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NZQA

NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2013 Music

2.00 pm Saturday 23 November 2013
Time allowed: Three hours
Total marks: 24

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 2 and 10.

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 2–19 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 A: ANALYSIS OF AN INDIVIDUAL SCORE EXTRACT

Question number: 4

Score extract: A

Antonio Vivaldi was arguably one of the most influential and prominent composers of the Baroque Period. His works are all riddled with characteristics representative of the period he worked within, with "Gloria - VI. Domine Fili unigenite" being no exception. With reference to the score, we can see these representations through instrumentation, tonality, harmony, texture, rhythm, mood and melody. ||

Firstly Vivaldi's "Gloria" uses a combination of instruments that truly are representative of the time it was written in. A string section, consisting of two violins, a viola, and a bass (in the basso continuo) are a section seen right throughout Baroque pieces. Many other instruments we see being introduced and standardized in later musical periods had not been fully developed, and as a result a selection of strings were often the select choice of most Baroque composers. Alongside these strings is the use of a chorale section, consisting of soprano, contralto, tenor and bass. This standard configuration of voices has been used right throughout history, however we do not often see any other structure of voices used ||

within the Baroque Period. As such, the instrumentation Vivaldi presents to us is very much typical of the period he wrote within, wholly contributing to a piece representative of the era it was written in.

Within this instrumentation, we also see a characteristic only used in the Baroque Period. The use of *Basso Continuo* is a combination of instruments that was standardized and only found during Vivaldi's lifetime. It consists of a harpsichord player, and a lower string player playing the left hand as indicated.

The *Basso Continuo* part is annotated within the score. In addition to this, the harpsichord player is required to use *figured bass* right throughout the extract. Almost as a form of improvisation, numbers are transcribed below the bass part, and indicates the degree of the note, on which it sits that the player can use to create a melody in the right []

550

etc...

use of figured bass

hand. This convention was only seen used in this era, and thus makes the piece even more representative of said period. //

Tonality is a concept firmly cemented within Vivaldi's "Gloria." Much like similar Baroque pieces, it adheres to its originally placed key of F major and only ever modulating to closely related keys. For example, we see a modulation to the dominant key of C major at bar 18, indicated by the movement of the bass line as well as the presence of the now naturalized B, used as the leading note in the newly set key. Similarly, we see another modulation to a related key at bar 37, when the piece changes to the submediant A minor. This is reinforced by the perfect cadence, with E major being the fifth and the new presence of the leading note G[#]. Baroque composers seldom drew away from fixed tonality, always adhering to keys and harmony closely related to the one initially imposed. As a result "Gloria's" tonality is a characteristic that contributes to its representation of the Baroque period. //

Closely related to the idea of tonality is that of harmony. This refers to the use of a particular degree of notes that align, and whether or not, like the modulation, they //

are closely related. Throughout this piece, we see harmony used in a very strict manner, always in close conjunction of the key the passage is in. Take, for example the opening passage played by the string section from bars one to nine. Within these nine bars, we always see harmony closely related to the initial F major imposed; I, II^b, ~~IV~~, V, IV Ib, IVc, I II, I, ending in a perfect cadence (all being annotated in the score). The piece, never shying away from the subdominant, dominant or relative minor in these opening nine bars and throughout the rest of the piece, makes harmony a vital characteristic used to show how "Gloria is representative of the Baroque period." //

Texture is another vital characteristic that shows how Vivaldi's piece is typical of the Baroque Period. Throughout the piece, we see a prominent use of homophonic and polyphonic texture. //

cello 1

cello 2

etc

(f)

etc

etc

(f)

