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## Scholarship 2015 Music

9.30 a.m. Tuesday 24 November 2015

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 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.**

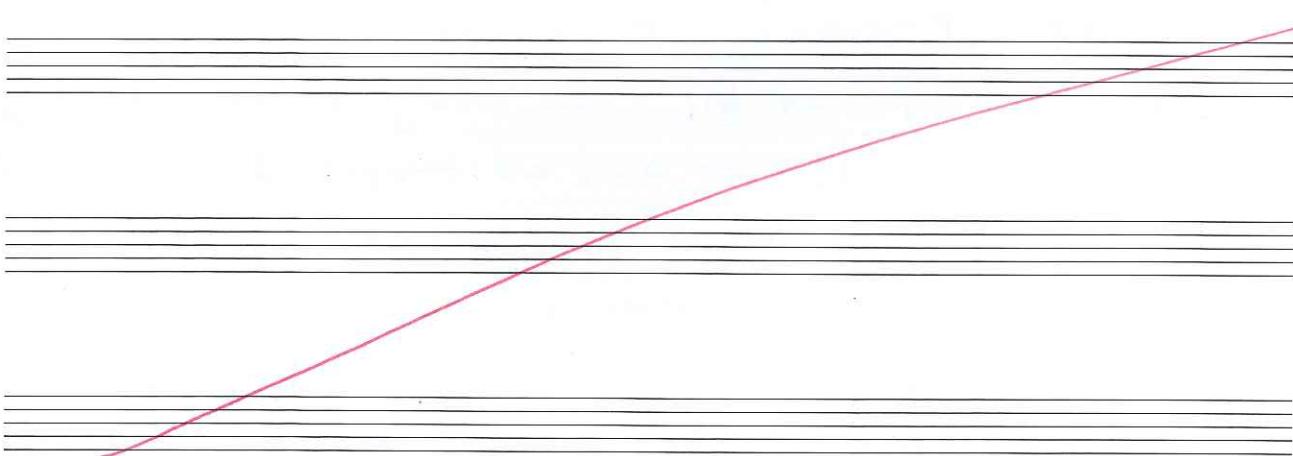
## SECTION A: ANALYSIS OF AN INDIVIDUAL SCORE EXTRACT

Question number: 2 Score extract: H

~~Peter Graham~~ The prominent wind band and brass band composer Peter Graham epitomises the programmatic style of the 20th century in "Cartoon Music" by using effective 20th century techniques to create entertaining musical effects for the listener. Graham's score in the resource booklet shows how his use of various features, elements and techniques characterise the 20th century as a musical period, and how they've grown and developed from music of earlier periods. I will first discuss my annotations to show these 20th century characteristics and then discuss the work's difference to earlier music in each paragraph //

Peter Graham has an illustrious career of wind band music, having written successful works such as "Harrison's Dream" and "The Red Machine". The concert band is a favourite ensemble of his, as one can tell, but the concert band itself is a new type of ensemble in the vast history of music. The band encompasses standard orchestral instruments (with no string section), but the inclusion of more modern instruments such as a saxophone section, a euphonium and three percussion parts (all 3 percussionists having busy parts from the outset of the work) indicates the ~~modern~~ modern, 20th century style of the music already. Graham incorporates interesting, unconventional instruments into the work as well, from a car horn and a ~~the~~ circus siren (bars 2-4) to a nightingale and an alarm clock bell //

(bars 43-46 and 6. 52-53 of "Cat and Mouse"). These unconventional instruments enable the work to have a unique factor to it, in that few other works would use instruments in this way, as well as giving the work an authentic "realism" to it. These modern instruments are utilized in a distinctly 20th century style. The first movement, "Curtain Up", uses the xylophone prominently, an instrument that would hardly be used as much in any other musical period. This prominence is illustrated with glissandi at  $\frac{f}{}$  dynamic in bars 4 and 24. Likewise, in bar 25, the euphonium's technical demands are used as response to popularity of the instrument in the 20th century. The final note of this technical passage sounds an A, which is venturing ~~at~~ high into the euphonium's range, capable of being played by musicians familiar with the instrument's 20th century use. Obviously, had this work been written earlier than the 20th century, the instrumental choices would have been distinctly different. A concert band would not have been used, for one thing. Instruments such as the circus siren or the nightingale wouldn't have even ~~ever~~ been invented as concert //



musical instruments, xylophones and euphoniums still in development. For instance, the euphonium didn't even have its 4<sup>th</sup> valve introduced until the 1840s — perhaps through the romantic period, so notes such as concert Cs in bars 31 and 38 would have been difficult to tune (if actually used). Therefore, it's clear that the work's instrumentation makes use of the new instruments available in the 20<sup>th</sup> century and can only be 20<sup>th</sup> century music because of this. The unique qualities of these unconventional instruments allow the work to be seen as distinctly different to music of earlier periods. //

