

2015 MUSICAL STYLES

Wednesday 18 November: 1.30 p.m.

Time: 1½ hours

Pages: 11
Questions: 10

Examination material: one 11-page question booklet
one 16-page script book
one SACE registration number label

Approved dictionaries may be used.

Instructions to Students

1. You will have 10 minutes to read the paper. You must not write in your script book or question booklet during this reading time but you may make notes on the scribbling paper provided.
2. This paper consists of questions on the ten core topics:
 - Topic 1. Bach: Music and Patronage
 - Topic 2. Beethoven: Music Finds Its Voice
 - Topic 3. Schubert: The Romantic Voice
 - Topic 4. Stravinsky: A New Musical Direction
 - Topic 5. Archie Roach: Contemporary Aboriginal Music
 - Topic 6. The Blues: Of Sadness and Joy
 - Topic 7. Duke Ellington: Pianist, Composer, and Bandleader
 - Topic 8. Miles Davis: Jazz Comes of Age
 - Topic 9. The Beatles and the Beach Boys: Soundtracks of a Generation
 - Topic 10. Sculthorpe: Twentieth-century Australian Music.
3. Answer **two** questions, each on a different topic. **One must be an (a) question (an essay) and the other must be a (b) question (short-answer/extended-paragraph responses).**
4. Write your answers in the script book provided, clearly indicating the question number in the margin at the beginning of each answer.
5. All questions are of equal value. You should spend equal time on each question.
6. You may use unmarked scores, transcriptions, or charts in writing your answers.
7. Attach your SACE registration number label to the box on the front cover of your script book.
8. Write the numbers of the questions you have answered in the box on the front cover of your script book (e.g. Question 4(b)).

Topic 1. Bach: Music and Patronage

1. Answer only **one** of the following questions, (a) or (b).

(a) Write a musical analysis of the second movement of Bach's Brandenburg Concerto No. 5.

In your answer refer to form, instrumentation, melody, rhythm, harmony, and texture.

(25 marks)

(b) Answer this question with reference to the Brandenburg Concerto No. 5.

(i) (1) Define the term 'concerto grosso'. (1 mark)

(2) Explain how this term relates to the set work. (2 marks)

(ii) Name the person to whom Bach dedicated the Brandenburg Concerto No. 5, and give the reason for Bach's choice. (2 marks)

(iii) Define the following terms, and give an example of each in the score:

(1) Counterpoint. (2 marks)

(2) Imitation. (2 marks)

(3) Stretto. (2 marks)

(iv) Name two features of Baroque style, and give an example of each in the score. (4 marks)

(v) Analyse the fugue in bars 1–12 of the third movement. (6 marks)

(vi) Refer to the four-note motif at (i) below. Identify and discuss two examples in the first movement where Bach develops this motif. (4 marks)

(i)

Flauto traverso

Violino principale

Violino di ripieno

Viola di ripieno

Violoncello

Violone

Cembalo concertato

Topic 2. Beethoven: Music Finds Its Voice

2. Answer only **one** of the following questions, (a) or (b).

(a) Discuss the Romantic elements in the fourth movement of Beethoven's Symphony No. 6 ('Pastoral'). (25 marks)

(b) Answer this question with reference to movements 1 and 4 of Symphony No. 6 ('Pastoral').

(i) Define the term 'program symphony', and describe its meaning with reference to the set work. (2 marks)

(ii) Name and define the abbreviation 'sf.', and give an example of its use in the set work. (3 marks)

(iii) Identify and discuss two examples where Beethoven develops the following motif, which appears first in the opening of the fourth movement.



(4 marks)

(iv) Compare and contrast two motifs that depict the imagery of nature in the first movement. (4 marks)

(v) With reference to the following musical extract:

(1) name the section in the first movement from which this extract has been taken. (1 mark)

(2) name the key of this extract. (1 mark)

(3) describe how this key relates to the tonic key of the movement. (1 mark)

(4) identify the compositional technique used. (1 mark)

(vi) Analyse the development section of the first movement.

In your answer refer to thematic material, harmony, and compositional techniques. (8 marks)

Topic 3. Schubert: The Romantic Voice

3. Answer only **one** of the following questions, (a) or (b).

- (a) 'During the Romantic period, composers considered it important to express the essence of the text through their music.'

Discuss this statement with reference to 'Gretchen am Spinnrade' and 'Der Erlkönig'.