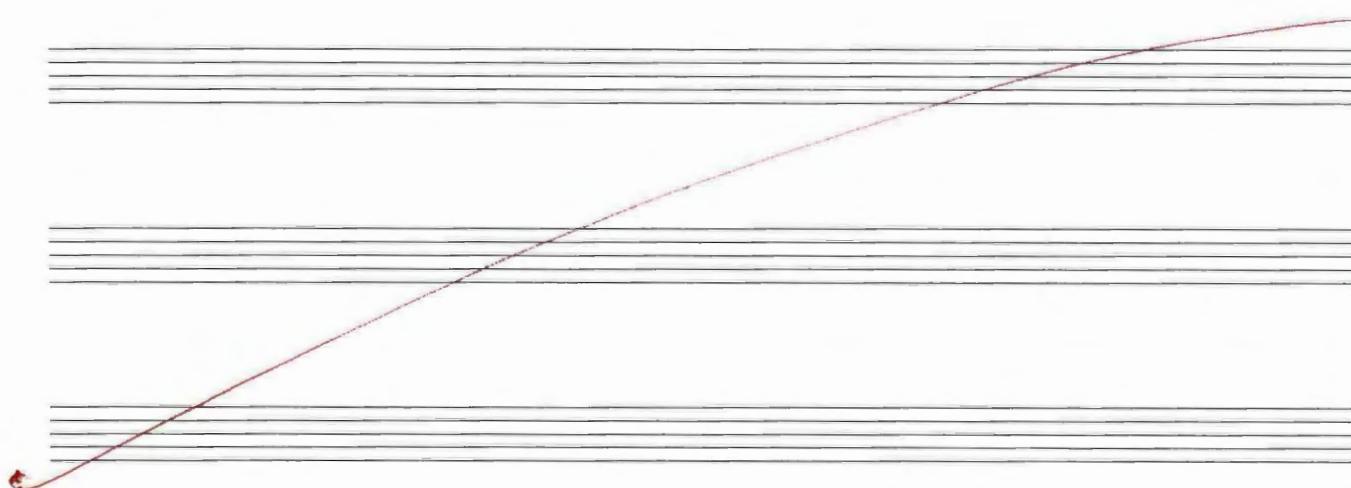
An example of
homophonic texture.

The opening bars, up until the introduction of the voices, is all in a strong homophonic structure (as annotated in the previous page and within the resource booklet). The melody and harmony of the piece at this point move relatively together, and rhythms played in each instrument are also relatively similar. The homophonic texture is also evident in bar 37, after the voices stop, and all string players are playing the same rhythm. Alongside this, there is also a prominent use of polyphony, used in the majority of the extract. It begins at bar 9, as indicated, and carries right through until the voices stop at bar 37. All voices within the piece, strings inclusive, all begin to play varying rhythms and cross/counter-melodies, which all have varying contours. This is seen particularly in bars 10 through 15 in which the first violins play a syncopated counter-melody overtop of the primary melody in the contraltos and supporting harmony in the other instruments. These textures, being used unrestrictedly, in the Baroque period, contribute to the piece's representation of the era.¹¹

Rhythm plays a vital part in this piece being typical of the Baroque period. As by the initial tempo "Allegro" as indicated, all rhythm

that is used adheres to a strict and regulated pulse, never disobeying this tempo. The dot-cut quaver pattern that is evident right throughout the piece remains constant and unchanged. All ornamentation that is added, such as the trills used at important cadence ~~points~~ points, such as bar 8, are all played within this tempo that is set. As the piece does not give any rhythmic or tempi-related lenience in this matter the characteristic can be used to show how the piece is stereotypical of the Baroque period. //

Another defining factor is that of mood. As the lyrics of the piece suggest "Domine Fili unigenite, Iesu Christe" or "Lord Jesus Christ, only begotten son" implies that the mood of the piece should be very triumphant in praise of the Lord Jesus Christ. The very emphatic F major that is indicated contributes to the triumph of the //



mood that is evoked. Alongside of this, the use of the choral, considered to be the purest of instruments on the Earth during the time, are used in a holy sense as to represent the Lord's purity. This mood of triumph and grandeur is evoked in this way, which was used predominantly in the Baroque period. Finally, the melody can also be used to show how this piece is representative of the Baroque period. The introduction of the contralto at bar 9 shows an imitation of the initial melody played by the first violins at the beginning of the piece. This being the only prominent repetition of the initial melody, shows how the single idea is developed linearly and never quite repeated in the same extent within the extract. Baroque composers often developed melody in this way, and as a result the characteristic of melody wholly contributes to a piece that is highly representative of the period it was written within.

To conclude, Vivaldi's "Gloria" is certainly a piece that is well-known amongst musicians. Its fiercely representative style can be analyzed through all of the musical characteristics listed above. Within the Baroque period, we do not find many

musicians that rebelled against the conventions of the time, and as such we can accurately conclude that "Gloria"s instrumentation, tonality, harmony, texture, rhythm, mood and melody all contribute to it being representative and typical of the Baroque period. //

SECTION B: COMPARISON OF TWO SCORE EXTRACTS

Question number: 5 Score extracts: B & C

"Music is organized sound - a combination of elements including rhythm, melody, harmony, form, tone colour and dynamics." In saying this, we are assuming that these elements contribute to a form of art in some way that is considered musical, both in performance and in the effect intended by the composer.

