



2011 SAMPLE MUSIC IN CONTEXT PAPER

The external assessment requirements of this subject are listed on page 8.

Time: 1½ hours

Pages: 8
Questions: 10

Examination material: one 8-page question booklet
two 8-page script books
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 books 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. Contemporary Australian Indigenous 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. Contemporary 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. Answer each question in a separate script book, and write the number of the question you have answered in the box on the front cover of the script book.
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 one of your script books. Copy the information from your SACE registration number label into the box on the front cover of your other script book.
8. At the end of the examination, place one of your script books inside the back cover of the other script book.

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Topic 1. Bach: Music and Patronage

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

- (a) Explain why the concerto grosso suited the abilities of the court musicians at Cöthen, and why Bach wrote most of his secular music at Cöthen. Refer to Brandenburg Concerto No. 5 in your answer. (25 marks)
- (b) *With reference to Brandenburg Concerto No. 5:*
- (i) identify Bach's use and development of:
- (1) two melodic motifs. (4 marks)
- (2) two rhythmic motifs. (4 marks)
- (ii) identify and explain Bach's use of:
- (1) key, key relationships, and modulation. (6 marks)
- (2) ornamentation. (2 marks)
- (iii) write an extended paragraph in which you explain the terms 'ripieno' and 'concertino' and how they are used to create textural contrasts. (9 marks)

Topic 2. Beethoven: Music Finds Its Voice

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

- (a) Discuss the ways in which Beethoven evokes Romantic principles in a Classical context in movements 1 and 4 of Symphony No. 6 (Pastoral). (25 marks)
- (b) *With reference to movements 1 and 4 of Symphony No. 6 (Pastoral):*
- (i) identify Beethoven's use and development of:
- (1) two melodic motifs. (4 marks)
- (2) two rhythmic motifs. (4 marks)
- (ii) identify and describe Beethoven's use of:
- (1) key, key relationships, and modulation. (6 marks)
- (2) instrumentation and texture. (6 marks)
- (3) form. (5 marks)

Topic 3. Schubert: The Romantic Voice

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

- (a) Discuss the equal partnership of voice and piano in Schubert's lieder 'Erlkönig', 'Gretchen am Spinnrade', and 'Heidenröslein'. Refer in your answer to melody, harmony, rhythm, instrumentation, texture, and form. (25 marks)
- (b) With reference to 'Erlkönig', 'Gretchen am Spinnrade', and 'Heidenröslein':
- (i) identify Schubert's use and variation of:
- (1) melody. (4 marks)
- (2) rhythm. (4 marks)
- (ii) identify and explain Schubert's use of:
- (1) key, key relationships, and modulation. (5 marks)
- (2) form in each lied. (6 marks)
- (iii) write a short paragraph in which you identify and describe three examples of Schubert's use of the accompaniment to enhance the emotion of the vocal line. (6 marks)

Topic 4. Stravinsky: A New Musical Direction

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

- (a) With reference to the first tableau of the ballet *Petrouchka*, explain how Stravinsky's music exemplifies the expressive use of orchestral colour. Refer in your answer to melody, harmony, rhythm, instrumentation, and texture. (25 marks)
- (b) With reference to the first tableau of *Petrouchka*:
- (i) identify Stravinsky's use and development of:
- (1) two melodic motifs. (4 marks)
- (2) two rhythmic motifs. (4 marks)
- (ii) identify and describe innovative ways in which Stravinsky creates various tone colours and textures. (8 marks)
- (iii) write an extended paragraph on Stravinsky's use and development of Russian and French themes. (9 marks)

Topic 5. Contemporary Australian Indigenous Music

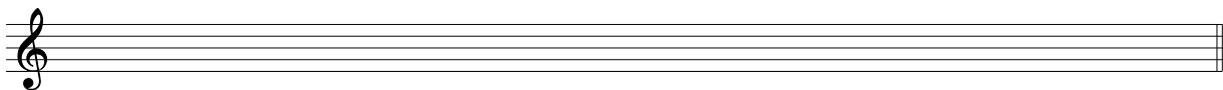
5. Answer only **one** of the following questions, (a) or (b).

