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# OUTSTANDING SCHOLARSHIP



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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## Scholarship 2016 Music

2.00 p.m. Friday 18 November 2016

Time allowed: Three hours

Total marks: 32

### ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Write the answers to your TWO selected questions in this booklet. Begin separate answers on pages 3 and 13.

**Refer clearly in your written answer to any score annotations you make in the resource booklet.**

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–23 in the correct order and that none of these pages is blank.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

Section	Question	Mark
A		
B		
Portfolio		
Critical reflective analysis		
TOTAL		/32

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## SECTION B: COMPARISON OF TWO SCORE EXTRACTS

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Question number: 7 Score extracts: II and I

Claude - Michel Schönberg's "Master of the House" from the musical *Ces Messieurs* (1980) and Andrew Lloyd Webber's "King Herod's Song" from the musical *Jesus Christ Superstar* (1970) ~~are~~ both exemplify the use of humorous pieces as a way of providing comic relief in theatrical works ~~that~~ that are very serious in nature. Both works use rhythmic elements such as syncopation <sup>and harmony</sup> to ~~convey~~ ~~and~~ ~~to~~ ~~create~~ ~~to~~ create ~~there~~ a light-hearted atmosphere. However ~~while~~ there are also points of contrast in that Webber uses temporal variation whilst Schönberg relies on temporal consistency. I will first discuss the numerous musical techniques <sup>through by</sup> by which each composer ~~compos~~ achieves the humorous tone of their piece, then I will justify why I believe ~~achieve~~ achieves the purpose of comic relief most effectively. //

Both "Master of the House" Schönberg and Webber utilise rhythmic elements to their advantage in the creation of a humorous atmosphere. In "Master of the House", ~~the repetitive introduction of the~~ rhythm is used in conjunction with harmony ~~it~~ to create a light hearted atmosphere. The off-beat womp-like figure ~~revolving around a~~ tonic to dominant figure is a ~~com~~ commonly associated with humour and comedy - its repetitiveness as well as its rather ~~awkward~~ emphasis on the second quaver beat emphasising a sense of awkwardness. This ~~reinforces~~ its ~~main~~ very basic harmonic structure as well as in conjunction with the rhythm essentially foreshadows the ~~also~~ also humorous topic matter - Thénardier, who is ~~a~~ ~~as~~ of a similar unsophisticated and complex character. ~~Synop~~ The Schönberg's use of syncopation in Thénardier's vocal melody further propagates a sense of humour, and ~~character~~ <sup>the</sup> develops ~~the~~ characterisation of Thénardier ~~as~~ - a contrast to the more ~~sourire~~ <sup>sincere</sup> and sincere and musically complex. //

themes in Valjean's solo and Javie's characters. The syncopated melody in B5-8 creates a light-hearted tone, and the repeated ~~intervals~~ Perfect 4th interval between E and A also makes the tune easy for the listener to remember. The ~~second~~ <sup>restatement</sup> ~~theme~~ of the syncopated theme is ~~shown~~ in B10-13 sees a rhythmic change in B13, where chromatic semiquaver ascent takes place. ~~Once again~~, the familiarity of the syncopated figure effectively emphasises such a rhythmic change, amplifying the humorous nature of the chromatic semiquavers. Like Webber also uses repetition <sup>of syncopation</sup> of rhythmic ideas to propagate a sense of humour. ~~Following~~ ~~and this section is~~ In Bars 9-11, the ~~sequence~~ <sup>the</sup> sequencing of the syncopated, ascending musical idea "You are the Christ you're the great Jesus Christ" creates a sense of humour - it is also due to the light-heartedness of using the offbeat. ~~Syn~~ <sup>Webber's use of</sup> ~~syncopation~~ <sup>humourously</sup> as a way of developing characters is also achieved in B76-78 where the similar melodic contour in B9-11 has been sequenced & changed with regard to lyrics. The ~~beat~~ lie on the 4th quaver beat into the third beat humorously emphasises "Christ", depicting the weight of such a status, ~~and~~ and also "Mister" in the following 1½ crotchet beats due to the lengthened crotchet. Both Schönberg and Webber create comic relief through the use of syncopation and repetition, essentially profiling to humorous characters and their equally humorous lyrics and subject matter. //