By analyzing the use of both rhythm and harmony in Mozart's "Horn Concerto No. 3 in E^b Major, K. 447" and Chopin's "Cello Sonata in G Minor, Op. 65" we can see how the two elements, among others are used and contribute to the overall effect produced by each piece. //

Wolfgang Amadeus Mozart was a composer heavily influential in the Classical era of music. He contributed to many conventions being standardized during the time, and his "Horn Concerto in E^b Major, K. 447" particularly show how both rhythm and harmony are used.

Harmony is defined as the alignment of notes that are played together in relation to a key (or potentially lack thereof) that has been set.

By conventions of this era, we should be able to see how harmony is used in a

relatively strict way, never veering too far from the key of E^b that is initially imposed. Take for example the opening two bars of the piece. As annotated in the score, we can see the chords I (E^b), II (B^b) and then a perfect cadence back to the tonic are used. Right at the beginning of the piece, the idea of cemented harmony is imposed. It is not until the likes of bars 68 through 72 where the harmony used becomes less strict (in comparison to the preceding Baroque period). It begins at bar 69, where the piece modulates to the closely related key: the ~~sub~~ dominant of B^b major. This is evident through the introduction of the newly raised seventh degree of the key A[#], and the movement of the bass line, evoking a perfect cadence. However, thereafter, modulations occur between bars 70 and 72 in quick succession, to then finally resolve in bar 73 to the B^b major key that was enforced previously.

- an example of modulation in quick succession to finally resolve to the key initially imposed
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This subtle and scarcely-used development of harmony is used right throughout the classical period. //

Conversely Frédéric Chopin was a composer who is closely affiliated to the Romantic Period. His use of rhythm, as per the conventions of the era, was used in a very contrasting manner in his work the "Cello Sonata in G Minor, Opus 65" than by Mozart in the previous work. Throughout the piece, we see very unrelated harmony used, some related to the supposed G Minor key that is stated both in the score and the title, and others not related at all. Even right at the beginning of the work, we see a combination of notes that evoke a $B^{\flat}7$ chord. Typically, such a seventh chord would naturally resolve in a perfect cadence (in this case to E^{\flat} major). However Chopin goes on to then evoke the original G Minor key that was stated in the following bar. Already, we are exposed to the fact harmony is a much less of a strict regulation in Chopin's work than in Mozart's, both uses contributing to a different overall effect. Chopin continues to manipulate harmony by using other unrelated chordal schemes. Bar 5 shows an A^{\flat} with C in the bass being used, a highly unusual chord //

in conjunction with the G minor that is stated. As this harmonic manipulation is evident right throughout the piece, we can already see that the musical technique is used in two very different ways in the two pieces. Nonetheless, they both contribute to an overall effect in some degree to each of their corresponding works. //

The element of rhythm is also one that can be said to contribute to the overall idea in music. It is defined as a pattern of notes, and how they correlate to an overall pulse that is induced. In Mozart's "Horn Concerto in E^b Major, K. 447," this pulse is very evident, as the rhythms that are used are highly regulatory and synchronized. The "Allegro" tempo that is indicated and annotated at the beginning of the piece remains in place for its entirety of the movement. With this in mind, we see //

