



# Victorian Certificate of Education 2013

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Letter

Figures

Words


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# MUSIC STYLE AND COMPOSITION

## Aural and written examination

Thursday 7 November 2013

Reading time: 11.45 am to 12.00 noon (15 minutes)

Writing time: 12.00 noon to 2.00 pm (2 hours)

## QUESTION AND ANSWER BOOK

### Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	4	4	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 23 pages.
- Audio compact disc containing the musical examples for Section A which will run continuously throughout Section A of the examination. The audio compact disc will run for 57 minutes 36 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 (12 marks)

**Excerpt:** Darius Milhaud, Vif (sixth movement) from *Suite provençale*, Opus 152d, Orchestre National de Lille

Due to copyright restriction,  
this excerpt is not supplied.

20 seconds to read the question

First playing (1'00) – 1 minute silence

Second playing (1'00) – 1 minute silence

Third playing (1'00) – 4 minutes silence

Describe how the composer creates **interest** in this work.

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**Question 2** (15 marks)

**Excerpt:** Gerard Young and Jem Griffiths, 'They' from *Finally Woken*; includes a sample of the Swingle Singers' performance of Prelude no. 12 in F minor from *The Well-Tempered Clavier*, Book II by Johann Sebastian Bach

Due to copyright restriction,  
this excerpt is not supplied.

30 seconds to read the two parts of the question

First playing (1'30) – 1 minute silence

Second playing (1'30) – 1 minute silence

Third playing (1'30) – 2 minutes silence

**a.** Describe the **structure** of this excerpt. You may use a diagram in your response.

5 marks

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Fourth playing (1'30) – 5 minutes silence

**b.** Describe how the lead singer is accompanied throughout the excerpt.

10 marks

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### Question 3 (16 marks)

**Excerpt:** Olivier Messiaen, *Fantaisie*, Hebrides Ensemble

Due to copyright restriction,  
this excerpt is not supplied.

30 seconds to read the three parts of the question

First playing (0'38) – 1 minute silence

Second playing (0'38) – 1 minute silence

Third playing (0'38) – 5 minutes silence

- a. Discuss how the composer develops **melody** in this excerpt.

8 marks

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Fourth playing (0'38)

- 1 minute silence

Fifth playing (0'38)

- 2 minutes and 30 seconds silence

- b.** Describe how **dynamics** are used in this excerpt. You may use a diagram in your response. 4 marks

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Sixth playing (0'38)	– 1 minute silence
Seventh playing (0'38)	– 2 minutes and 30 seconds silence

4 marks

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## SECTION B

### Instructions for Section B

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

### Question 5 (10 marks)

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 \_\_\_\_\_

‘Unless Australian composers create music that engages listeners, their music will remain in the archives.’

Discuss this statement in relation to the Australian work that you have studied. In your answer, refer to **one** contextual issue.

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### Question 6 (15 marks)

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

Identify that work.

Title \_\_\_\_\_

Section of work studied (if applicable) \_\_\_\_\_

Composer/Creator \_\_\_\_\_

- a. Describe **two** musical terms\* that can be used to support analysis of this other work.

\*This refers to the terminology that is used to describe elements of music and compositional devices. Examples of such terms are ‘riff’, ‘phrase’, ‘mode’, ‘sequence’, ‘inversion’, ‘ostinato’ and ‘ternary’.

6 marks

Term 1 \_\_\_\_\_



Term 2 \_\_\_\_\_

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- b. Discuss how the composer has developed musical ideas in this other work. Refer to the two terms that you described in **part a**.

9 marks

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**SECTION B – Question 6 – continued**  
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