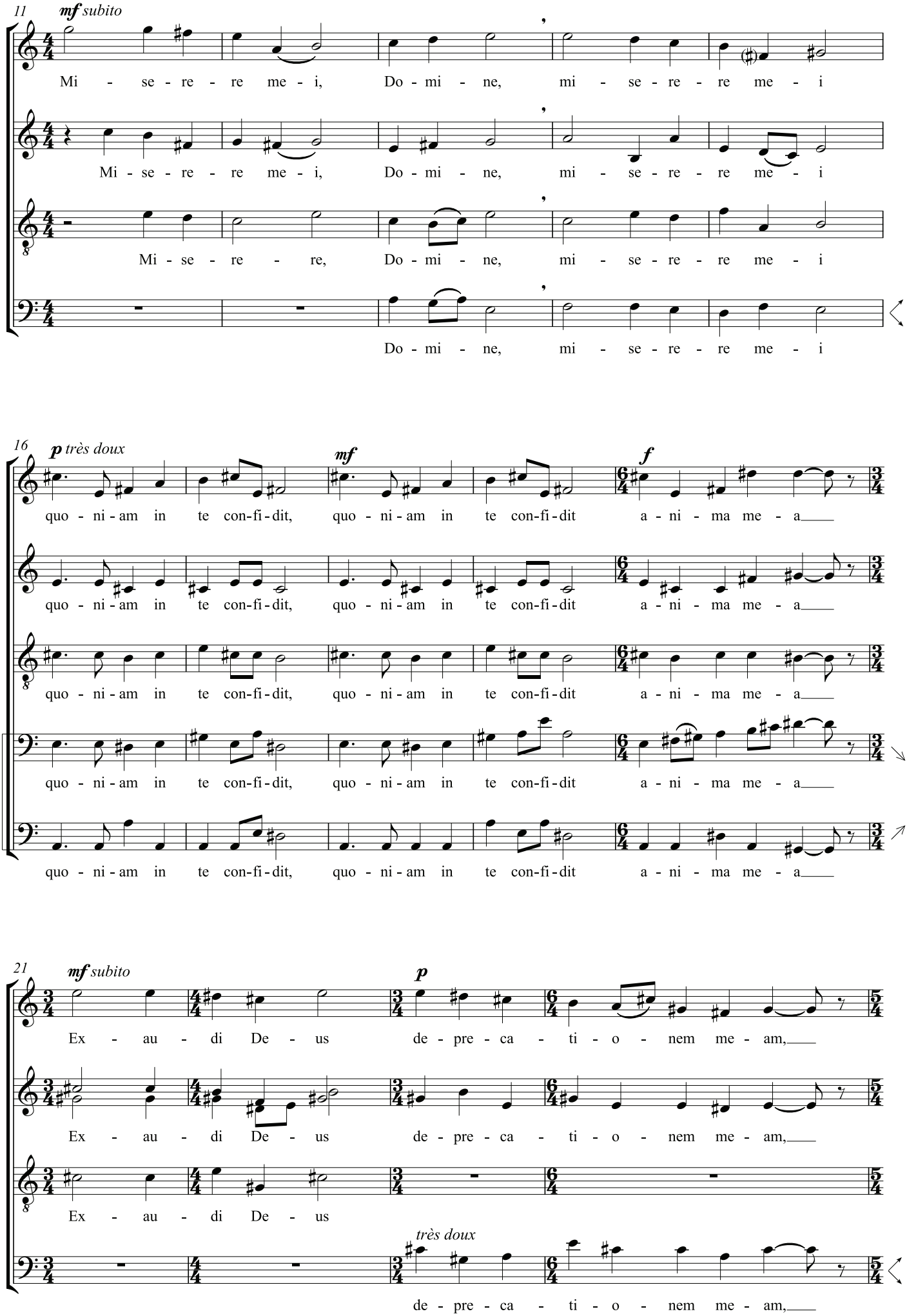

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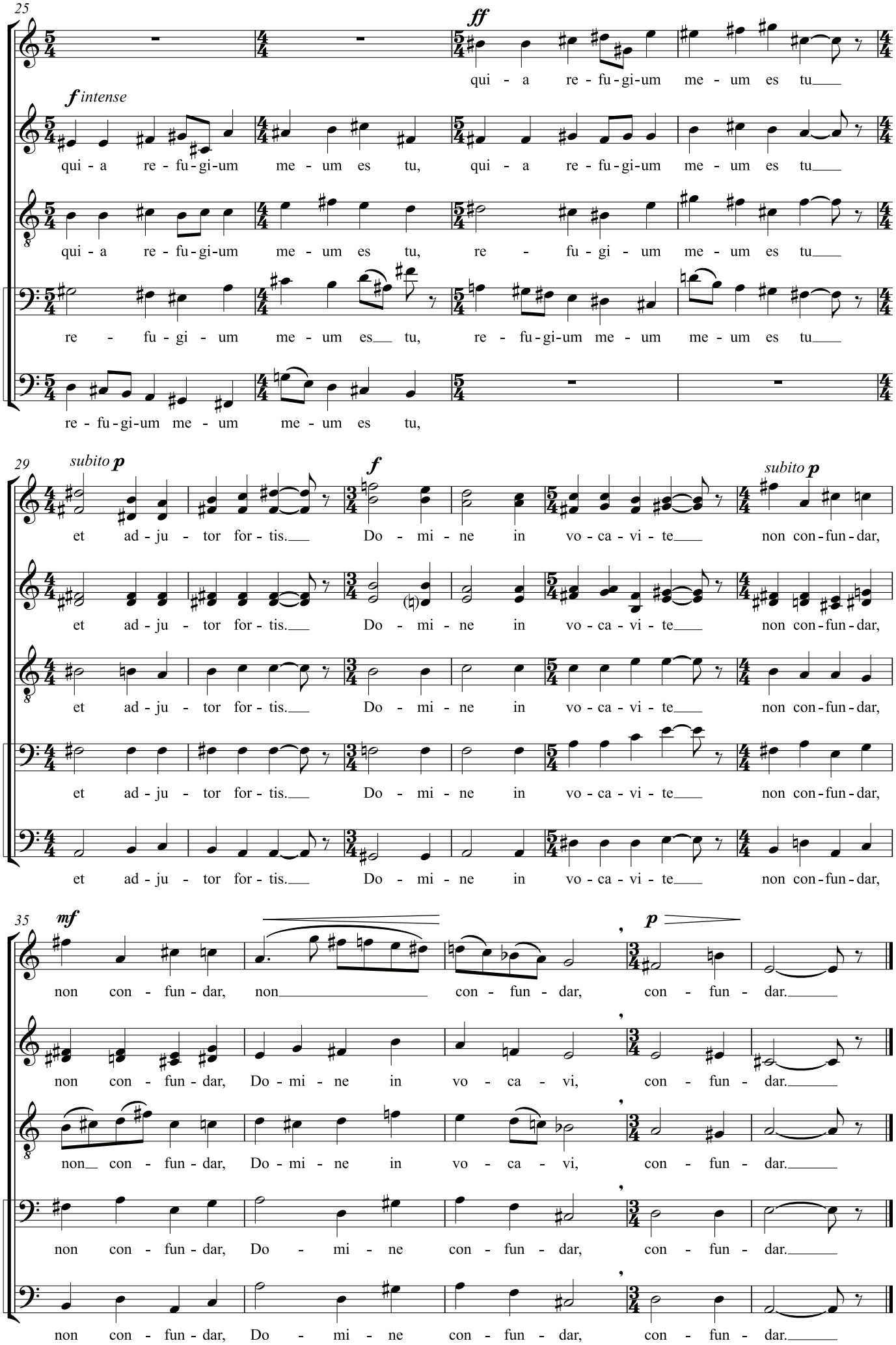

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1. Discuss Poulenc's approach to dissonance in this motet. Consider the use of such devices as pedal point, part crossing, suspension, unrelated triads and independence of the parts. 10

2. Comment on the statement that the metre of this work is 'unsettled'. 4

3. Give a brief account of how the choral texture varies within the work. 5

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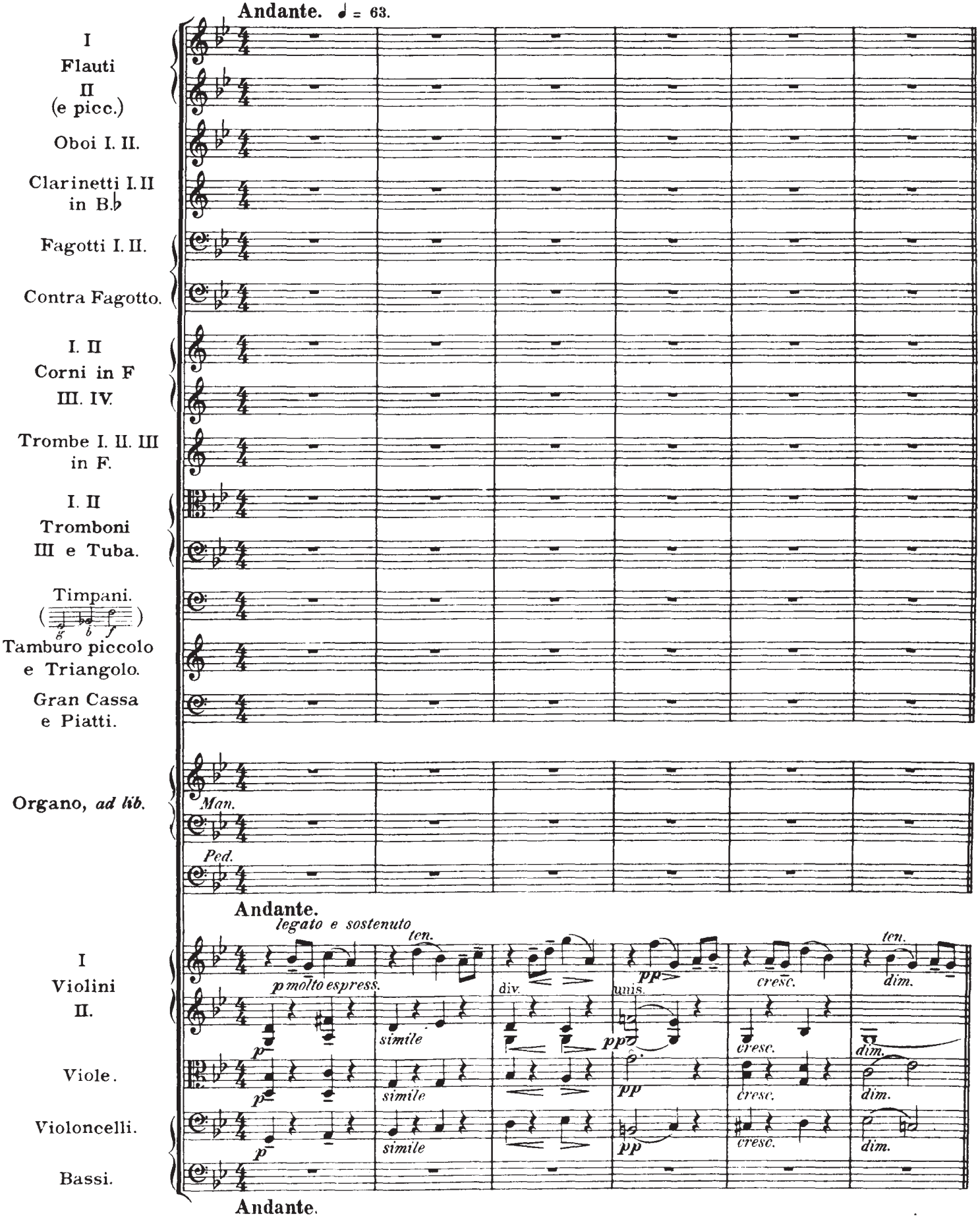
Study the following score which is the Theme and first three Variations from the *Enigma Variations* by Elgar.