Since the television wasn't introduced as a popular product in the 1950s, cartoons only existed on paper before then. Therefore, there was no way to suggest music would accompany these cartoons until they were televised. The title "Cartoon Music" immediately suggests Graham is alluding to popular cartoons ~~like~~ from TV, so the work is undoubtedly characteristic of the 20<sup>th</sup> century, as it programmatically describes a 20<sup>th</sup> century popular entertainment. The style of the music highlights the comedic and dramatic styles of cartoons, for example, the melody of "Curtain Up" begins at [A]. The melody is syncopated in the oboe, clarinet 1, alto saxes and trumpet 1, but the accompaniment consists of an "oom-pah" rhythm. Though it isn't swung, it suggests a "ragtime" kind of feel or a comic 'march'. Regardless, the music becomes upbeat and fun, reminding the listener of a Looney Tunes type cartoon, helped by the *Allegro vivace* tempo marking //

( $\delta=152$ ). Within this "oom-pah" rhythm, Graham incorporates discords into his off beats ~~sometimes~~ occasionally, such as in the flutes at bars 17-18 and in the clarinets and trumpets at bars 33-36. This adds interest to the rhythm and emphasizes the comical feel to the music. In bars 34-36, a tuba solo is added underneath these discords. The tuba, through 20th century film/TV scoring, has become a comical instrument in itself, recognised as a distinct humorous effect in cartoons.

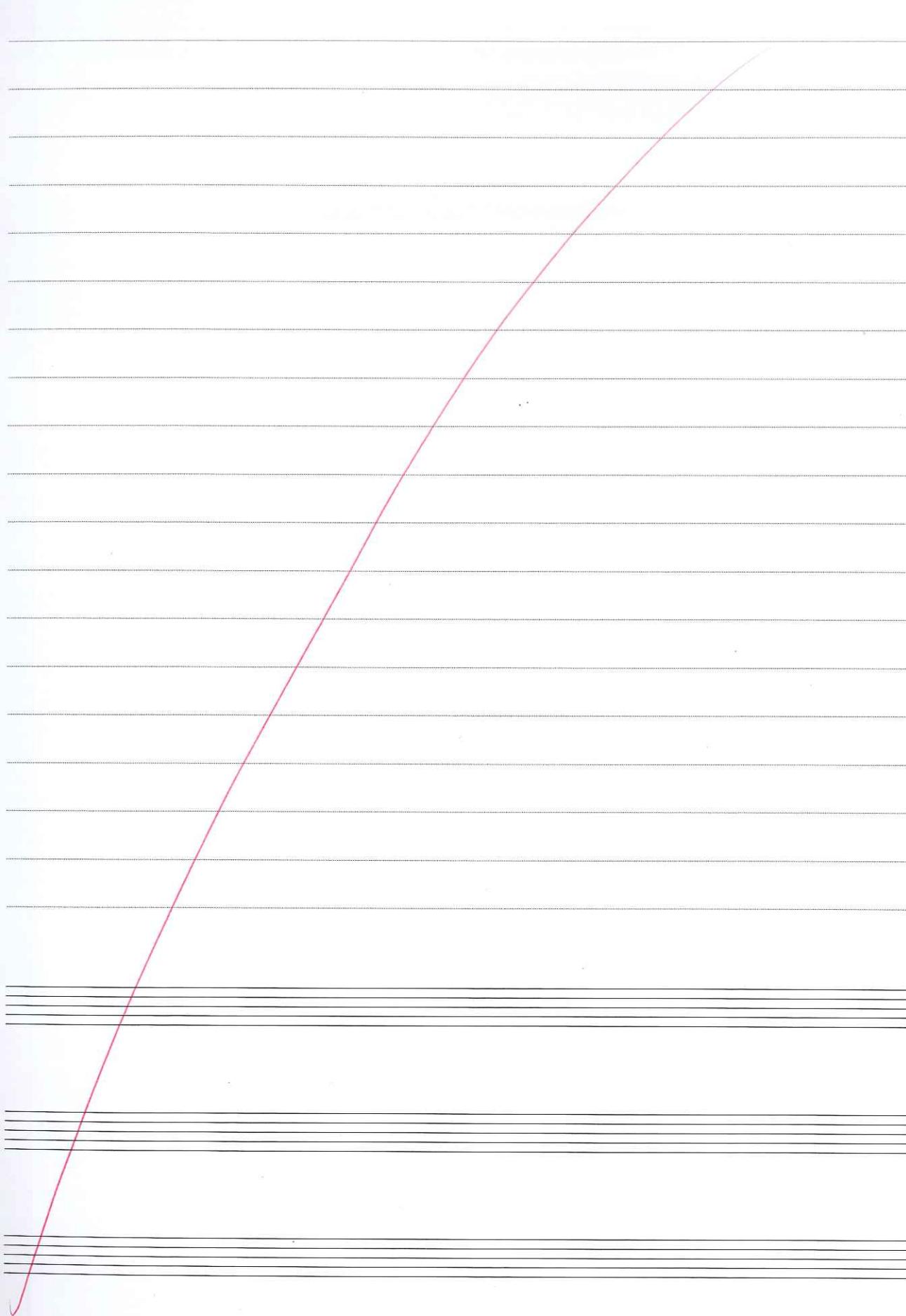
In the second movement, "Cat & Mouse", the style follows the allusion to a "Tom & Jerry" type cartoon.