VI | etc

VII | etc

Ic. D. b. | etc

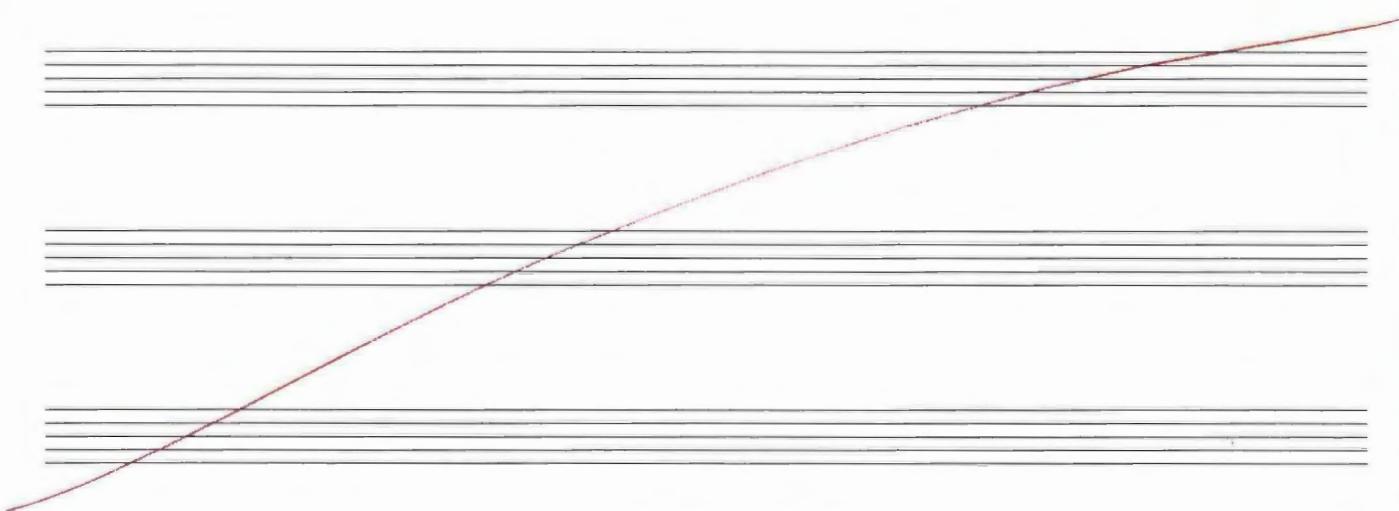
- example of enforced rhythm

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an abundance of semi-quavers and quavers used that contribute to the fast pace of the movement. Take for example the passage between bars 22 and 24. The Violas, Cellos and Double Bass are all playing in relative unison a constant and unchanging quaver rhythm. The woodwinds play long semibreves and minims overtop, while the second violins play a constant semiquaver rhythm with the first violins playing a melody with varying rhythms. With support of the lower strings presenting a clear and defined pulse, the rhythms played by other instrumentalists are kept strictly in time. This being said, these rhythms remain relatively unchanged throughout the movement, with the emphasis of keeping the "Allegro" tempo in place a crucial point. //

In Chopin's Cello Sonata however, the use of rhythm is used, once again, in a wholly different way. Instead of being strict and regulated like in the Mozart, instead it becomes more lenient and the "Largo" tempo that is indicated at the beginning of the piece becomes more of a general guideline than a cemented rule. The use of frequent pedal on the piano part is a technique that contributes //

to this idea. By blurring accompanying notes together, the exact pulse of the piece becomes less evident and the rhythm of the piano becomes less defined. In conjunction to this, in the final two bars of the movement, the previous quaver-filled accompaniment dissipates, and suddenly triplicated quaver patterns are introduced. The sudden change in rhythm, although ~~quite~~ quite sudden, in fact flows seamlessly from the previous bar, and as a result we find ourselves questioning how regulated the rhythm of the piece is. The pulse of the movement is also lost through the occasional use of ornamentation in both parts. Seen evidently in bar 2 of the cello, the turn before the second minim pulse can be played by the ~~interpretation~~ interpretation of the instrumentalist. With the idea of rhythm being ~~less~~ less defined, this turn is often played away from any pulse that may protrude. Thus, //



in contribution with these other techniques, the ornamentation becomes a factor in breaking down the idea of rhythm and allowing it to become more lenient. //

Despite the fact that these two musical elements are used in very different ways in both of these works, they are still able to contribute to the individual effect of them. Mozart's "Horn Concerto in E^b Major, K. 447," certainly presents an upbeat and joyous effect on the audience. The combination of all musical elements wholly contribute to this effect, and as a result it becomes difficult to determine the prominence of rhythm and harmony in isolation. However, it would seem that they both play equally crucial parts in promoting the effect of joy. Without the conventional harmony that is used throughout the piece, the sense of tone and the E^b major key that is stated could not be so convincingly established. Similarly, without the regulated use of rhythm, ~~as~~ a confident and evident pulse could not be evoked. Thus, with the intention to produce a piece of music that brings joy and spriteliness to its listeners Mozart has effectively used rhythm and harmony in a way that does so. //

Of course, being from a different musical

period, the intent Chopin composed his "Cello Sonata in G Minor, Op. 65" for is entirely different. The use of rhythm and harmony, although very different, still both play important parts in the contribution to a musical art form. This work evokes a ~~the~~ lyrical sense of both sadness and romanticism. His use of harmony explores the idea ~~that~~ of romance not being regulated by any permanent convention, and it is rather defined within us, organic and natural. His undefined use of rhythm also contributes to this, as we witness a wash ~~of~~ of sound and less defined sense of pulse evoked, which parallels the idea of one being affected romantically; not making sense of time nor regulation. //

It is evident to see, as such, that both of these musical elements, although explored and less adhered to by the latter composer still contribute greatly to the effect that the composer wishes to portray in each work.