THEME



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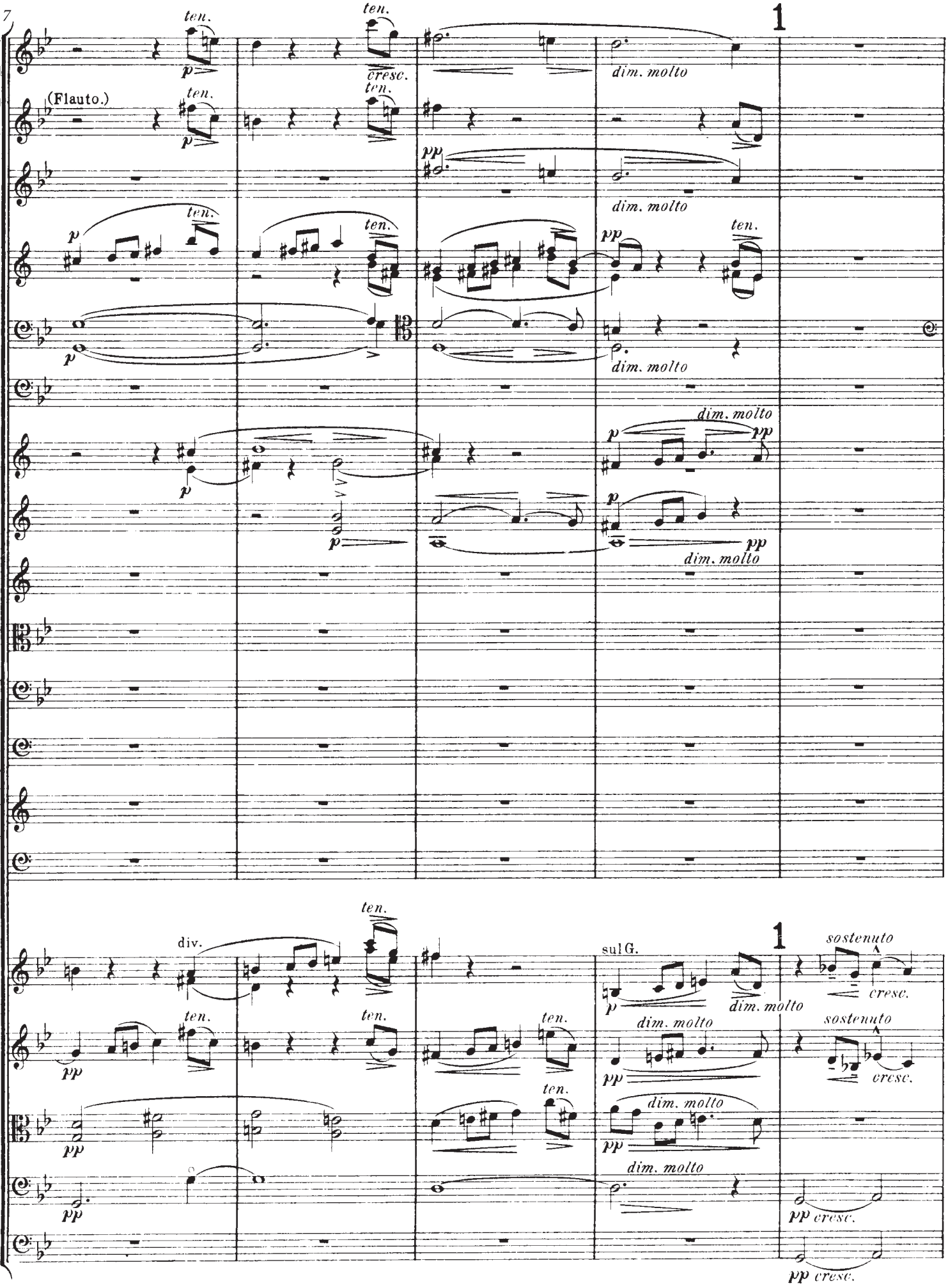

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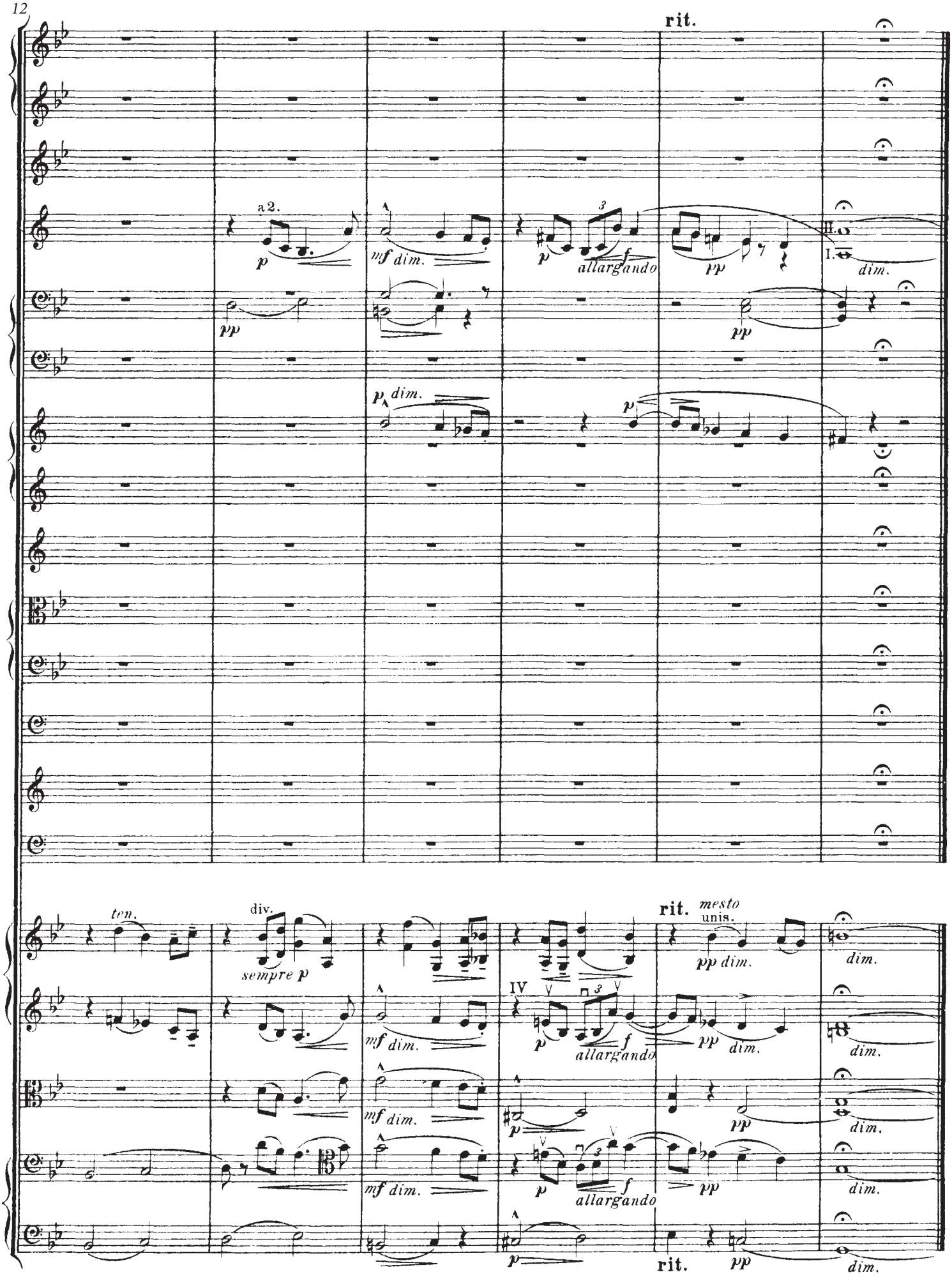

