The Royal Conservatory®
The finest instrument is the mind.

20th- and 21st-century Techniques

Sample Examination

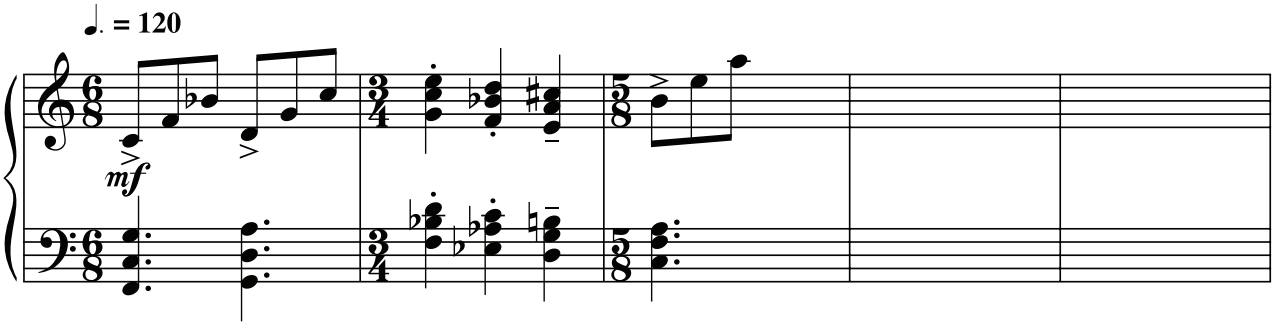
Confirmation Number

Total Marks

Maximum Marks

35
[25]

1. a. Extend the given passage into a composition of twelve to sixteen measures. The material should demonstrate motivic unity and overall compositional coherence through rhythmic, harmonic, and motivic development.



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[10]

b. Explain the compositional techniques employed and indicate how the given material has been incorporated. Cite specific measure numbers.

20
[18]

2. a. For each of the following terms or concepts, provide a brief definition along with a representative composer and work.

Sprechstimme

Definition: _____

_____

Composer: _____

Title of work: _____

prepared piano

Definition: _____

_____

Composer: _____

Title of work: _____

graphic notation

Definition: _____

_____

Composer: _____

Title of work: _____

tempo/metric modulation

Definition: _____

_____

Composer: _____

Title of work: _____

CONTINUED NEXT PAGE

cultural/global influence

Definition: _____

_____

Composer: _____

Title of work: _____

minimalism

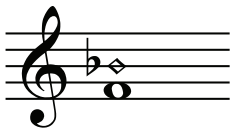
Definition: _____

_____

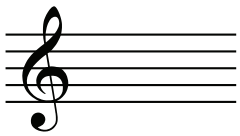
Composer: _____

Title of work: _____

[1] **b.** i. Identify the name of this technique. _____

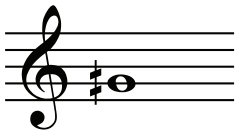


ii. Write the resultant pitch on the staff provided.



