

93305Q



933052



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2009 Music

2.00 pm Monday 23 November 2009
Time allowed: Three hours
Total marks: 24

QUESTION BOOKLET

This examination has TWO sections:

Section A: Individual score extracts

Section B: Comparison of two or more unprepared score extracts.

Answer ONE question from EACH section. Write your answers in Answer Booklet 93305A.

Each question is worth eight marks. (A further eight marks are allocated to your portfolio, making a total of 24 marks.)

Check that you have Resource Booklet 93305R.

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.

You have three hours to complete this examination.

INSTRUCTIONS

There are TWO sections in this examination. Write a response to:

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

Each question is worth eight marks.

Resource Booklet 93305R contains 13 score extracts. Each section of this paper requires you to select from and refer to these score extracts.

Write your answers to your selected 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.**

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

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

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

You may find this list of **music elements, features, and structural characteristics** of assistance in answering some questions:

- **rhythm** – metre (regular and irregular), tempo, ostinato, repetition, imitation, patterns, motifs, variation, development
- **melody** – imitation, sequence, repetition, inversion, ostinato, contour, pitch range
- **dynamics**
- **harmony** – accompaniment styles, pedal notes, ostinato, simple harmonic patterns, chords
- **tone colour** – instrumental and vocal timbres and combinations
- **texture** – monophonic, homophonic, polyphonic, heterophonic, density
- **form** – binary, ternary, rondo, sonata, theme and variations, strophic
- **tonality** – major, minor, modal, microtonal
- **articulation** – legato, staccato, accent, ornamentation
- **style** – organized according to stylistic conventions often related to a historical period (eg baroque, romantic, minimalist, bebop, pop, country)
- **genre** – the broad category (eg rock, jazz, twentieth-century art music, Latin, big band, choral, orchestral, chamber)
- **mood**
- **purpose** and/or **context**
- **text/lyrics.**

SECTION A: INDIVIDUAL SCORE EXTRACTS

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 (8 marks)

Select ONE score extract that you consider to have a specific **historical, social, or cultural context**, and discuss, in depth, aspects of the music that help to define this specific context.

You may wish to refer to the list of music elements, features, and structural characteristics on page 2 to guide your response.

OR: QUESTION TWO (8 marks)

Examine Extract 2, the first Bourée from the English Suite in A minor by J. S. Bach.

- (a) Indicate the **tonal scheme** of the piece by annotating the score, stating the keys through which the music modulates. In the Answer Booklet, represent this tonal scheme in a linear diagram.
- (b) Explain the **musical techniques and ideas** used by the composer, and discuss how these relate to the **structure** of the piece. You may wish to consider texture, rhythmic movement, and ornamentation.

OR: QUESTION THREE (8 marks)

Choose ONE score extract that you think reveals a distinctive musical **style**. Support your view with an in-depth explanation of how music elements and any other musical characteristics and features have been used to define this musical style.

You may wish to refer to the list of music elements, features, and structural characteristics on page 2 to guide your response.

OR: QUESTION FOUR (8 marks)

Select ONE score extract from the Resource Booklet whose **title** suggests a particular **mood** or **style**. Describe in depth how the composer has established the mood(s) or has used a particular musical style to depict the title of the piece.

You may wish to refer to the list of music elements, features, and structural characteristics on page 2 to guide your response.

SECTION B: COMPARISON OF TWO OR MORE UNPREPARED SCORE EXTRACTS

Answer ONE question from this section.

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

EITHER: QUESTION FIVE (8 marks)

Examine Extract 6, the Te ergo from Bruckner's Te Deum, and compare this extract with ONE other vocal work from the Resource Booklet. Identify and describe similarities and differences between each extract in the use of the **vocal component** to create **expressive effect**.

OR: QUESTION SIX (8 marks)

Select ONE score extract with text and ONE instrumental score extract from the Resource Booklet. Discuss the means each composer uses to establish the **musical atmosphere** of each extract, and explain in depth the similarities and differences between the extracts in terms of aspects such as textures, harmonic shifts, and any other techniques that you may consider relevant.

OR: QUESTION SEVEN (8 marks)

Examine and compare Extract 7, *Ionisation* (1931) by Edgard Varèse, and Extract 8, *Toccata* (1942) by Carlos Chávez, both of which are works for percussion ensemble. Your comparison should comment on the ways in which each composer has addressed **writing for a percussion ensemble**, and has portrayed the **influences of their respective environments/contexts** through the medium of percussion. Consider the instruments used, the score layout, the number of players, and specific elements and features that you think characterise each piece.

Note: Varèse was born in Paris in 1883, and grew up in Turin (Italy); he later moved to the United States, and several of his compositions, Ionisation included, reflect the changing urban landscape. Carlos Chávez was born in Mexico in 1899, and enjoyed promoting the sounds of local indigenous instruments.

OR: QUESTION EIGHT (8 marks)

Select TWO score extracts from the Resource Booklet whose **titles** suggest a **spiritual subject or idea**. Discuss the similarities and differences in the ways that the composers deal with the respective spiritual subjects or ideas in the extracts, making reference as appropriate to:

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