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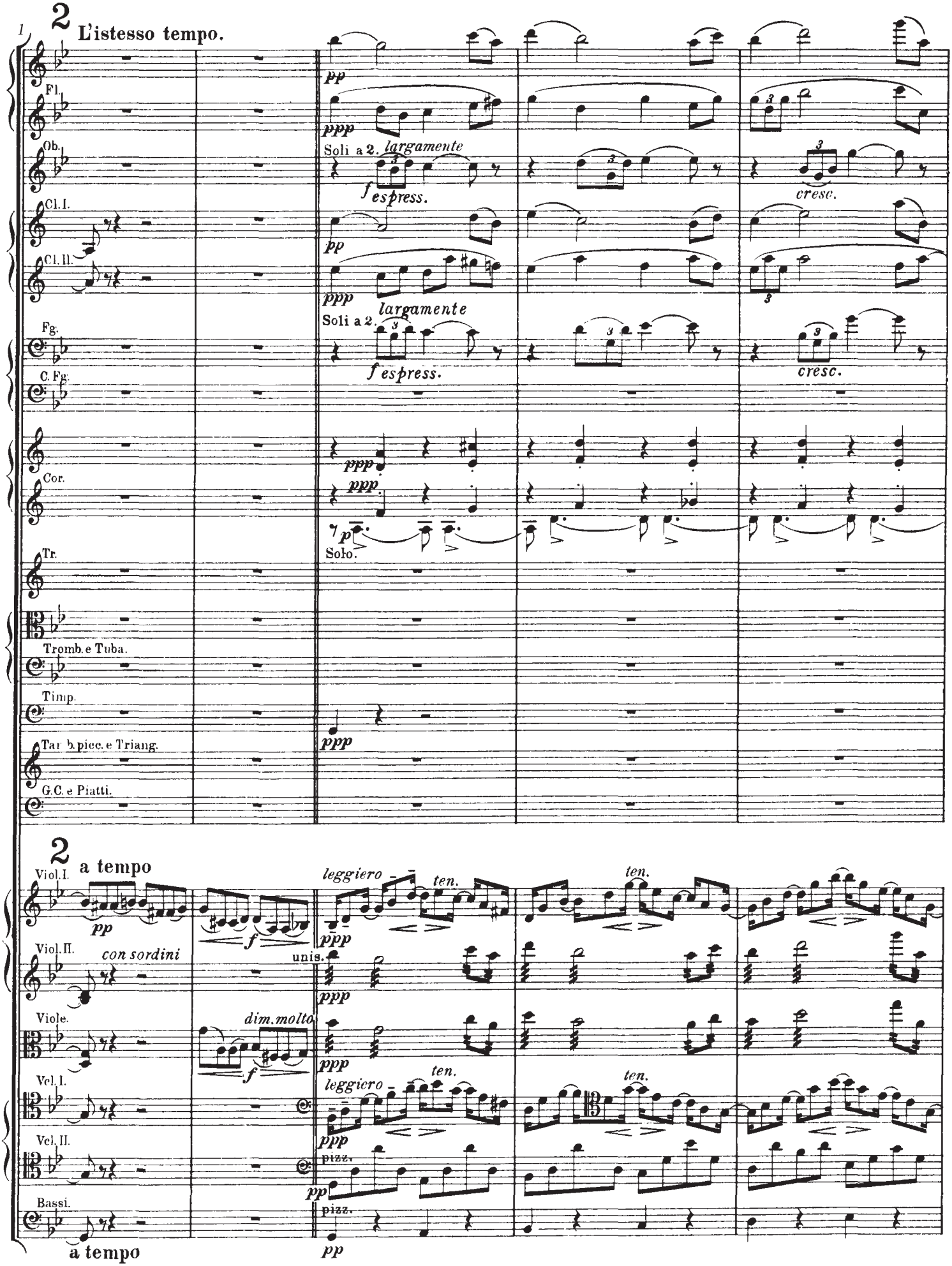
I.
(C.A.E.)



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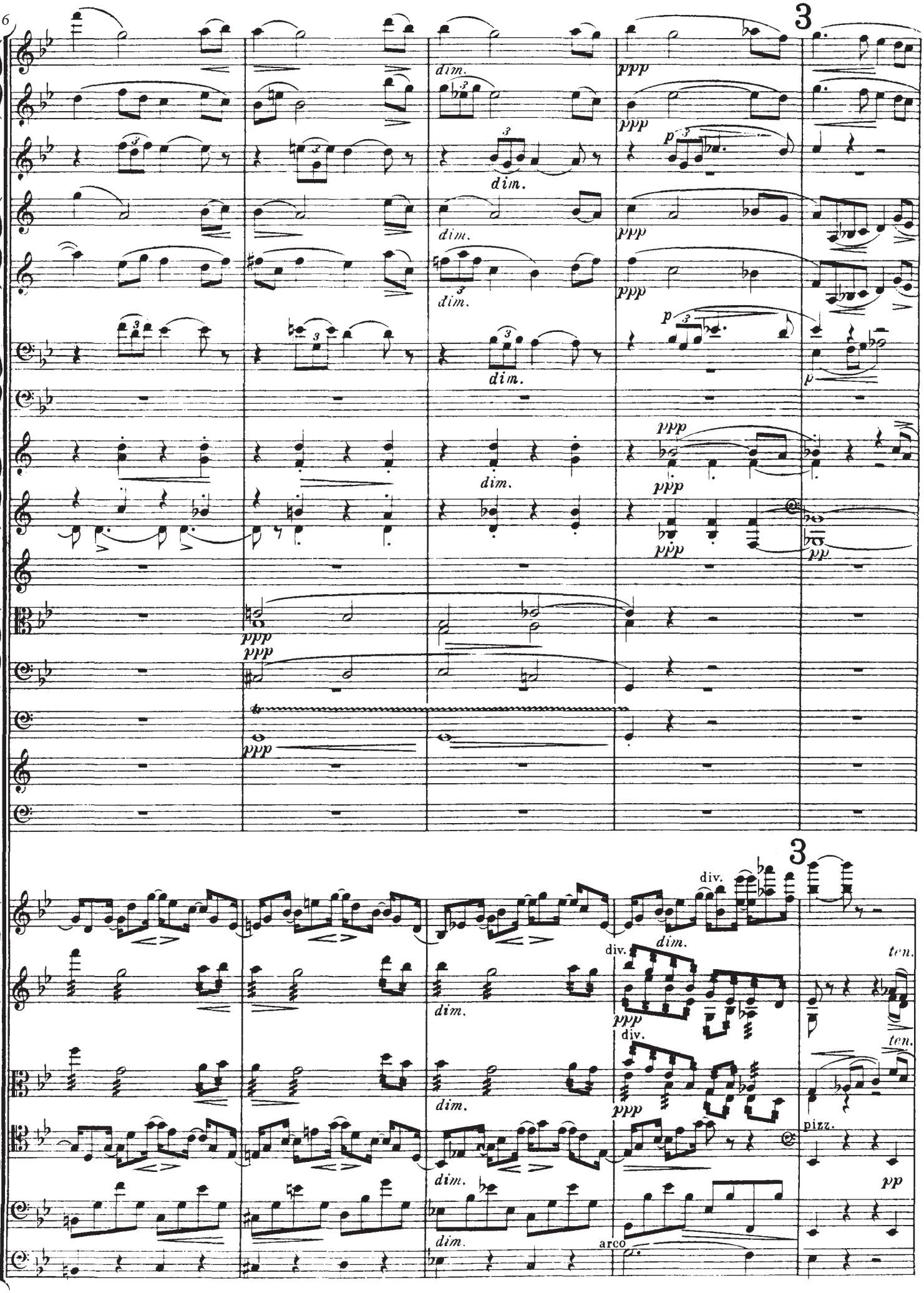

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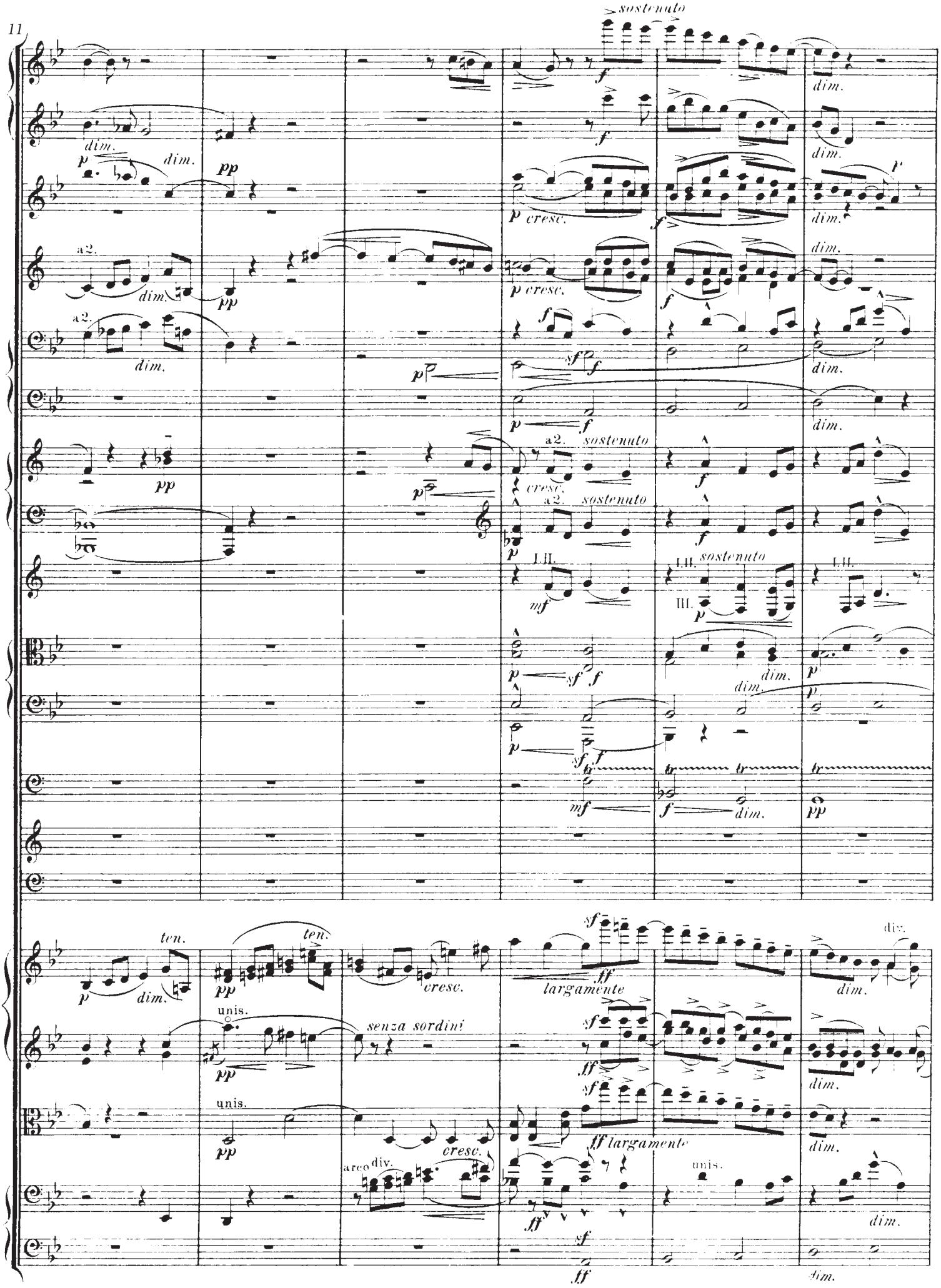