[1] **c.** i. Explain the notation of this pitch. _____

_____



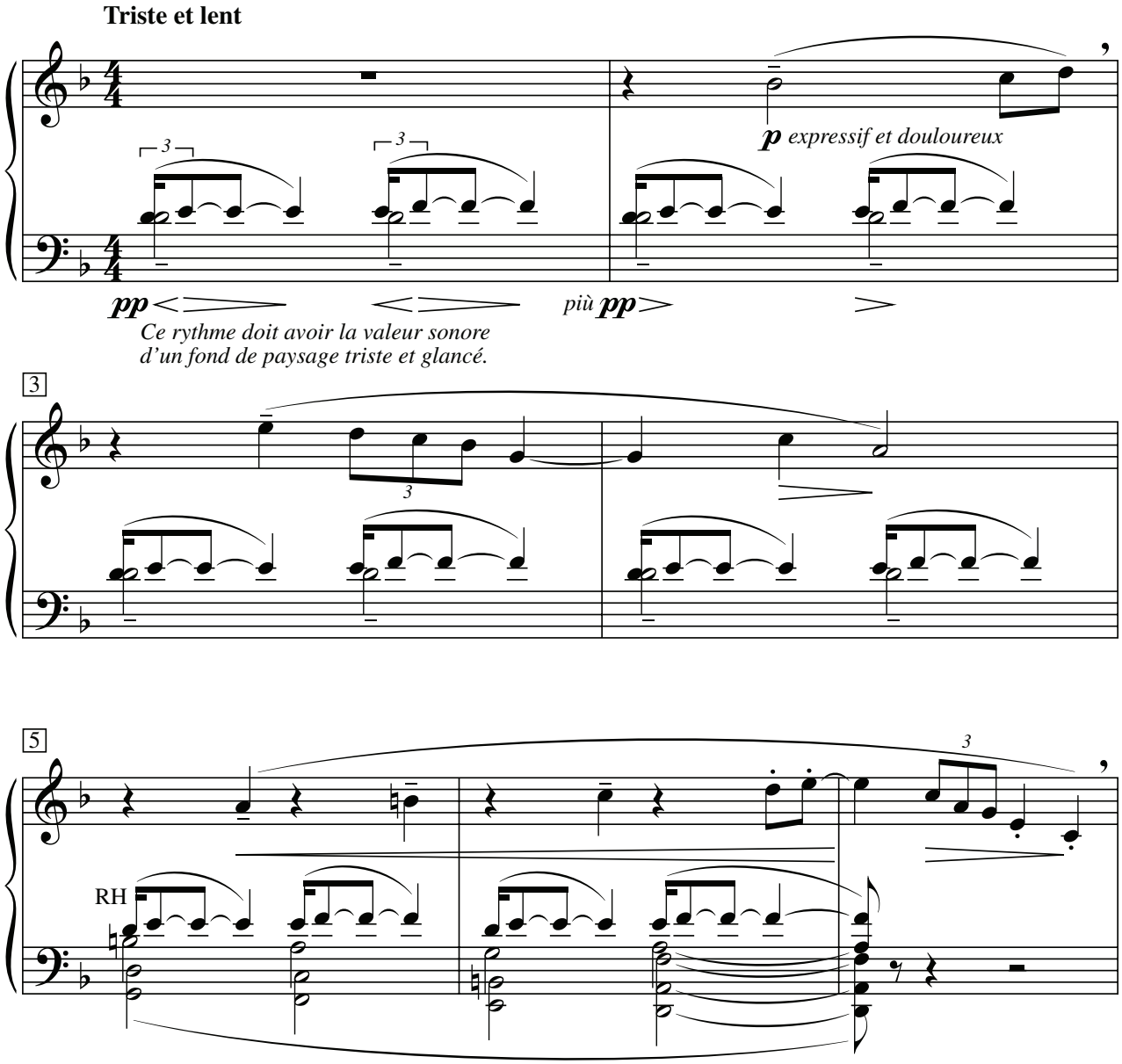
ii. Identify the term describing music written with this notation. _____

20

3. Discuss the scale and mode patterns, harmony, melody, and metric-rhythmic procedures represented in each of the following excerpts.

[5]

a. Debussy, *Des pas sur la neige*, from *Préludes, premier livre*



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Discussion:

