



Victorian Certificate of Education 2008

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Letter

Figures

Words

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MUSIC STYLES

Aural and written examination

Tuesday 18 November 2008

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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	5	5	44
B	4	4	35
C	1	1	21
			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 task. The audio compact disc will run for 51 minutes 23 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: Habib Koité *Nta Dima* (I will not give her to you)

40 seconds to read the question

First playing – 1 minute silence

Second playing – 3 minutes silence

In this song from West Africa, the singer is describing how he will not allow his daughter to marry an unskilled, lazy or violent man. He goes on to warn potential suitors that if they mistreat his daughter, he will ‘follow them like a hyena’.

The lead singer plays a steel-string guitar. The other performers sing as a chorus and play a variety of percussion instruments including antelope horns, a shaker, a metal scraper and drums.

Describe how **repetition** and **variation** are used in this song. In your answer refer to **rhythm**.

[illegible]

8 marks

Question 2

Excerpt: **David Kechley** *The Funky Chicken*

Due to copyright restriction,
this excerpt is not supplied.

20 seconds to read the question

First playing – 1 minute silence

Second playing – 3 minutes silence

Describe how **harmony** and **texture** are treated in this piece for string quartet.

[illegible]

6 marks

Excerpt: Michael Tippett from *Allegro Vigoroso, Symphony No. 2*

Due to copyright restriction,
this excerpt is not supplied.

20 seconds to read the question

First playing – 2 minutes silence

Second playing – 3 minutes silence

Describe how **contrast** is achieved in this excerpt. In your answer refer to **three** of the following elements of music.

- tonality
- rhythm/time
- dynamics
- articulation
- instrumentation
- tone colour

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9 marks

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Question 4

Excerpt: Aulis Sallinen *Älä Tuule, Tyttö Tuuli* (Wind girl, do not blow)

30 seconds to read the question

First playing – 1 minute silence

Second playing – 3 minutes silence

Third playing – 3 minutes silence

Due to copyright restriction,
this excerpt is not supplied.

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

[illegible]

4 marks

- [illegible]

Total 12 marks

9 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 _____

Describe how **contrast** is achieved in the selected work. In your answer refer to **texture**.

[illegible]

6 marks

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 _____

Describe how this work is representative of a particular music style.

[illegible]

9 marks

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SECTION B – continued
TURN OVER

Question 9

This question refers to **both** works you studied in Unit 4.

In Question 8 you were asked to select the work created since 1910 that you studied in Unit 4. You also studied another work (short work/movement/section/collection of minor works).

Identify this other work.

Title _____

Section of work studied (if applicable) _____

Composer _____

Compare the use of **repetition** and **variation** in these works.

[illegible]

8 marks

SECTION C**Instructions for Section C**

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

Question 10

In Unit 4 you composed/arranged/improvised your own short work. This question requires you to use the skills and knowledge you learnt about the processes involved in composing/arranging/improvising.

Identify the work you composed/arranged/improvised.

- a. **Describe the structure** of your composition/arrangement/improvisation.

3 marks

- b. **Describe a practical consideration** that affected your **creative process**. In your answer refer to **one** of the following.

- advantages/disadvantages associated with recording/computer technology
- the human factor in performance, for example, working with performers of different levels and/or experience
- the system of preserving the music
- the restrictions/requirements placed on the work by your teacher

c. **Explain the creative process** you used to compose/arrange/improvise your work. In your answer refer to **two** of the following elements of music.

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SECTION C – Question 10 – continued
TURN OVER
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You have been asked to adapt this piece for a DVD to be produced by your school. The DVD will highlight aspects of the school year.

d. **Discuss the creative process(es)** you would use to adapt and/or extend the music for this project. In your answer you may wish to consider the following.

- the treatment of the elements of music
- ways of using compositional devices such as repetition, variation and contrast
- ways creative intentions shape the creative process
- practical factors that influence the creative process

[illegible]

9 marks