(25 marks)

(b) Answer this question with reference to the set works.

- (i) Who wrote the texts? (1 mark)
- (ii) Define the term 'recitative', and describe its use at the end of 'Der Erlkönig'. (2 marks)
- (iii) Name and describe the form used in 'Gretchen am Spinnrade'. (2 marks)
- (iv) Explain two ways in which Schubert distinguishes the setting of the text for the son in 'Der Erlkönig'. (4 marks)
- (v) Identify and describe three elements in 'Gretchen am Spinnrade' that are considered typical of the Romantic style. (6 marks)
- (vi) With reference to 'Gretchen am Spinnrade':
 - (1) identify the key at bar 51, and state why Schubert chose this key for the setting of the text at this point. (2 marks)
 - (2) identify the two chords at the lyric 'Kuss'. (2 marks)
- (vii) Write an extended paragraph in which you analyse 'Heidenröslein'.
In your answer refer to melody, harmony, and form. (6 marks)

Topic 4. Stravinsky: A New Musical Direction

4. Answer only **one** of the following questions, (a) or (b).

(a) Discuss how Stravinsky develops musical material in *Petrouchka*.

In your answer refer to melody, rhythm, and form.

(25 marks)

(b) Answer this question with reference to the first tableau of *Petrouchka*.

(i) Define the following terms in the first tableau of *Petrouchka*:

(1) Vivace.

(1 mark)

(2) Allegro giusto.

(1 mark)

(ii) In the first production of the ballet *Petrouchka*, who was the:

(1) choreographer?

(1 mark)

(2) promoter?

(1 mark)

(3) dancer in the title role of *Petrouchka*?

(1 mark)

(iii) Discuss the events that led Stravinsky to compose the music for *Petrouchka*. (3 marks)

(iv) Identify and describe three innovative musical elements in *Petrouchka* that are considered typical of Stravinsky's compositional style. (6 marks)

(v) Give two examples of programmatic writing in the set work, and briefly discuss the use of melody in these examples. (4 marks)

(vi) Write an extended paragraph in which you discuss Stravinsky's use of instrumentation, melody, and texture in 'The Magic Trick' scene. (7 marks)

Topic 5. Archie Roach: Contemporary Aboriginal Music

5. Answer only **one** of the following questions, (a) or (b).

(a) Compare and contrast 'Beautiful Child' and 'Wash My Soul in the River's Flow', and discuss the differences in style between these two songs. (25 marks)

(b) Answer this question with reference to the set works.

(i) Describe how major chords are used in 'Into the Bloodstream'. (2 marks)

(ii) Describe the percussion used in 'Into the Bloodstream'. (2 marks)

(iii) Describe how backing vocals are used in 'Beautiful Child'. (1 mark)

(iv) Describe the structure of any two of the set songs. (4 marks)

(v) Write a short paragraph in which you discuss the historical and cultural context of the lyrics of 'Took the Children Away'.

In your answer give examples of the lyrics. (6 marks)

(vi) Describe the instrumental accompaniment in 'Took the Children Away'. (3 marks)

(vii) Write an extended paragraph in which you analyse 'Beautiful Child'.

In your answer refer to instrumentation, harmony, melody, and form. (7 marks)

Topic 6. The Blues: Of Sadness and Joy

6. Answer only **one** of the following questions, (a) or (b).

- (a) 'Robert Johnson, Muddy Waters, John Lee Hooker, B.B. King, and Eric Clapton have maintained the blues tradition with their individual interpretations of the genre.'

Discuss this statement with reference to the set works. (25 marks)

(b) Answer this question with reference to the set works.

- (i) Define the following musical terms:

(1) Syncopation. (1 mark)

(2) Quarter-tone bend. (1 mark)

(3) Walking bass. (1 mark)

- (ii) (1) Name the following scale:



(1 mark)

- (2) Name the following chord:



(1 mark)

- (iii) Identify and describe two examples of 'call and response' in the set works. (4 marks)

- (iv) Describe three features of John Lee Hooker's vocal melody in 'Boom Boom'. (3 marks)

- (v) With reference to 'Why I Sing the Blues', give three examples of how B.B. King compensated for his limited technical ability on guitar. (3 marks)

- (vi) Compare and contrast the harmonic structure of 'Sweet Home Chicago' by Robert Johnson and 'Boom Boom' by John Lee Hooker. (4 marks)

- (vii) Describe three stylistic differences between delta blues and urban/electric blues.