Harmony is also used by Webber and Schönberg to ~~comedy~~ provide comic relief. Both ~~the~~ "King Herod's Song" and "Master of the House" emanate comedy through modulations. In "King Herod's Song", ~~there are~~ Webber uses <sup>two</sup> ~~three~~ different ~~keys~~ ~~in~~ modulatory moments to convey a rapid change in mood and tone, contributing to Herod's sense of erraticness and overall comical qualities as a character. In B44, there is a ~~change~~ modulation from ~~B~~ A major to G minor - signalling a change in character & tone. In Bar 76, there is a further modulation from G minor to C major - this modulation is especially //

effective in its transition from serious to comical due to the change from <sup>tonality</sup> minor to major. Along with the exclamation of "Hei!" ~~and~~, a dynamic marking of forte as well as an accent on the bass 'G', the comical erratically & turbulent character of Herod is conveyed. Similarly in "Master of the House" Schönberg uses modulation as a way of changing the atmospheric <sup>tonality</sup> and mood established in the introduction. In Bar 22-23, the change from the B<sup>7</sup> key of ~~E major to A~~ A minor to A major through the pivotal <sup>dominant</sup> chord of E major heralds a humorous transition into yet another melodically repetitive light-hearted section which exemplifies the simple mind of Thénardier. ~~Heinrich~~ <sup>Both Schönberg</sup> Schönberg also and Webber utilise <sup>more</sup> complex <sup>words</sup> <sup>such as</sup> <sup>with</sup> ~~chords~~ <sup>sevenths, sixths and</sup> ~~synths~~ <sup>ninths</sup> to add tonal colour and further portray the comical, colourful characteristics of their subjects. In "Master of the House," Thénardier Bar B<sup>7</sup> B<sup>7</sup> chord is an example of Schönberg's utilisation of the seventh in B(A) to lead to the fifth degree of the E major chord (B) in Bar 31. ~~Heinrich~~ Similarly in ~~Webber's~~ "King Herod's Song," Webber uses a far greater degree of complex chords, with a constant harmonic rhythm of 2 bars and progression of A, B<sup>+</sup>, E<sup>b</sup> and E. The complexity and added colour of the 7<sup>th</sup> degree of B leading to the 3<sup>rd</sup> degree of E<sup>b</sup> ~~all~~ provides colour and humour in the piece. ||

B1+2 Master of the House

B1-4 master of the house

B5-6 Synaptated melody /

B3 altered semiquaver <sup>chromatic</sup> <sup>ascent</sup> ~~descent~~

B9-11

B76-78 . modulated

Harmony and Rhythm both play significant features in the humorous portrayal of Herod and Thérondier. However, I believe that "King Herod's Song" achieves this much-needed comic relief better than "Master of the House" due to its greater range and exploration of timbre, tempo and harmony. //

The vocal timbre of "King Herod's Song" is significantly more varied than "Master of the House", as ~~seems to~~ shown in the final moderate, Ragtime style section of the piece. In Bar 87, Herod shouts "get out", juxtaposed with the singing in Bar 89 - creating ~~a degree~~ of immense contrast between the two performance and <sup>musical</sup> ~~theatrical~~ styles - and hence creating comedy. In Bar 92 and 94, he <sup>(only)</sup> ~~no longer~~ shouts "Get out you King of the Jews!" and "Get out of my life," creating <sup>further</sup> ~~a sense~~ of development within the piece - which has already encountered various tempo ~~changes~~ and key changes. The use of shouting also ~~contributes to~~ ~~a the Herod's~~ seems to provide a more personal, 'human' quality to the piece, ~~as~~ establishing a more solid and relatable ~~person~~ character - hence achieving a ~~more~~ greater comic relief than "Master of the House" which has no vocal timbral contrast whatsoever. //