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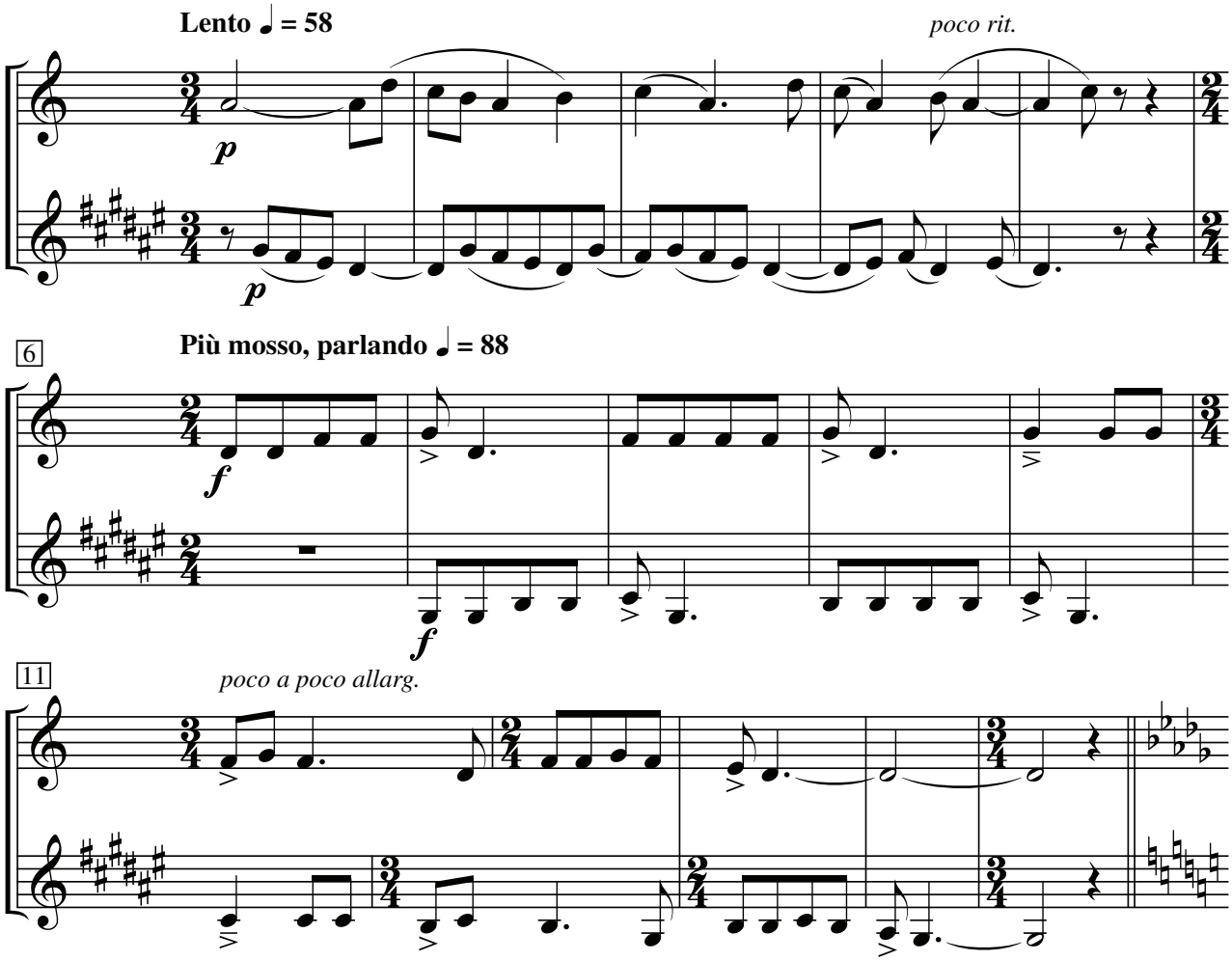
[5]

b. Bartók, *Aratáskor*, from *44 Duos for 2 Violins,* Sz. 98, 3



Discussion:

