



Victorian Certificate of Education 2012

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures

Words

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MUSIC STYLE AND COMPOSITION

Aural and written examination

Thursday 8 November 2012

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 5.15 pm (2 hours)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	5	5	55
B	4	4	45
			Total 100

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 21 pages.
- Audio compact disc containing the musical examples for Section A which will run continuously throughout Section A of the task. The audio compact disc will run for 58 minutes 13 seconds.

Instructions

- Write your **student number** in the space provided above on this page.
- All work that appears, including rough work, will be considered for assessment.
- You may write at any time during the running of the audio compact disc.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A

Instructions for Section A

Answer **all** questions in the spaces provided.

An audio compact disc will run continuously throughout Section A.

Question 1

Excerpt: Abhijeet, Shreya Goshal and Vishal-Shekhar, 'Dhoom Taana'

Due to copyright restriction,
this excerpt is not supplied.

['Dhoom Taana' from *Om Shanti Om* soundtrack, composed by Vishal Dadlani and Shekar Ravjiani, performed by Abhijeet and Shreya Ghoshal, Super Cassettes Industries Limited (T-Series)]

20 seconds to read the question

First playing (2'20) – 1 minute silence

Second playing (2'20) – 3 minutes silence

Describe how **contrast** is created in this excerpt. In your answer refer to **tone colour** and **texture**.

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

SECTION A – continued
TURN OVER

Question 2

Excerpt: James Lennox, *The Crisp Spring Air*, Australian Voices Youth Choir, conducted by Graeme Morton, 1994

Due to copyright restriction,
this excerpt is not supplied.

30 seconds to read the question

First playing (1'35) – 1 minute silence

Second playing (1'35) – 5 minutes silence

This choral piece uses a text by the Japanese poet Basho. The translation is:

Trunks of pine-tree stand

In the crisp spring air as they

Grow out of the Sand

Describe how the composer creates a sense of both stillness and movement in this work. In your answer refer to **melody**, **harmony** and **rhythm**.

[illegible]

9 marks

Question 3

Excerpt: Mikky Ekko, ‘Who Are You, Really?’, produced by Tim Lauer and Mikky Ekko, recorded by Dan Hansen

Due to copyright restriction,
this excerpt is not supplied.

30 seconds to read the two parts of the question

First playing (1'05) – 1 minute silence

Second playing (1'05) – 4 minutes silence

Third playing (1'05) – 5 minutes silence

- a. Describe the **rhythm** of the accompaniment in this excerpt.

[illegible]

In your answer you may refer to

- [illegible]

8 marks

Due to copyright restriction,
this excerpt is not supplied.

Due to copyright restriction,
this excerpt is not supplied.

Second playing (2'19) – 5 minutes silence

[illegible]

12 marks

Question 5

Excerpt: Bernard Herrmann, *The Devil's Concerto*, Royal Philharmonic Orchestra,
conducted by Elmer Burnstein

Due to copyright restriction,
this excerpt is not supplied.

20 seconds to read the question

First playing (1'54) – 2 minutes silence

Second playing (1'54) – 5 minutes silence

This work features a set of variations on the tune 'Pop Goes the Weasel'.

Discuss three ways in which **variation** is used in this work.

1. _____

2. _____

3.

12 marks

SECTION B

Instructions for Section B

Answer **all** questions in the spaces provided.

Question 6

In Unit 3 you studied an Australian work (or a section of an Australian work, or a collection of Australian works).

Identify that work.

Title _____

Section of work studied (if applicable) _____

Composer/Creator _____

- a. Identify two significant contextual issues associated with this work.**

[illegible]

4 marks

- b.** Discuss how one of these **contextual issues** has influenced this work.

[illegible]**SECTION B – continued**

Question 7

This question refers to the **other** work (short work/movement/collection of minor works) you studied in Unit 3.

Identify that work.

Title _____

Section of work studied (if applicable) _____

Composer/Creator _____

Describe **two** ways in which the composer/creator uses **contrast** in this other work.

[illegible]

10 marks

Question 8

In Unit 4 you studied a work (short work/movement/collection of minor works) created since 1910.

Identify that work.

Title _____

Section of work studied (if applicable) _____

Composer/Creator _____

‘The way in which **repetition** is used to develop a work is often typical of a particular music style.’

Discuss this statement in relation to the work.

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SECTION B – continued
TURN OVER

Question 9

You also studied **another** work (short work/movement/collection of minor works) in Unit 4. Identify this other work.

Title _____

Section of work studied (if applicable) _____

Composer/Creator _____

Explain how the composer/creator uses **two** of the following elements of music in this other work.

- melody
- structure
- articulation
- tone colour
- tonality
- rhythm

element 1 _____

element 2

12 marks