The fluctuation in tempo is also another <sup>musical</sup> aspect of ~~the~~ "King Herod's Song" which achieved more effectively the purpose of comic relief as opposed to ~~the~~ Master of the House. In B1, the 'ad. lib' allows the singer to emphasise the textual content of the song, allowing <sup>and</sup> greater potential for characterization. It also contributes greatly to the specifically notated 'moderate, ragtime style' in Bar 9, which has a strong sense of pulse due to the verbatimness of the piano part. The <sup>tempo</sup> contrast between the first two ~~parts~~ sections alone creates a ~~broader~~ spectrum of emotion and humour - which "Master" //

of the House" does not effectively achieve. The change from succinct, 'ragtime' quality is also shown in B76, where the instruction is "slowly, dramatically." However in B79 it accelerates, until it once again ~~achieves~~ <sup>reaches</sup> the preceding 'Moderato Ragtime style' as witnessed in B81. The sudden change in tempo ~~and~~ once again creates a strong contrast, but Weber's development of the tempo ~~creates~~ foreshadows an imminent return to the comical, ~~ascending~~ <sup>syncopated</sup> ascending ~~crotchet~~ <sup>variation</sup> chorus. ~~Not only does~~ Temporal achieves comical relief through its ~~two~~ <sup>in Handel's</sup> ability to communicate the human nature of spontaneity of mood fluctuations - hence ~~allowing~~ <sup>for</sup> creating and achieving greater comical relief more effectively than "Master of the House."

The final way in which Master of the House achieves greater comical relief effectively is in its more complex harmonic rhythm. Significantly faster than Master of the House - which changes approximately every 2 bars - King Harold's song sees a change at least every minimum beat. ~~At its~~ <sup>For</sup> example B2-3. At its fastest, it is one every crotchet - ~~such as~~ <sup>for example</sup> B7-8. This allows the text to develop along with the music, hence harmonic rhythm is essential in the ~~effectiveness~~ <sup>effectiveness</sup> of comic relief in 'King Harold's Song'.

B87                      B89                      B92                      B94

get out, - (sing) get out you King of the Tens      Get out you King of the Tens!      Get out - of my life!

B2-3 F#m F#m/E      D      A harmonic rhythm = d

B9 Piano - right hand

Both "Master of the House" from *Les Misérables* and "King Harold's Song" employ similar contrasting techniques in their efforts to achieve comic relief. However, King Harold's Song's <sup>larger range</sup> ~~greater~~ vocal <sup>technical</sup> ~~various~~ qualities, temporal variation as well as its greater sense of momentum due to faster harmonic rhythm allowed greater effectiveness in its attempt to achieve comic relief //

## Outstanding Scholarship exemplar 2016

<b>Subject:</b>	<b>Music</b>		<b>93305</b>
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### Section B – Question 7 – Score Extracts H & I

The opening paragraph contains a clear outline of what is to come in the essay, makes reference to all of the key words of the question, and clearly states the extracts that will be used.

Throughout the discussion, pertinent musical examples are used to back up and support the response to the question. The discussion developed by the candidate shows perception and insight by focusing purely on the musical features, whereas other candidates might have spent a large portion of their essay discussing the lyrics. The candidate consistently compares the two extracts in a well organised and articulate manner by focusing on the way the composers use tempo, tonality, and rhythmic features.

The candidate shows the ability to internalise the score, as well as an understanding of the songs in the overall context of the works they come from, and to apply these concepts directly to addressing elements of the question.

This essay demonstrates a well organised and clearly communicated response to the question. It addresses the question thoroughly and covers many aspects of each song. Statements and arguments are supported by relevant examples. The discussion developed throughout illustrates confident and accurate use of terminology and understanding.

The candidate weaves both parts of the question (part (a) focuses on comparing the techniques used by each composer, whereas part (b) asks the candidate to identify the song which has been most successful at creating comic relief) throughout the essay, before the final summary.