In your answer give examples from the set works. (6 marks)

Topic 7. Duke Ellington: Pianist, Composer, and Bandleader

7. Answer only **one** of the following questions, (a) or (b).

- (a) Discuss the influence of various musical styles on the music of Duke Ellington.
In your answer refer to the set works. (25 marks)
- (b) Answer this question with reference to the set works.
- (i) Describe the voice leading that Duke Ellington uses to accompany
Bubber Miley's solo in 'East St Louis Toodle-oo'. (1 mark)
- (ii) Define the following terms, and give one example of each from the set works:
- (1) Blue note. (2 marks)
- (2) Syncopation. (2 marks)
- (3) Antiphony. (2 marks)
- (iii) Discuss how Duke Ellington's role as a pianist is evident in the set works. (4 marks)
- (iv) Discuss the influence of African American music on Duke Ellington's music.
In your answer give examples from the set works. (6 marks)
- (v) Write an extended paragraph in which you discuss the distinctive
characteristics of the solos in the set works. (8 marks)

Topic 8. Miles Davis: Jazz Comes of Age

8. Answer only **one** of the following questions, (a) or (b).

- (a) Discuss Miles Davis's use of rhythm, melody, harmony, form, and timbre in 'Now's the Time', 'So What', and 'Petits Machins'. (25 marks)
- (b) (i) Describe the form and tonality of 'So What'. (2 marks)
- (ii) Compare Miles Davis's trumpet technique in 'Now's the Time' and 'Petits Machins'. (2 marks)
- (iii) Describe the stylistic features in the head of 'So What'. (3 marks)
- (iv) In 1968 the Miles Davis Quintet was undergoing changes in personnel and style. Discuss how these changes are reflected in 'Petits Machins'. (4 marks)
- (v) Describe the elements of bebop in Charlie Parker's solo in 'Now's the Time'. (5 marks)
- (vi) Write an extended paragraph in which you discuss the development of Miles Davis's approach to improvisation in the set works. (9 marks)

Topic 9. The Beatles and the Beach Boys: Soundtracks of a Generation

9. Answer only **one** of the following questions, (a) or (b).

- (a) Compare and contrast the ways in which the set songs opened the door to change in popular music.

In your answer give examples from the set works.

(25 marks)

- (b) Answer this question with reference to the set works.

- (i) Which one of the set songs is an arrangement and not an original composition? (1 mark)

- (ii) What is unusual about the metre of 'Within You, Without You'? (2 marks)

- (iii) Name three percussion instruments used by the Beach Boys in the set songs. (3 marks)

- (iv) Compare the use of vocal harmony in 'She's Leaving Home' and 'Sloop John B'. (2 marks)

- (v) Write a short paragraph in which you discuss the social context of the lyrics of 'Within You, Without You' and 'She's Leaving Home'.

In your answer give examples of the lyrics.

(4 marks)

- (vi) Write a short paragraph in which you discuss the musical style of 'God Only Knows'. (5 marks)

- (vii) Write an extended paragraph in which you compare and contrast the significant contributions made by Brian Wilson and George Martin to the recording and creation of the set songs. (8 marks)

Topic 10. Sculthorpe: Twentieth-century Australian Music

10. Answer only **one** of the following questions, (a) or (b).

- (a) In Peter Sculthorpe's *Port Essington – For Strings*, a string trio is used to represent the British settlement, and a string orchestra is used to represent the northern Australian bush.

Discuss the roles of these two instrumental groups in movements 2, 4, and 5.

In your answer refer to tonality, rhythm, texture, and harmony.

(25 marks)

- (b) Answer this question with reference to the set work.

- (i) Describe four unusual string techniques featured in Movement 3, 'Phantasy: Unrest'.

(4 marks)

- (ii) Define the following terms, and give an example of each in the set work:

(1) Syncopation.

(2 marks)

(2) Cluster chord.

(2 marks)

(3) Artificial harmonics.

(2 marks)

- (iii) Identify and discuss the three tonal centres that Sculthorpe uses in *Port Essington – For Strings*.

(6 marks)

- (iv) Write an extended paragraph in which you compare and contrast the first and sixth movements of the set work.

In your answer include a discussion of Sculthorpe's development of the Aboriginal 'Djilile' melody.

(9 marks)

