

93305Q



933052



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

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

## Scholarship 2016 Music

2.00 p.m. Friday 18 November 2016  
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 F, Sonny Rollins' "St Thomas".

Assume you have been asked to prepare a group to perform this piece.

- (a) Propose suitable instrumentation for an authentic performance. Explain the role of each instrument in this ensemble, and the way that its function relates to the score.
- (b) Choose one instrument, and give an in-depth account of the instrumental techniques the player will need to employ to make a stylistically appropriate contribution to the ensemble. Consider the way that the instrument will interact with other members of the ensemble.

### ***OR:* QUESTION TWO**

Refer to Extract G, "Charge!" from Karl Jenkins' *The Armed Man*.

- (a) Discuss how at least FOUR techniques are used by the composer to communicate the idea of a call to battle.
- (b) Evaluate which of these techniques is the most important in conveying the idea of a call to battle.

### ***OR:* QUESTION THREE**

Select EITHER Extract A, the Crucifixus from J. S. Bach's Mass in B minor, OR Extract D, the final movement of a piano trio by Carl Bohm.

- (a) Explain the role of each of the instruments (or instrumental/vocal groups) in the piece, and discuss the ways that they interact to create a cohesive sound.
- (b) Identify the form of the piece. Choose TWO elements or features, and discuss how these are used within each section of the piece to create contrast.

### ***OR:* QUESTION FOUR**

Select ONE extract from the resource booklet that is typical of a chronological period.

- (a) Identify the principal elements that are used in ways characteristic of music from this period, referring to examples from the score.
- (b) Discuss how these elements and any other features might have been used differently if the piece had been composed during the period **immediately before** the one in which it was written.

## 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 E, “Mars, the Bringer of War” from Gustav Holst’s *The Planets*, and Extract G, “Charge!” from Karl Jenkins’ *The Armed Man*.

- (a) Both extracts can be said to depict conflict. Compare and contrast the musical techniques used by each composer to suggest images of warfare and conflict.
- (b) Identify the piece in which you believe this has been achieved most effectively, and discuss the reasons for your choice.

### **OR: QUESTION SIX**

Refer to Extract C, the second movement of Haydn’s Cello Concerto in D, and another extract by a different composer.

- (a) For each piece, identify significant harmonic points of interest (including – but not limited to – key centres, modulations and chords) that play an important role in its overall harmonic development.
- (b) Identify examples of ONE non-harmonic element that both composers have used at these points of interest. In which piece does this element most effectively complement the harmonic development? Discuss the reasons for your choice.

### **OR: QUESTION SEVEN**

Refer to Extract H, “Master of the House” from *Les Misérables*, and Extract I, “King Herod’s Song” from *Jesus Christ Superstar*.

- (a) Both songs provide comic relief in theatrical works that are very serious in nature. Compare the techniques used by the composers to create music which offers comic relief.
- (b) Identify the song in which you believe this has been achieved most effectively, and discuss the reasons for your choice.

### **OR: QUESTION EIGHT**

Select TWO extracts from the resource booklet by different composers.

Give a comparative overview of both pieces, focusing on:

- their purpose and function
- their historical and cultural context
- their musical style and idiom.

Support your response with specific reference to the scores.