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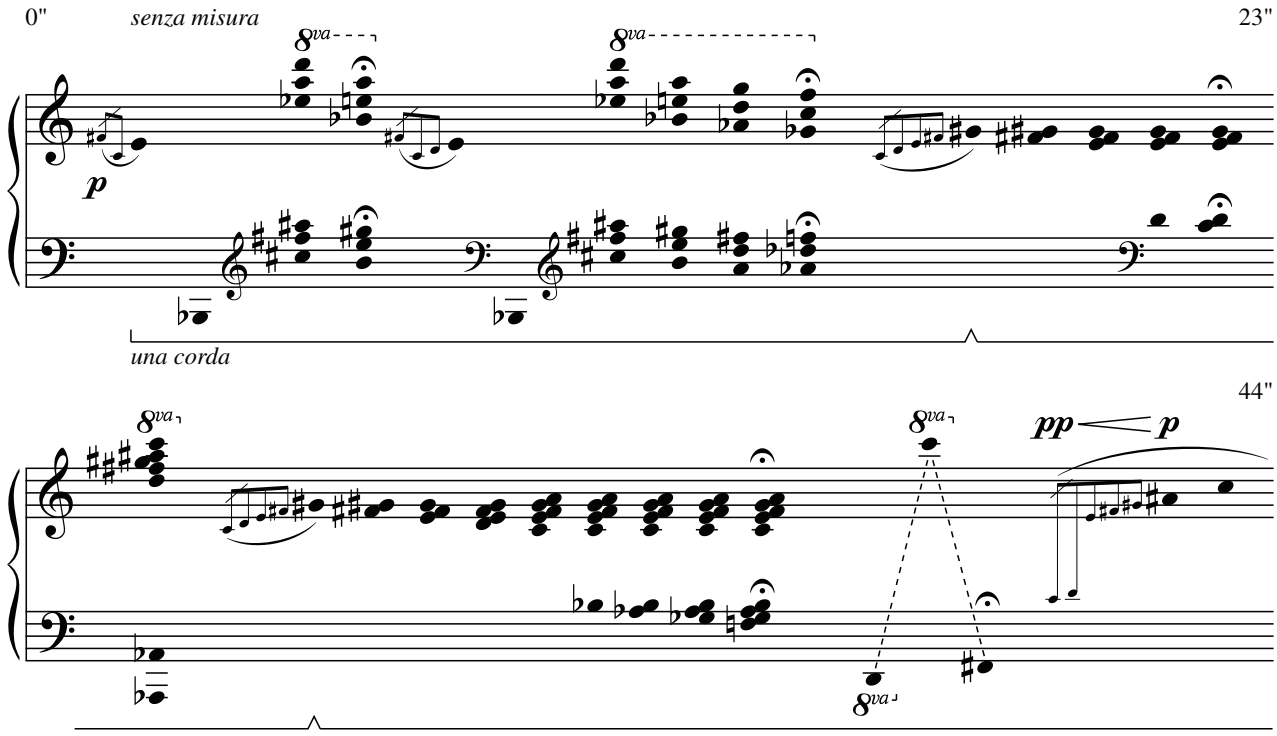
[5]

c. Louie, *O Moon*



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Discussion:

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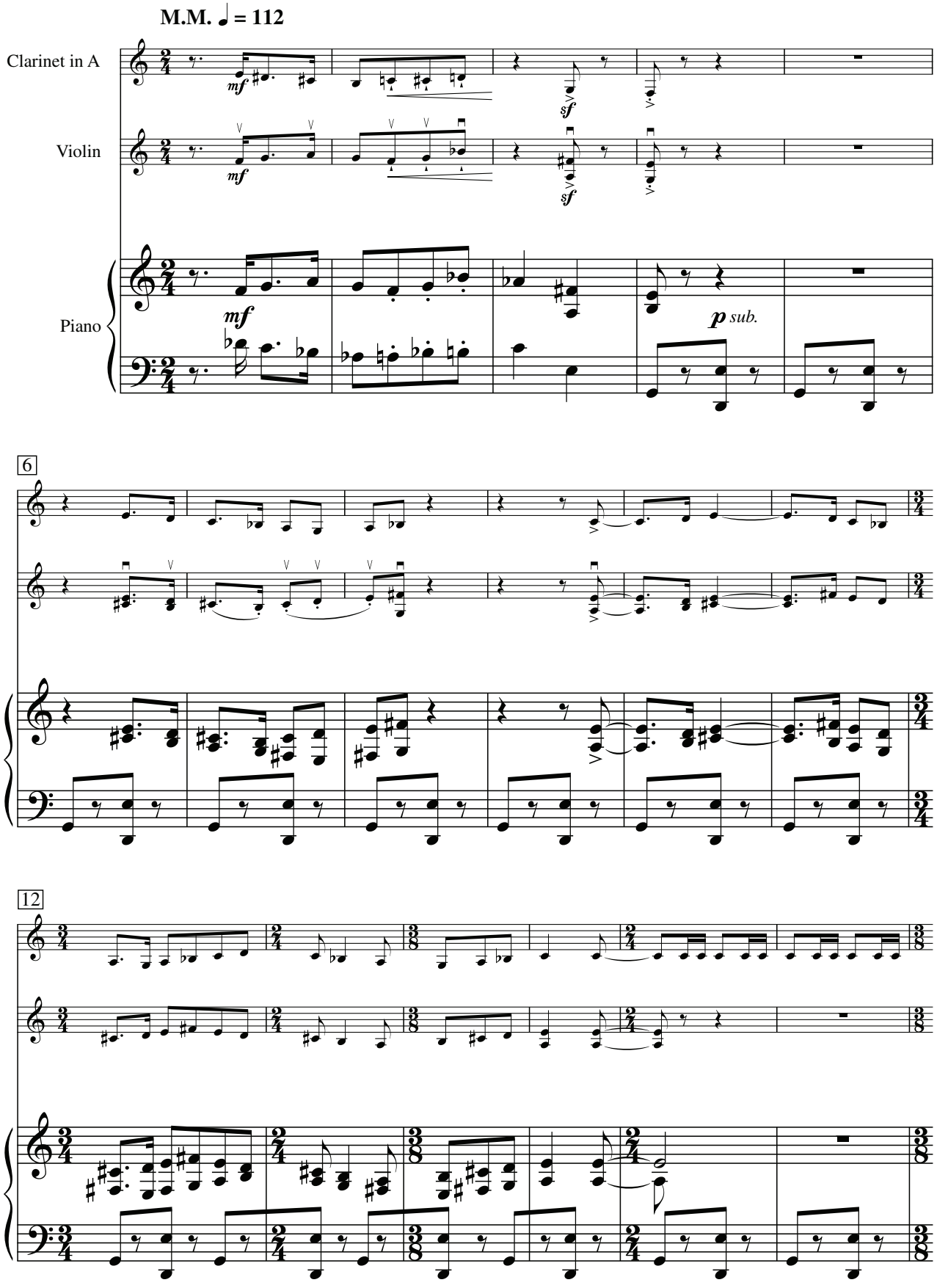
[5]