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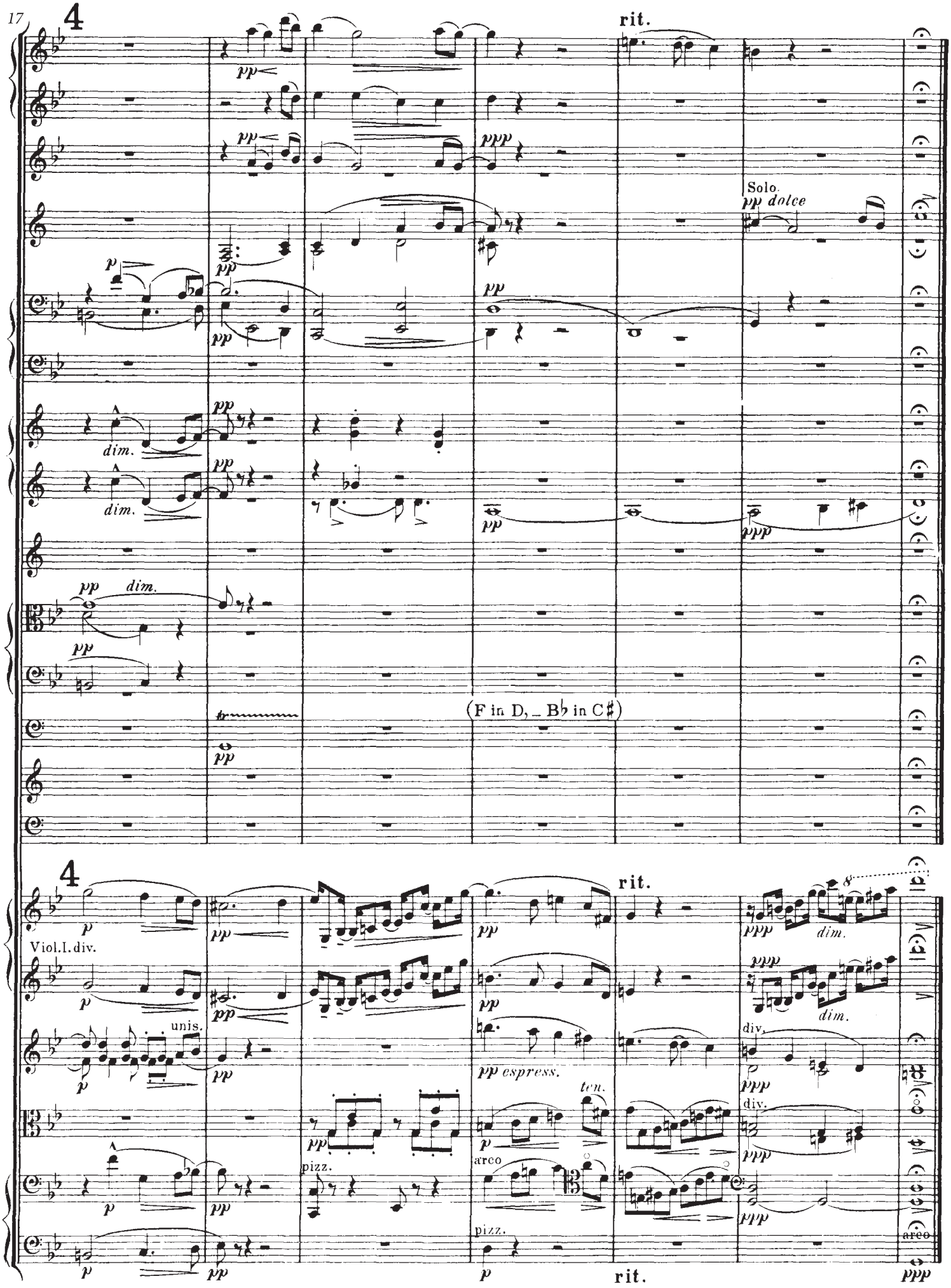

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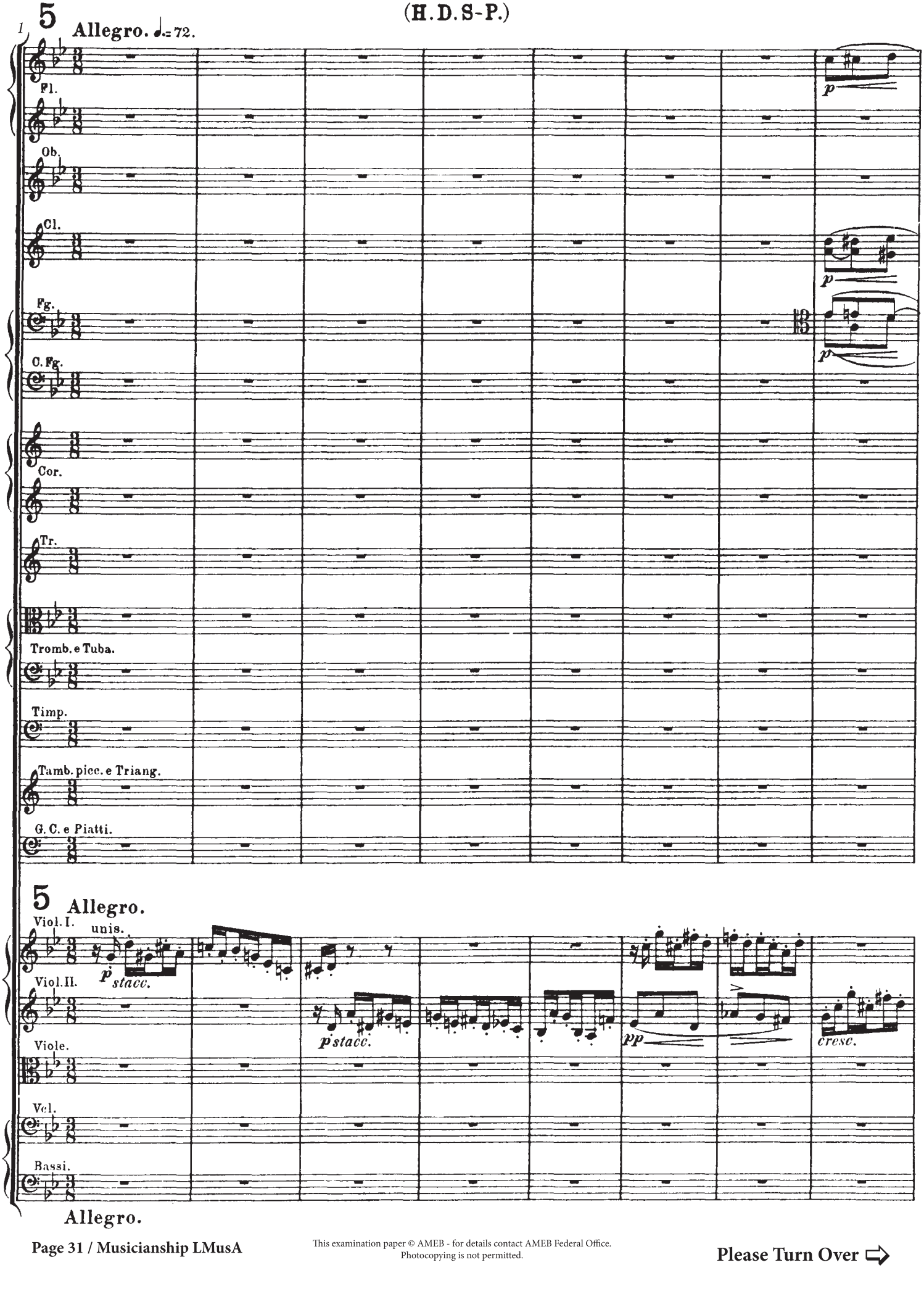
II.
(H.D.S-P.)



