

93305Q



933052



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

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.

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

Write a response to:

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

The resource booklet contains eight 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.

Articulation	eg legato, staccato, accent, ornamentation
Dynamics	
Form and structure	eg binary, ternary, rondo, sonata, theme and variations, strophic
Genre	the broad category, eg rock, jazz, twentieth-century art music, Latin, big band, choral, orchestral, chamber
Harmony	eg accompaniment styles, pedal notes, ostinato, simple harmonic patterns, chords
Melody	eg imitation, sequence, repetition, inversion, ostinato, contour, pitch range
Mood	eg dark, happy, melancholy, peaceful, angry
Rhythm	eg metre (regular and irregular), tempo, ostinato, repetition, imitation, patterns, motifs, variation, development
Style	eg organised according to stylistic conventions often related to a historical period (eg baroque, romantic, minimalist, bebop, pop, country)
Text/lyrics	eg religious, secular, narrative, poetry, comedy
Texture	eg monophonic, homophonic, polyphonic, heterophonic, density
Tonality	eg major, minor, modal, microtonal
Tone colour	eg 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

The English pianist Ivor Newton wrote of the cellist Pablo Casals, “[he] never regarded his pianist merely as an accompanist—someone whose sole purpose was to provide a simple background—but as a colleague taking an equal share in the glory of performing a great work. At times it was even possible to forget what instrument he was playing, for there seemed to be nothing between us and the voice of the composer himself.”

Julian Lloyd Webber (ed), *Song of the Birds: Sayings, stories and impressions of Pablo Casals*
(London: Robson Books, 1985)

Refer to Score Extract C, the third movement of Chopin’s Cello Sonata, Op. 65.

Discuss the individual roles of the pianist and cellist, and the techniques used by the composer that enable the performers to combine the two roles into a single musical ‘voice’.

OR: QUESTION TWO

Music at Night is a collection of essays by Aldous Huxley that reflect on societal changes in the early stages of the 20th century. In his essay “The Rest is Silence” Huxley observes, “After silence, that which comes nearest to expressing the inexpressible is music.”

Refer to Score Extract D, “Ritual Fire Dance” from Falla’s ballet score *Love, the Magician*.

Discuss the techniques used by the composer to evoke the emotion intended by the title of the piece. Explain, with reference to the extract, the way that music is able to convey what words cannot.

OR: QUESTION THREE

Refer to Score Extract G, Mrs Lovett’s song “The Worst Pies in London” from Stephen Sondheim’s musical *Sweeney Todd*.

Explain the meaning of the lyrics, and describe Mrs Lovett’s mood as revealed by the song. Describe the musical techniques used by the composer to enhance the lyrics and help create the mood.

OR: QUESTION FOUR

Select ONE extract from the resource book.

State the period and genre to which the piece belongs. Identify the musical characteristics of the piece that are typical of the period and genre, supporting your response by giving examples from the extract and annotating the score as appropriate.

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 any extract used in Section A.

EITHER: QUESTION FIVE

“Music is organised sound—a combination of elements including rhythm, melody, harmony, form, tone colour, and dynamics.”

Select TWO of these elements and define them both. Describe their function in each of TWO score extracts from the resource booklet, comparing the relative prominence of the elements in the overall effect of the music.

OR: QUESTION SIX

Select TWO score extracts from the resource booklet.

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 references to the scores.

OR: QUESTION SEVEN

Select TWO score extracts from the resource booklet that are similar in style or genre.

Comment on any musical features shared by both pieces, and discuss the extent to which these features are typical of the style or genre.

OR: QUESTION EIGHT

Select ONE score extract with text, and ONE purely instrumental score extract from the resource booklet.

- Discuss the means used by the composer to help create the mood of each piece.
- Identify and explain in depth the similarities and differences between the pieces.
- Identify, in the piece with text, specific musical techniques that the composer has used to support the meaning of the words.
- Discuss the comparative challenge of instilling meaning in the purely instrumental piece.