

20th- and 21st-century Techniques

Sample Examination

Maximum
Marks
▼

Confirmation Number

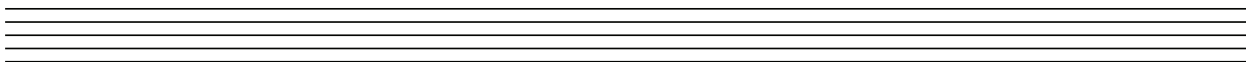
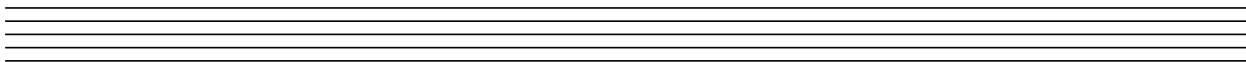
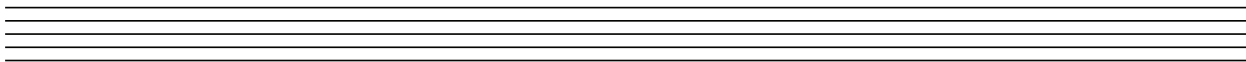
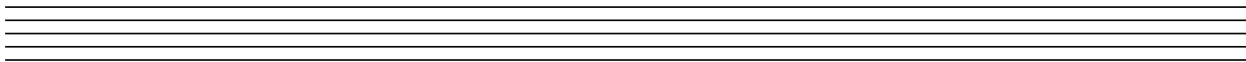
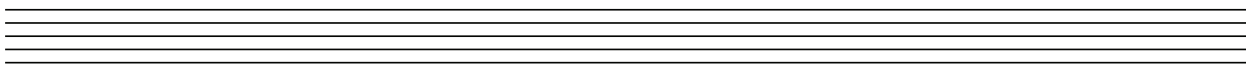
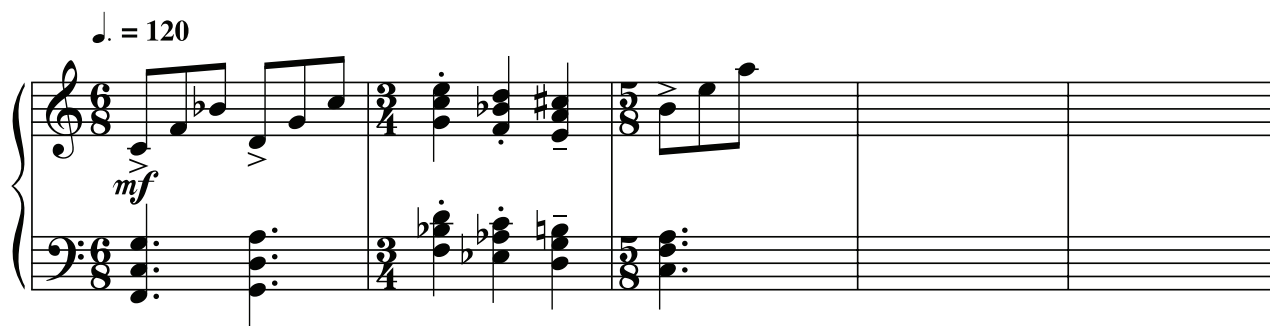
Total Marks

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.

$\text{♩} = 120$



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- [illegible]

Sample Examination

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: _____

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cultural/global influence

Definition: _____

Composer: _____

Title of work: _____

minimalism

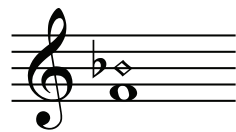
Definition: _____

Composer: _____

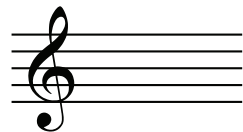
Title of work: _____

[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. _____

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

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

Triste et lent

pp < > < > *più pp* > >

Ce rythme doit avoir la valeur sonore d'un fond de paysage triste et glancé.

5

RH

3

Sample Examination

Discussion:

Sample Examination

[5]

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

Lento ♩ = 58 *poco rit.*

[6]

Più mosso, parlando ♩ = 88

[11]

poco a poco allarg.

Discussion:

Sample Examination

[5]

c. Louie, *O Moon*

0" *senza misura* 23"

p

una corda

44"

pp *p*

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Discussion:

Sample Examination

[5]

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

M.M. ♩ = 112

Clarinet in A

Violin

Piano

The first system of the musical score for 'Marche du soldat' features three staves. The Clarinet in A staff (top) begins with a half rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The Violin staff (middle) starts with a half rest, then a quarter note G4, and continues with a series of eighth and sixteenth notes. The Piano staff (bottom) begins with a half rest, then a quarter note G3, and continues with a series of eighth and sixteenth notes. The tempo is marked M.M. ♩ = 112. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando).

[6]

The second system of the musical score continues the melody for the Clarinet in A, Violin, and Piano. The Clarinet in A staff (top) continues with a series of eighth and sixteenth notes. The Violin staff (middle) continues with a series of eighth and sixteenth notes. The Piano staff (bottom) continues with a series of eighth and sixteenth notes. The tempo is marked M.M. ♩ = 112. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando).

[12]

The third system of the musical score continues the melody for the Clarinet in A, Violin, and Piano. The Clarinet in A staff (top) continues with a series of eighth and sixteenth notes. The Violin staff (middle) continues with a series of eighth and sixteenth notes. The Piano staff (bottom) continues with a series of eighth and sixteenth notes. The tempo is marked M.M. ♩ = 112. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando).

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Sample Examination

Discussion:

Sample Examination

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 (P₄) appears in the bass clef in measures 34 to 35.

TRIO

[34] *f* *martellato* *sf* *sf* *sf*

[37] *sf* *sf* *sf* *sf*

[38b] 12. *pp* *mf* *sf* *mp* *8va*

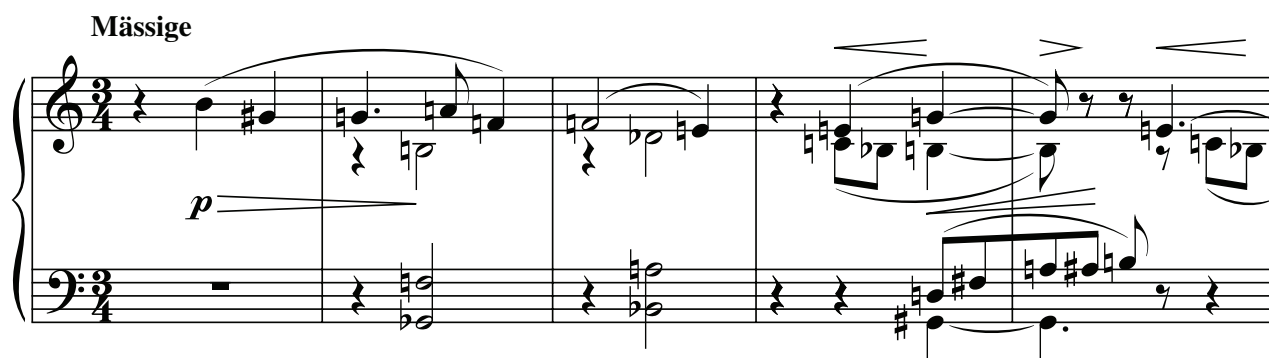
[41] *poco pes.* *f* *p* *rit.* *p*

Menuett da capo

Sample Examination

- [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.

Mässige



- [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.

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Rough Work