- (a) Discuss the direct use, or the influence, of traditional music in the set works. (25 marks)
- (b) (i) Describe aspects of 'Djilawurr' that reflect the celebration of the words and ancestral songs of the Gumatj people. (6 marks)
- (ii) Describe the musical influences and styles in one of the set works, with reference to melody, harmony, rhythm, and instrumentation. (8 marks)
- (iii) With reference to the set works, identify some of the differences between the sound of Yothu Yindi and the sound of the MERRg. (5 marks)
- (iv) Discuss the contribution that Geoffrey Gurrumul Yunupingu made to the relevant set works. (6 marks)

Topic 6. The Blues: Of Sadness and Joy

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

- (a) Compare and contrast the composition and performance of the set works. (25 marks)
- (b) (i) Describe the harmonic structure of B. B. King's 'Why I Sing the Blues'. (2 marks)
- (ii) Identify and describe two of the guitar techniques used in the set works. (4 marks)
- (iii) Write an extended paragraph on the distinctive characteristics of three of the set works. (9 marks)
- (iv) Write an E blues scale on the staff below and circle the blues notes.



(3 marks)

- (v) With reference to the set works, write a paragraph on the improvisational style of B. B. King. (7 marks)

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

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

- (a) With reference to the set works, explain why Duke Ellington is important in the development of big band music. (25 marks)
- (b) (i) (1) Discuss the use of solos in 'Ko-Ko'. (4 marks)
(2) Describe how the trumpet section from bar 21 to bar 44 of 'Ko-Ko' relates to the style of boogie-woogie. (2 marks)
- (ii) Describe how Duke Ellington achieved different and distinctive tone colours in the brass and saxophone sections of the set works. (6 marks)
- (iii) Discuss the use of the piano in the set works. (5 marks)
- (iv) (1) Name three musicians with whom Duke Ellington collaborated in the set works. (3 marks)
(2) Discuss these collaborations, supporting your answer with musical examples from the set works. (5 marks)

Topic 8. Miles Davis: Jazz Comes of Age

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

- (a) Explain the stylistic differences in the set works of Miles Davis. (25 marks)
- (b) (i) (1) Name three musicians with whom Miles Davis made the original recordings of each of the set works. (3 marks)
(2) Discuss these collaborations, supporting your answer with musical examples. (5 marks)
- (ii) Discuss the solos in the set works. (6 marks)
- (iii) Describe the stylistic features of bebop. (5 marks)
- (iv) Discuss the use of harmony in Miles Davis's music, giving examples from the set works. (6 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) Discuss some of the musical innovations evident in the set works. (25 marks)
- (b) (i) With reference to one of the set works from each band, describe some of the differences between the sound of the Beatles and the sound of the Beach Boys. (8 marks)
- (ii) Describe the innovative use of recording techniques in the set works. (6 marks)
- (iii) With reference to the set works, discuss the use of instruments that are not used in a standard rock band. (8 marks)
- (iv) Discuss the rivalry between the Beach Boys and the Beatles with reference to the music of the set works. (3 marks)

Topic 10. Contemporary Australian Music

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

- (a) Compare and contrast the musical styles of the set works. (25 marks)
- (b) (i) Discuss some compositional techniques that Martin Wesley-Smith uses for the choir in 'The Hunting Song' from *Songs for Snark-Hunters*. (4 marks)
- (ii) Identify and describe the elements of rag writing evident in Elena Kats-Chernin's *Russian Rag*. (4 marks)
- (iii) Discuss the use of the didgeridoo in Sculthorpe's *Requiem*. (4 marks)
- (iv) Discuss the use of instruments in the set works. (8 marks)
- (v) Compare and contrast the use of rhythm in the set works. (5 marks)

2011 SAMPLE MUSIC IN CONTEXT PAPER

The purpose of this sample paper is to show the structure of the Music in Context examination for 2011 and the style of questions that may be used. The following extract is from the *Music 2011 Subject Outline Stage 1 and Stage 2*:

EXTERNAL ASSESSMENT

Assessment Type 3: Examination (30%)

Students undertake a 1½-hour written examination in which they discuss aspects of the set works they have studied for their two core topics. Students answer one essay question and a combination of questions* that require short answers and extended-paragraph responses. Students may bring to the examination, and refer to, unmarked scores, transcriptions, or charts to help them with their responses.

Questions for the examination are designed to enable students to discuss music in its stylistic, historical, and cultural context, and identify and examine compositional features and stylistic aspects.

For this assessment type, students provide evidence of their learning in relation to the following assessment design criteria:

- knowledge and communication
- analysis.

*Refer to instruction 3 on the front cover of the sample paper.

Source: Music 2011 Subject Outline Stage 1 and Stage 2, p. 64, on SACE website, www.sace.sa.edu.au