Australian Music Examinations Board

The Universities of Melbourne, Adelaide, Western Australia and Tasmania, the Minister for Education and Youth Affairs in New South Wales, and the Minister for Education in Queensland.

DRAMA AND PERFORMANCE

ASSOCIATE - SECTION II (PERFORMER)

9:30 AM TO 12:30 PM THURSDAY, 18 MAY 2006

Time Allowed : Three hours

NB. The candidate's written expression will be taken into consideration.

QUESTION 1

(a) Transcribe the following text into phonetic script (using narrow form IPA symbols) to represent Cultivated Australian speech. Indicate primary and secondary stress, vowel length, syllabic consonants, linking (r) and dark (ɫ) as they occur.

He had in acting, a keen sense of humour, a sardonic, grotesque, fantastic humour. He had an incomparable power for eeriness, for stirring a dim sense of mystery; and not less masterly was he in invoking a deep sense of horror. His dignity was magnificent in purely philosophic or priestly gentleness or in the gaunt aloofness of philosopher or king. [10 marks]

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(b) (i) Discuss the elements of pronunciation that ensure a fluid, natural rhythm, using the text above to support your answer. [6 marks]

(ii) Define *assimilation*, giving three examples that you regard as unacceptable. [7 marks]

(iii) Describe a warm-up routine you recommend prior to a performance to ensure diction is secure. [7 marks]

QUESTION 2

(a) Your vocal quality is sometimes nasal, particularly where vowels are adjacent to nasal consonants. [15 marks]

(i) What is the cause of nasality?

(ii) What specific exercises will you practise to eliminate nasality?

(b) An actor requires a flexible vocal range. [20 marks]

(i) Explain your understanding of the term.

(ii) Specify a warm-up routine which will help to develop vocal dynamism.

QUESTION 3

(a) You often come away from an audition feeling nervous tension affected your performance adversely. How can you ensure that nervous tension has a positive impact on your performance? [10 marks]

(b) Discuss the way in which class, manners and dress affect gesture and movement in the drama of the nineteenth century. Refer to a specific play to support your answer. [10 marks]

QUESTION 4

Konstantin Stanislavsky's favourite acting note was, 'I don't believe you.'

Discuss the way you attempt to create a character that an audience believes. [15 marks]