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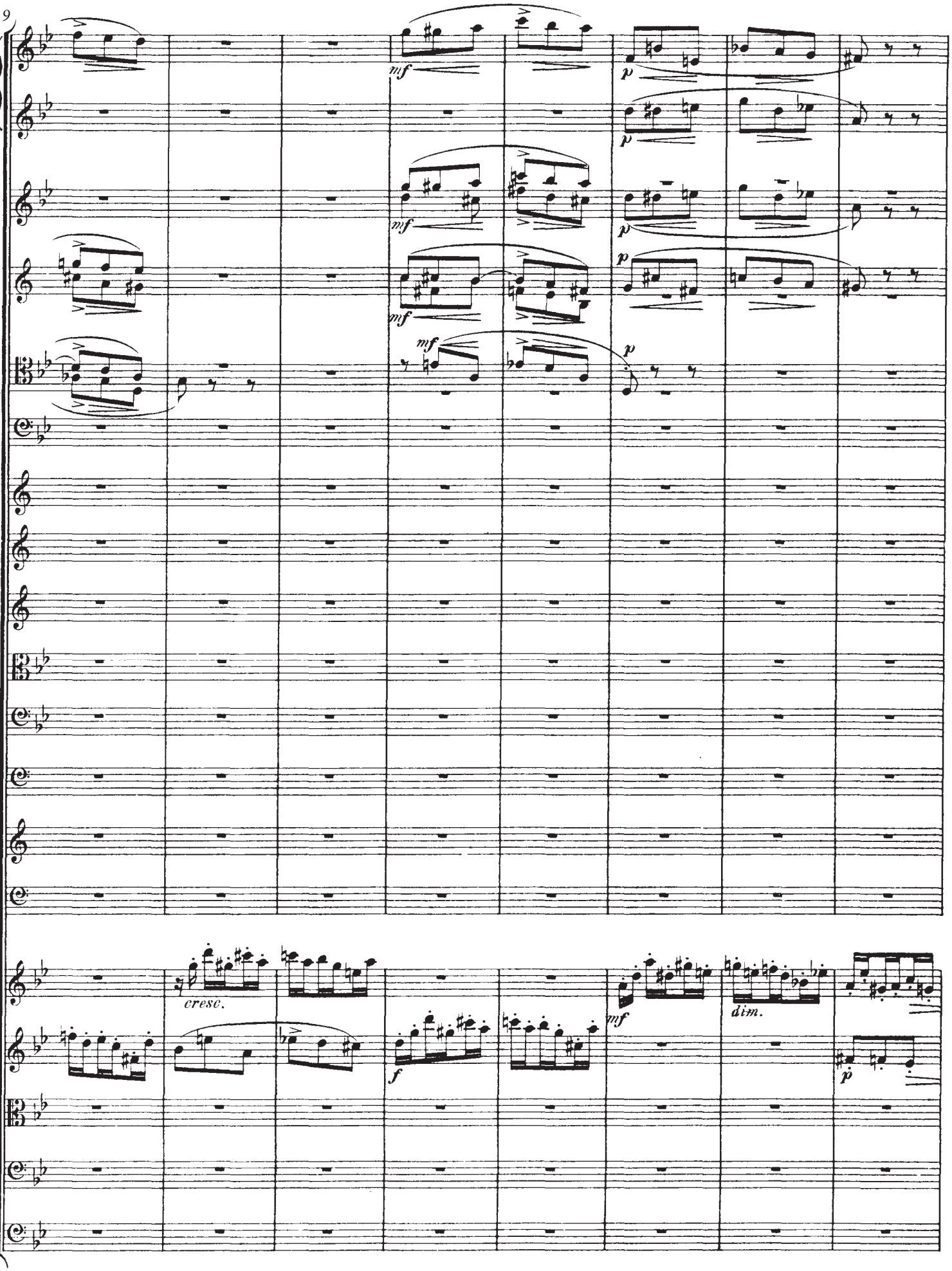

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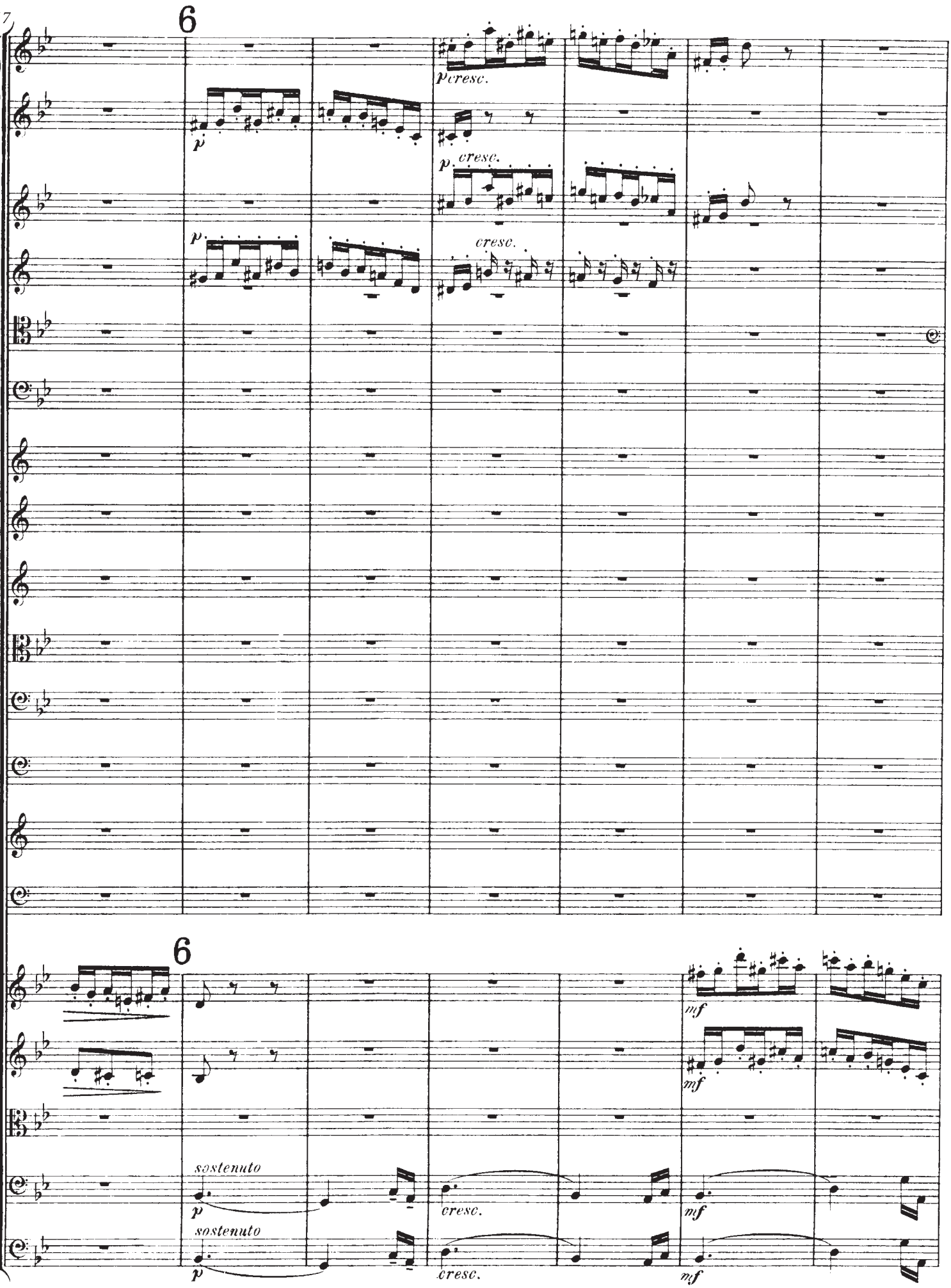

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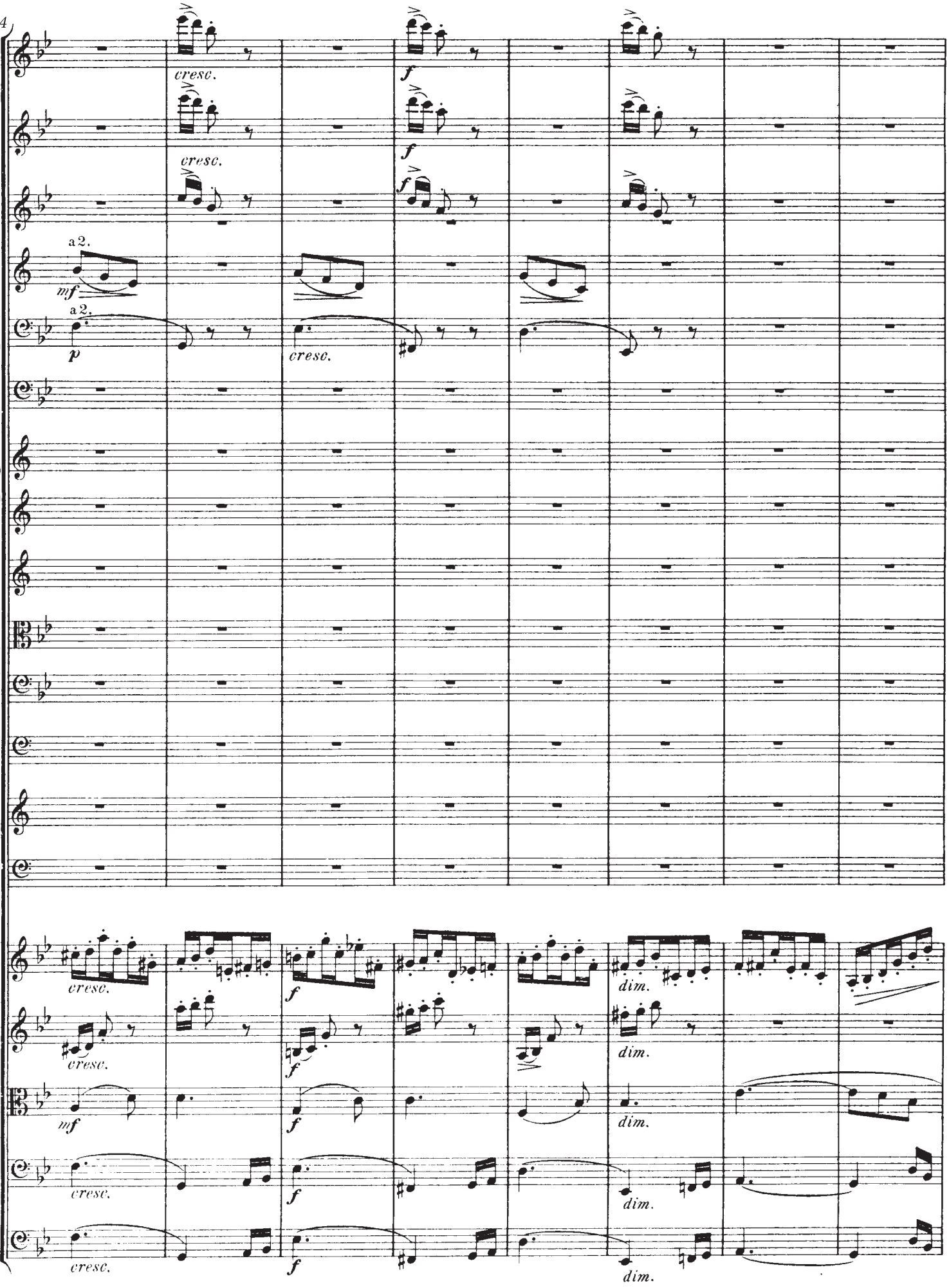