d. Stravinsky, *Marche du soldat*, from *L'Histoire du soldat*



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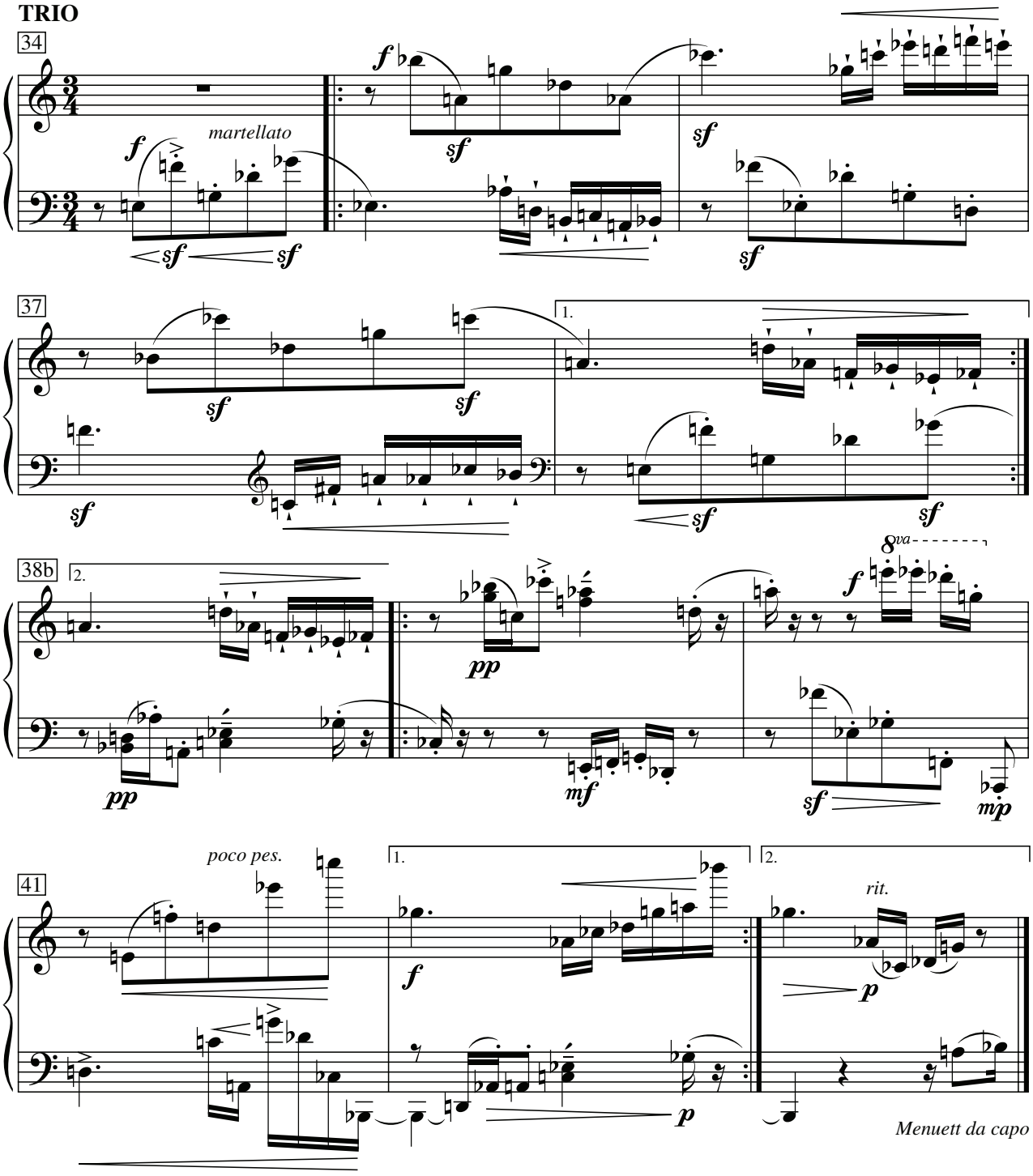
Discussion:

25
[15]

4. a. Analyze the twelve-tone procedures in the Trio, from *Suite*, op. 25 by Arnold Schoenberg, by labelling the transformations of the row directly on the score. The original form of the row (P_4) appears in the bass clef in measures 34 to 35.



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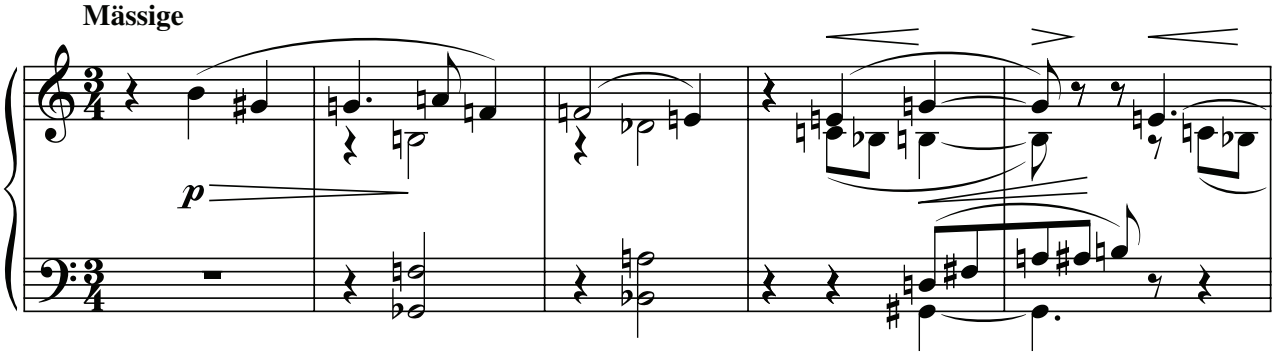
[5] **b.** The opening of Schoenberg's *Three Piano Pieces*, op. 11, no. 1, makes use of pitch-class set (0, 1, 4). Identify *ten* instances of this set by circling them directly on the score. Note that a single pitch may appear in more than one grouping, and that some set manifestations include non-consecutive pitches.



[5] **c.** Respond to the questions referring to the Schoenberg excerpt in part (**b**).

i. Briefly discuss *three* essential aspects of the segmentation.

ii. Identify *one* aspect of rhythm and *one* aspect of texture that contribute to structural coherence.