

93305Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## Scholarship 2006 Music Studies

2.00 pm Thursday 7 December 2006  
Time allowed: Three hours  
Total marks: 24

### QUESTION BOOKLET

Read the instructions on page 2 before answering the questions.

Each question is worth 8 marks.

You should write all your answers in the Answer Booklet.

Check that you have the separate Resource Booklet.

Check that this booklet has pages 2–5 in the correct order.

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

You have up to three hours to answer the questions in this booklet.

### Instructions to Candidates

There are THREE sections in this examination. Answer ONE question from each section. Each question is worth 8 marks.

Sixteen score extracts are printed in the accompanying Resource Booklet. Each section of this paper requires you to select from these score extracts.

Write your answers to the questions in the Answer Booklet and any score annotations in the Resource Booklet. **Both these booklets must be handed in to the supervisor at the end of the examination.**

Indicate which question you answer in each section, and clearly state the number of the score extract(s) that you refer to in each question. **You may use each score extract only ONCE.**

Some questions will require you to annotate the score extract(s). You can also include annotations and markings on the scores for any questions, if it helps to make your answer clearer. Refer to any annotated score extracts clearly in your written answer.

You are advised to spend at least 10 minutes reading the paper and deciding which extract(s) you will use for the questions you have chosen. Divide your time equally in answering each question. You should also spend some time planning your answers.

## SECTION ONE: Individual Score Extracts

Choose ONE question from this section.

The score extract that you use in this section must NOT be the same as the extracts you use in Section Two or Section Three.

**EITHER:**

### QUESTION ONE (8 marks)

Anton Webern completed his *Variationen*, Op. 30, in 1940, by which time the Second World War was well underway. He pronounced to his friend Willi Reich that he had created something “quite simple and perhaps self evident”.

Evaluate the truth, or otherwise, of this statement by critically examining Score Extract 12 on pages 51–55 of the Resource Booklet, which is an extract from this work. Discuss **musical elements**, **structural devices** and **stylistic characteristics**, referring to particular aspects of the music in support of your evaluation.

**OR:**

### QUESTION TWO (8 marks)

Select ONE score extract from the Resource Booklet. Analyse the extract to show what **musical techniques and ideas** the composer uses. Discuss how these relate to the structure of this extract. From your analysis, comment on how the composer applies these techniques and ideas to give **musical meaning** to the extract.

**OR:**

### QUESTION THREE (8 marks – 4 marks each)

Examine Score Extract 13 on pages 56–60 of the Resource Booklet, which is an extract from Arvo Pärt's *Passio*.

- (a) Analyse the **thematic development and/or manipulation, tonal structure, textural and textual aspects** of the extract, annotating the score to illustrate your understanding.
- (b) Discuss how this might be regarded as a **minimalist** work, using your analysis as supporting evidence.

**OR:**

### QUESTION FOUR (8 marks)

Select ONE score extract from the Resource Booklet. Describe what you consider to be the predominant **mood(s)** of the extract, referring to such features as those listed below, and explain how the composer has created the mood(s) you identify.

- tonality
- musical elements (pitch/melody, dynamics, tone colour)
- structural devices (harmony, texture)
- compositional devices (eg repetition, imitation)
- instrumentation
- text

## SECTION TWO: Comparison of a Studied Work with an Unprepared Score Extract

Choose ONE question from this section.

In this section of the examination, you are to select ONE score extract from the Resource Booklet and compare it with a previously studied work. At the beginning of your answer, state the title and composer of the studied work you are using for comparison.

The score extract that you use in this section must NOT be the same as the extracts you use in Section One or Section Three.

***EITHER:***

### QUESTION FIVE (8 marks)

Select ONE score extract from the Resource Booklet and explain why you would consider it to be 'symphonic'. Does the use of this term imply that the work has been 'symphonically' conceived?

Compare this score extract with a previously studied work in a similar style or genre to demonstrate your widest understanding of the term. Comment on any musical features that the two works share, on any aspects in which they differ, and on the extent to which these are typical of the style and/or genre.

***OR:***

### QUESTION SIX (8 marks)

Select ONE score extract from the Resource Booklet. Discuss in depth this score extract in comparison with a previously studied work in a similar style or genre. Focus your comparison on how the **historical and social contexts** influenced the development of the style or genre. Use evidence from the score to make links, including similarities and differences, between the two works.

***OR:***

### QUESTION SEVEN (8 marks)

Select ONE score extract from the Resource Booklet. Discuss in depth this score extract with a previously studied work in a similar style or genre. Give a **comparative overview** of both works, focusing on:

- the purpose and function of the music
- the historical and cultural significance
- the musical style.

***OR:***

### QUESTION EIGHT (8 marks)

Select ONE score from the Resource Booklet in which the composer uses/sets **text**, and ONE **vocal work** that you have previously studied. How does the structure and/or meaning of the text influence the **musical structure**? In your observation of each extract, comment upon any similarities and identify the musical means you consider highlight the **emotional qualities** of the text.

## SECTION THREE: Comparison of Two or More Unprepared Score Extracts

Choose ONE question from this section.

The score extracts that you use in this section must NOT be the same as the extracts you use in Section One or Section Two.

***EITHER:***

### QUESTION NINE (8 marks)

Select any TWO or more score extracts from the Resource Booklet that are examples of '**programme music**'. Identify and explain the musical ideas the composer uses to express the programmatic elements in the respective score extracts; compare the means used to convey these musical ideas.

***OR:***

### QUESTION TEN (8 marks)

Select any TWO score extracts from the Resource Booklet that represent different musical styles, but show obvious **contrapuntal procedures**. Compare and contrast the ways that the composers use these procedures, explaining the effects that result from them.

***OR:***

### QUESTION ELEVEN (8 marks)

Select ONE work with text and ONE instrumental work from the Resource Booklet. Discuss the means the composer uses to create the **musical atmosphere** of each work. Identify and explain in depth the similarities and differences and show how the atmosphere of each is created through **textures**, **harmonic shifts** and **musical expression**.

***OR:***

### QUESTION TWELVE (8 marks)

Select any TWO or more score extracts from the Resource Booklet that use **the same subject or idea in the title**. Discuss the similarities and differences between the extracts with reference to:

- instrumentation
- text (if appropriate)
- tonality
- thematic development
- rhythmic characteristics
- structural devices
- historical and cultural context(s).