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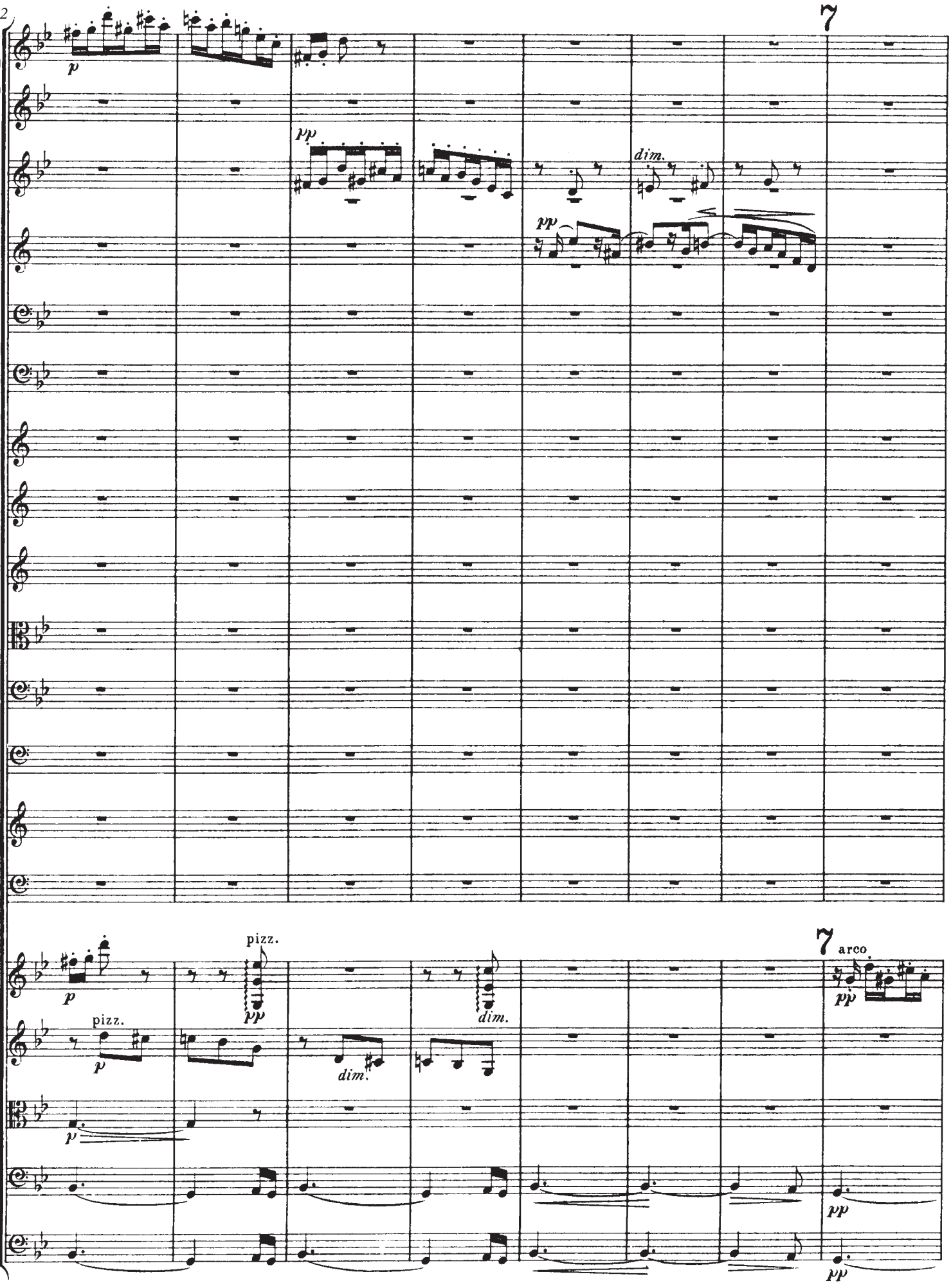

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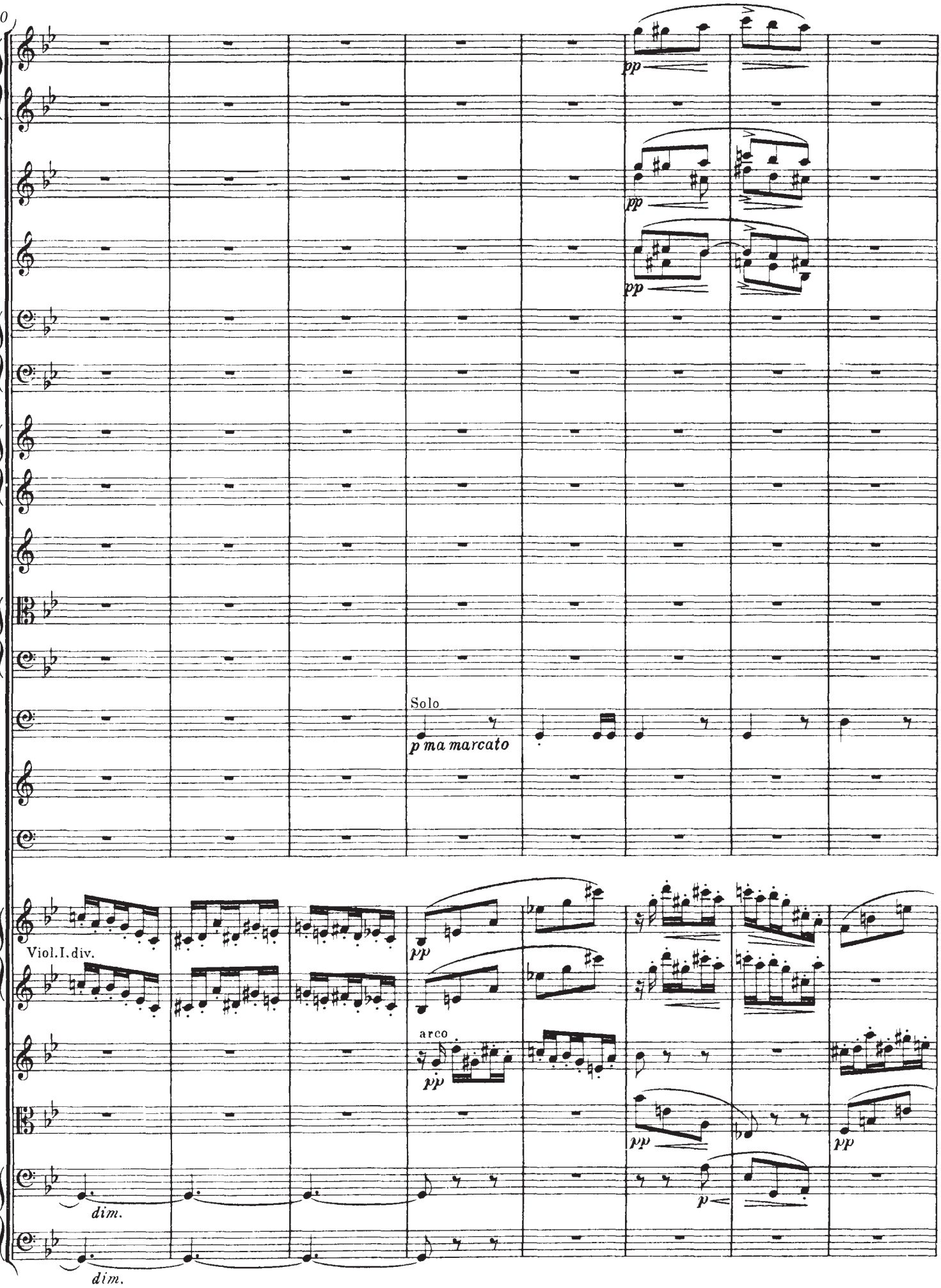

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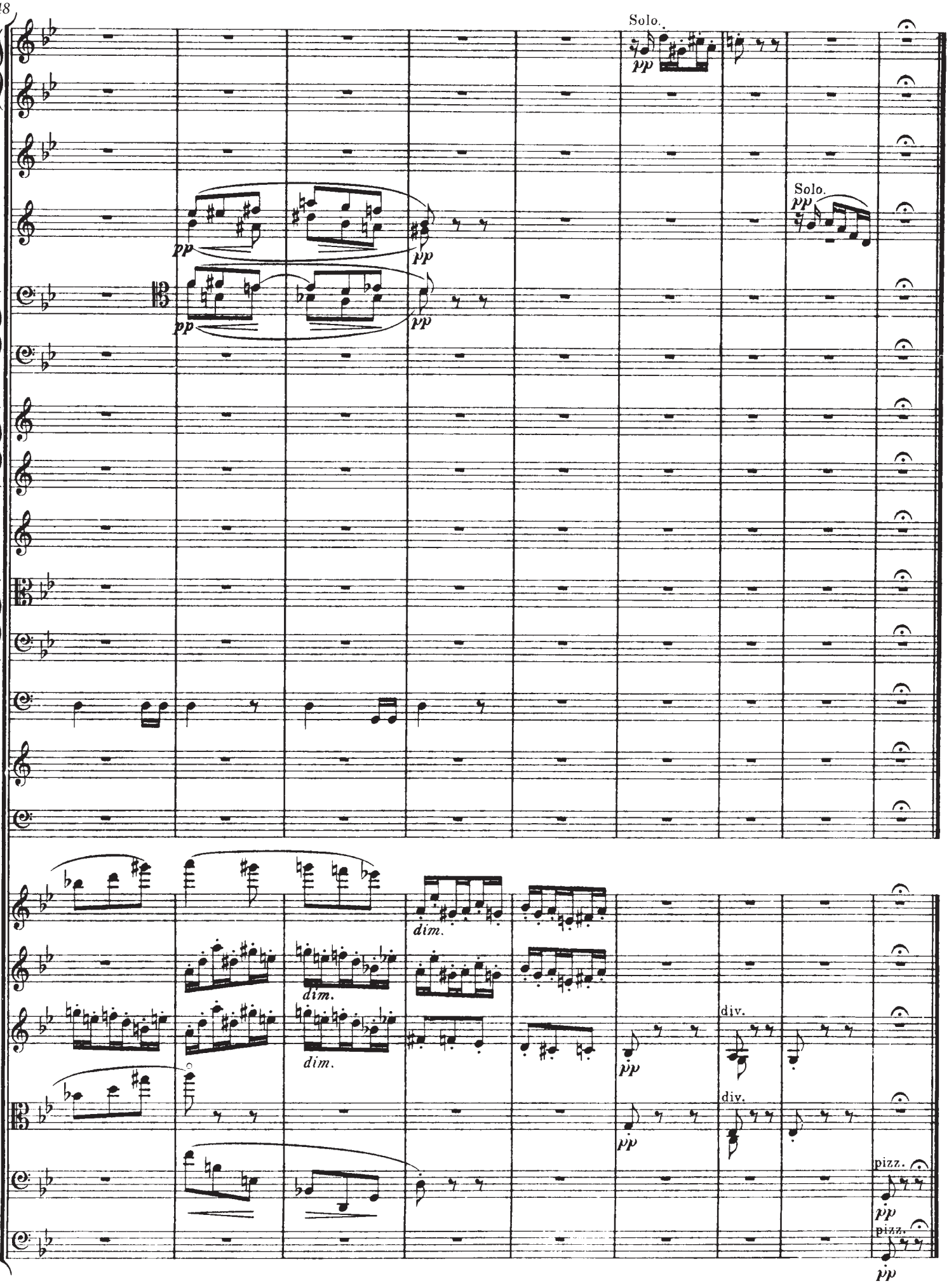

