

93305Q



933052



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

## Scholarship 2017 Music

9.30 a.m. Wednesday 15 November 2017

Time allowed: Three hours

Total marks: 32

### QUESTION BOOKLET

There are two sections in this examination:

Section A: Analysis of an individual score extract

Section B: Comparison of two score extracts

Answer TWO questions in total, one from each section. Write your answers in Answer Booklet 93305A, and any score annotations in Resource Booklet 93305R.

Each question is worth eight marks. (A further eight marks each are allocated to your portfolio and your critical reflective analysis, making a total of 32 marks.)

Check that this booklet has pages 2–4 in the correct order and that none of these pages is blank.

**YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.**

## INSTRUCTIONS

Write a response to:

- ONE question from Section A (Questions 1–4)
- ONE question from Section B (Questions 5–8).

The resource booklet contains nine score extracts. In both sections you are required to select from and refer to these score extracts.

Write the answers to your two selected questions in the answer booklet, and make any necessary score annotations in the resource booklet. **Both the answer booklet and the resource booklet must be handed in to the supervisor at the end of the examination.**

At the start of each answer, write the number of the selected question, and identify the score extract(s) to which you refer. **You may use each score extract only ONCE.**

Some questions require you to annotate the score extract(s). You are encouraged to include annotations and markings on the score extracts for any of your answers if this will help to make the answer clearer. **Refer to any score annotations clearly in your written answer.**

You are advised to spend at least ten minutes reading the questions and deciding which extract(s) you will use for the questions you select. You should also spend some time planning your answers.

You may find this list of musical characteristics, elements, and other features to be useful references for some questions.

<b>Articulation and dynamics</b>	e.g. legato, staccato, accent, ornamentation
<b>Form and structure</b>	e.g. binary, ternary, rondo, sonata, theme and variations, strophic
<b>Genre</b>	the broad category, e.g. rock, jazz, twentieth-century art music, Latin, big band, choral, orchestral, chamber
<b>Harmony</b>	e.g. accompaniment styles, pedal notes, harmonic patterns, chords
<b>Melody</b>	e.g. imitation, sequence, repetition, inversion, ostinato, contour, pitch range
<b>Mood</b>	e.g. dark, happy, melancholy, peaceful, angry
<b>Rhythm</b>	e.g. metre (regular and irregular), tempo, ostinato, repetition, imitation, patterns, motifs, variation, development
<b>Style</b>	organised according to stylistic conventions often related to a historical or chronological period, e.g. Baroque, Romantic, minimalist, bebop, pop, country
<b>Text/lyrics</b>	e.g. religious, secular, narrative, poetry, comedy
<b>Texture</b>	e.g. monophonic, homophonic, polyphonic, heterophonic, density
<b>Tonality</b>	e.g. major, minor, modal, microtonal, atonal
<b>Tone colour</b>	e.g. instrumental and vocal timbres and combinations

## SECTION A: ANALYSIS OF AN INDIVIDUAL SCORE EXTRACT

Answer ONE question from this section.

*Note: The score extract that you use in this section must NOT be the same as any extracts used in Section B.*

### **EITHER: QUESTION ONE**

Refer to Extract G, “Over the Rainbow” from *The Wizard of Oz*.

- (a) Identify examples of word painting and discuss ways they help to communicate the meaning of the text.
- (b) Identify techniques other than word painting used by the composer to help communicate the meaning of the song, and discuss ways these techniques are an important aspect of music theatre.

### **OR: QUESTION TWO**

Select EITHER Extract B, a two-part keyboard invention by J. S. Bach OR Extract C, the chorus “Chi mai dell’Erebo” from Gluck’s opera *Orfeo ed Euridice*.

- (a) Identify the characteristics of the extract that make it specifically “Baroque”.
- (b) Discuss how each of these characteristics developed during the subsequent Classical period (c.1750–1820).

### **OR: QUESTION THREE**

Refer to Extract I, *Poultry in Motion*.

- (a) Identify features which make this piece specific to the jazz genre.
- (b) Choose one instrument from the score and discuss the challenges that a performer who was **not** a trained jazz musician would face when preparing and performing this piece.

### **OR: QUESTION FOUR**

Select ONE extract from the resource booklet.

- (a) Discuss the role of each instrumental or vocal part within the work.
- (b) Identify a poignant or significant moment in the piece, and discuss how each instrumental or vocal part contributes to creating that moment.

## SECTION B: COMPARISON OF TWO SCORE EXTRACTS

Answer ONE question from this section.

*Note: The score extracts that you use in this section must NOT be the same as the extract used in Section A.*

### **EITHER: QUESTION FIVE**

Refer to Extract A, from “Cantate Domino”, and Extract H, from *Carol of Cold Comfort*. Both pieces are written for choir.

- (a) Compare the techniques used by each composer to present and support the principal melodic material.
- (b) Examine the use of texture in both pieces. Compare the ways the composers have incorporated monophonic, homophonic or polyphonic writing, and the effect of this in each piece.

### **OR: QUESTION SIX**

Select TWO extracts from the resource booklet that were composed in the same musical period.

- (a) Identify THREE features of that period which are evident in both pieces.
- (b) For each piece, identify a feature of that period which is **not** found in the other piece and discuss its function.

### **OR: QUESTION SEVEN**

Refer to Extract F, Rachmaninov’s *Vocalise*, and Extract G, “Over the Rainbow” from *The Wizard of Oz*.

- (a) Compare the function of the accompaniment in both pieces.
- (b) Identify climaxes in each piece, and discuss how the soloist and accompaniment combine to create these pivotal moments.

### **OR: QUESTION EIGHT**

Select TWO extracts that you consider to be significantly different from each other.

- (a) Identify THREE elements or features that are found in both pieces, and compare the ways these are used in the context of each piece.
- (b) Discuss how each piece is representative of the genre or period in which it was written.