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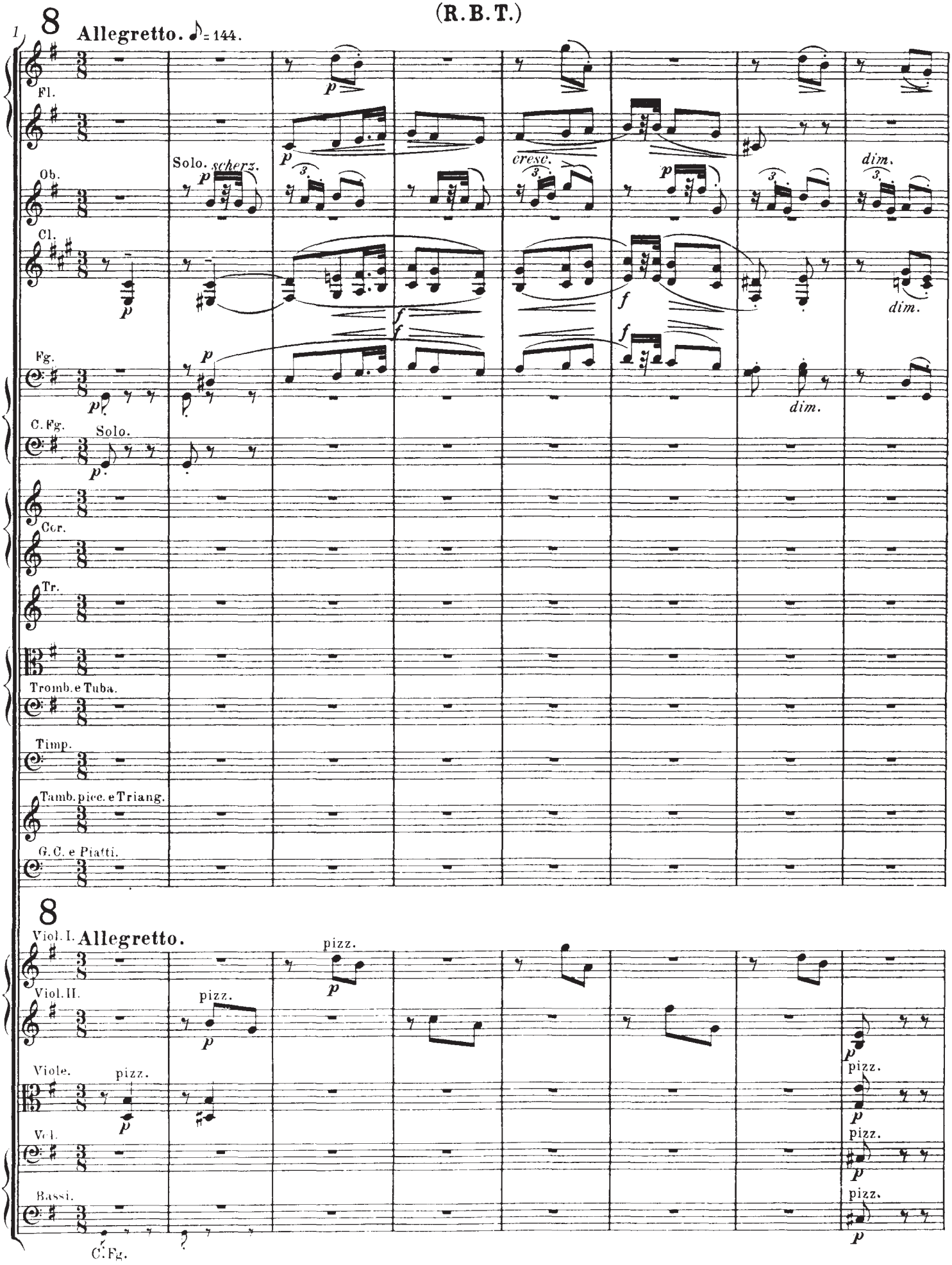
III.
(R.B.T.)



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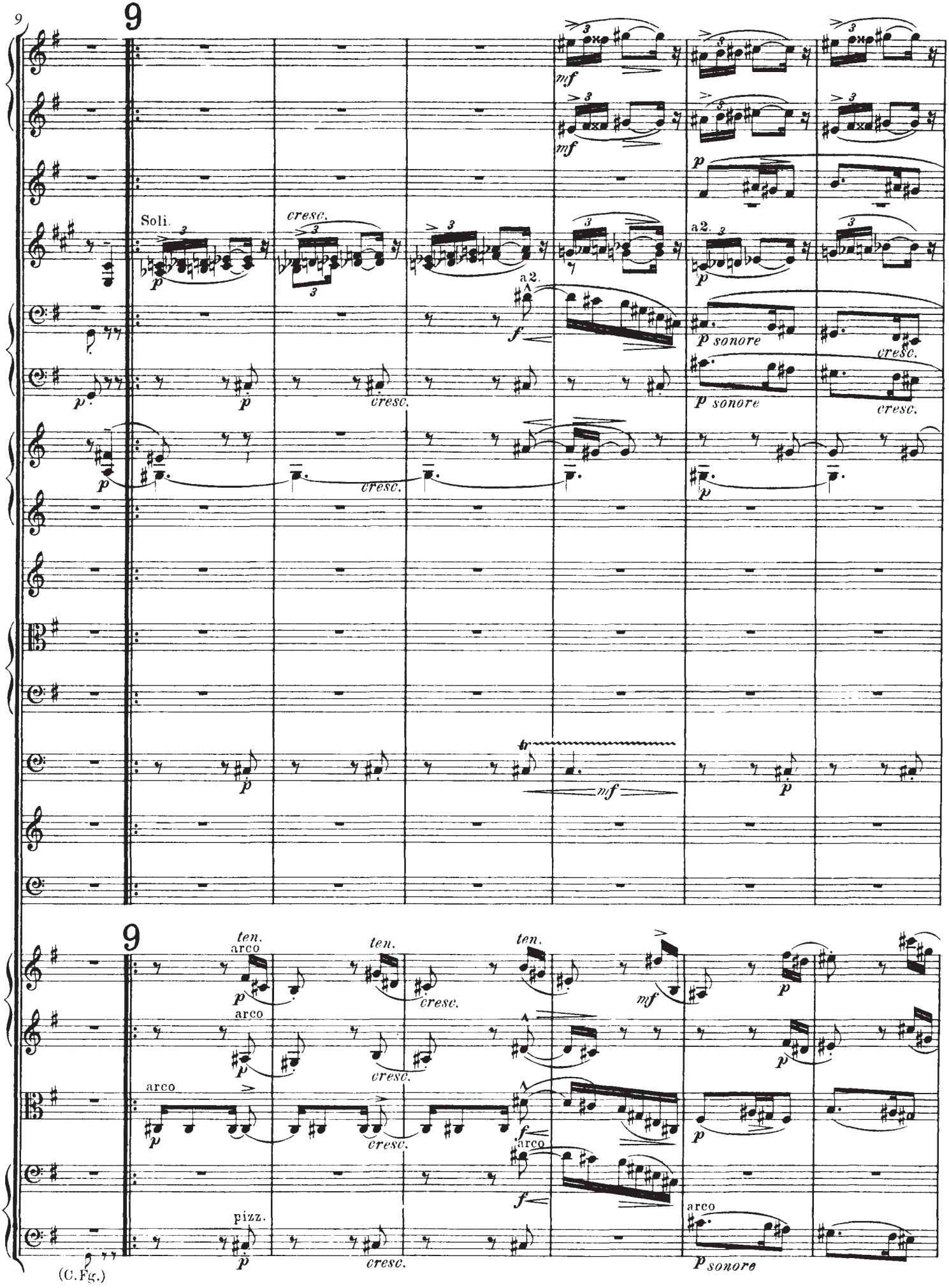

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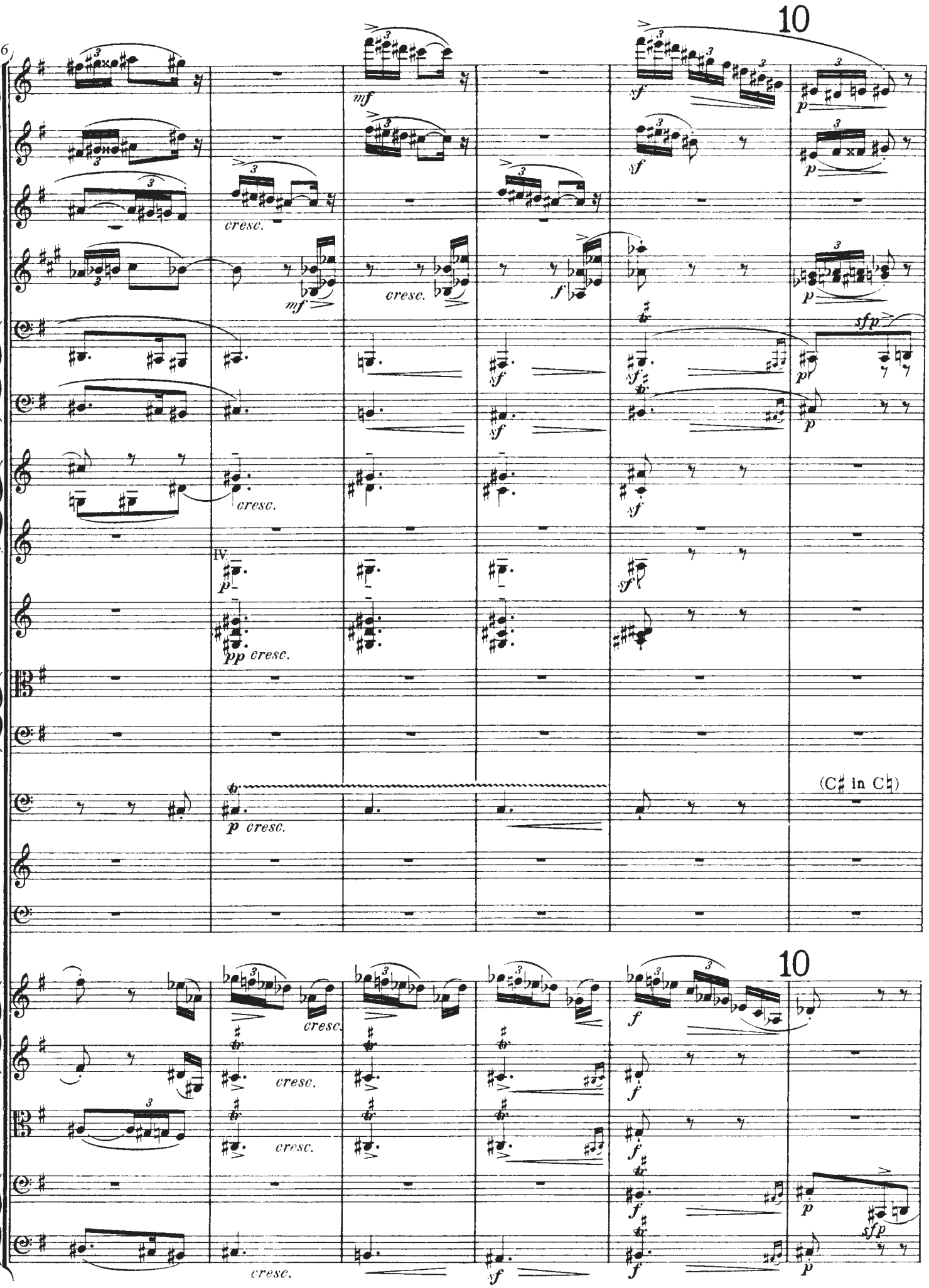

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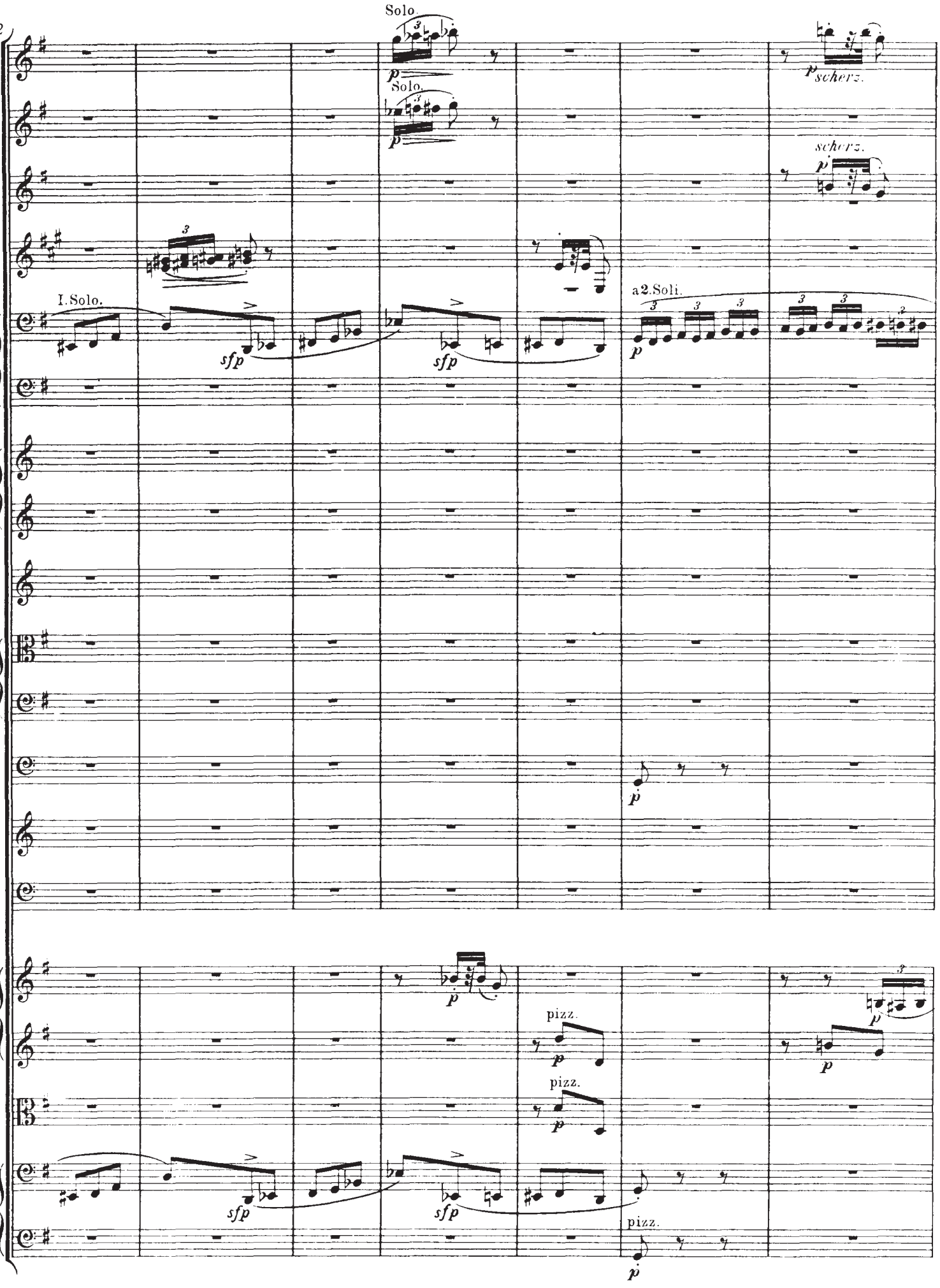

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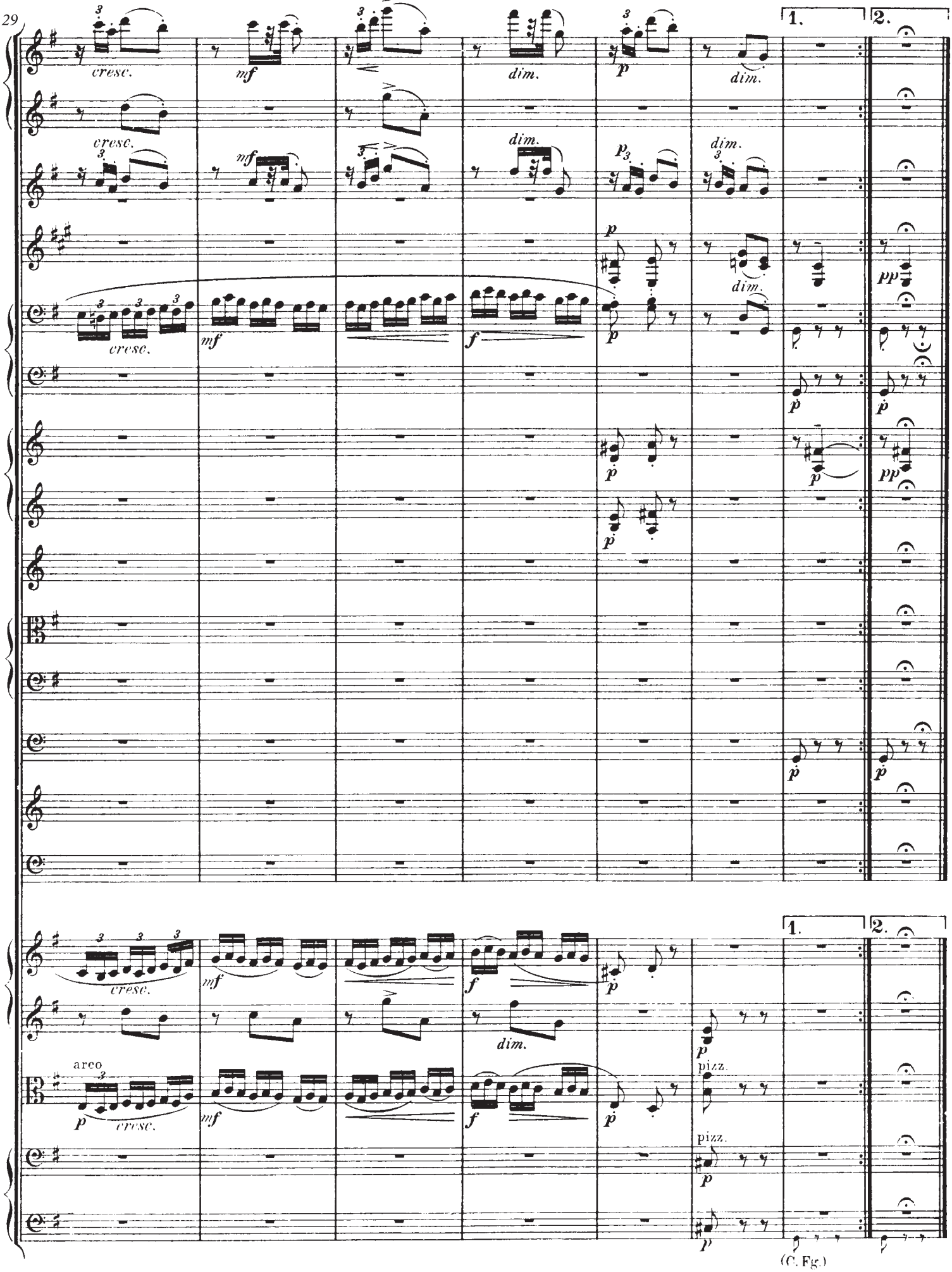

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1. Briefly discuss the form and orchestration of the theme. 3

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2. For each of the three variations, comment on how the theme has been varied. Refer to such aspects as rhythm, tonality, orchestration, texture and mood in your answer. 15

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