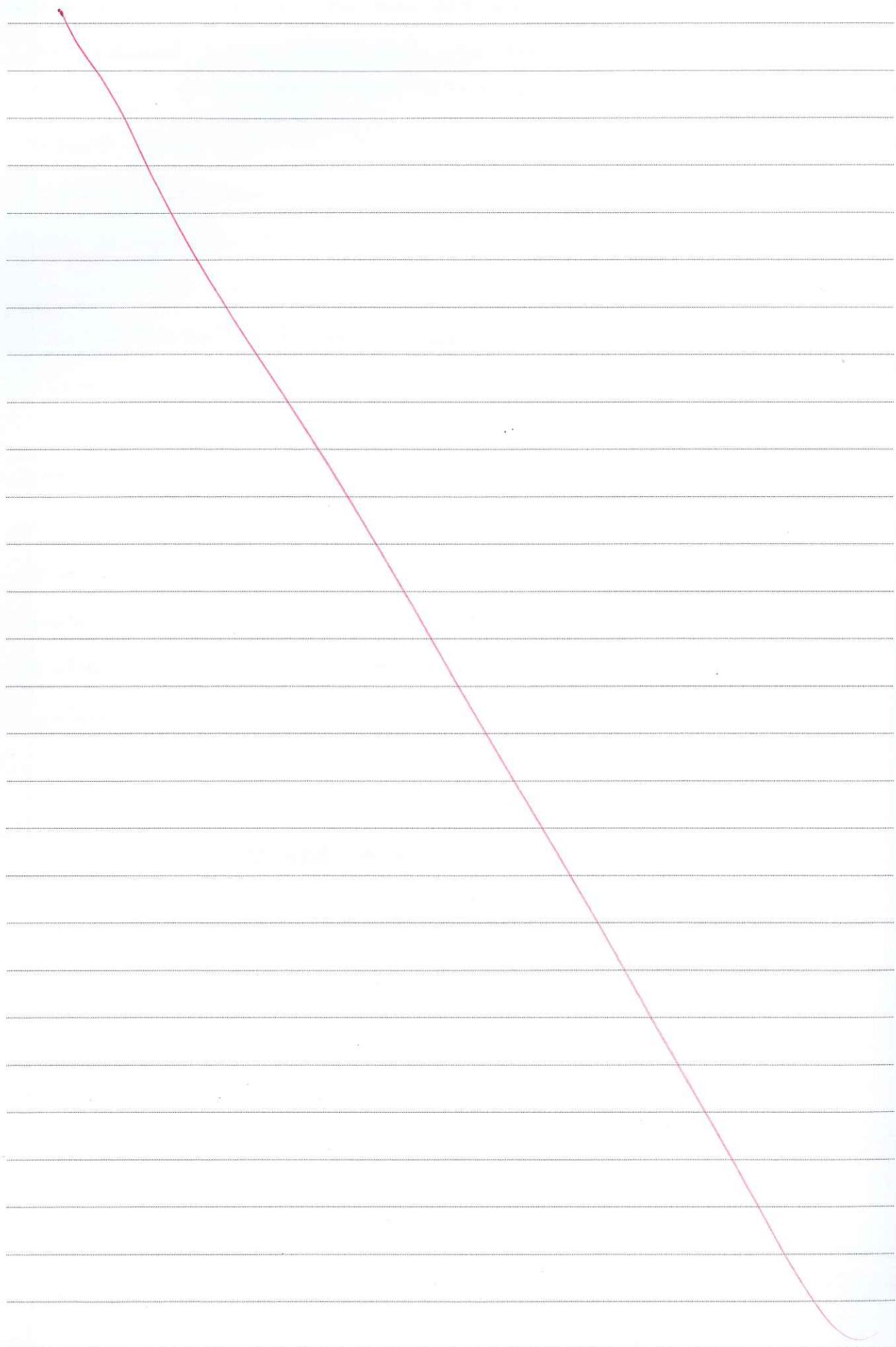
This kind of cartoon typically follows a storyline where the cat or the mouse has their ~~their~~ life disrupted somehow by the other, in a comedic fashion of course. In bars 43-45, Abs in the oboe and clarinets, while in the key of B $\flat$  major, suggest the minor 7th of a jazz feel, a distinctly 20th century genre of music. This creates the imagery of either animal being relaxed and calm. The change to  $\frac{3}{4}$  then brings the flute and glockenspiel playing the recognisable Brahms lullaby, the glockenspiel signifying a music box. //

This implies one of the two are actually sleeping, hence the relaxed jazzy feel and also the nightingale call.

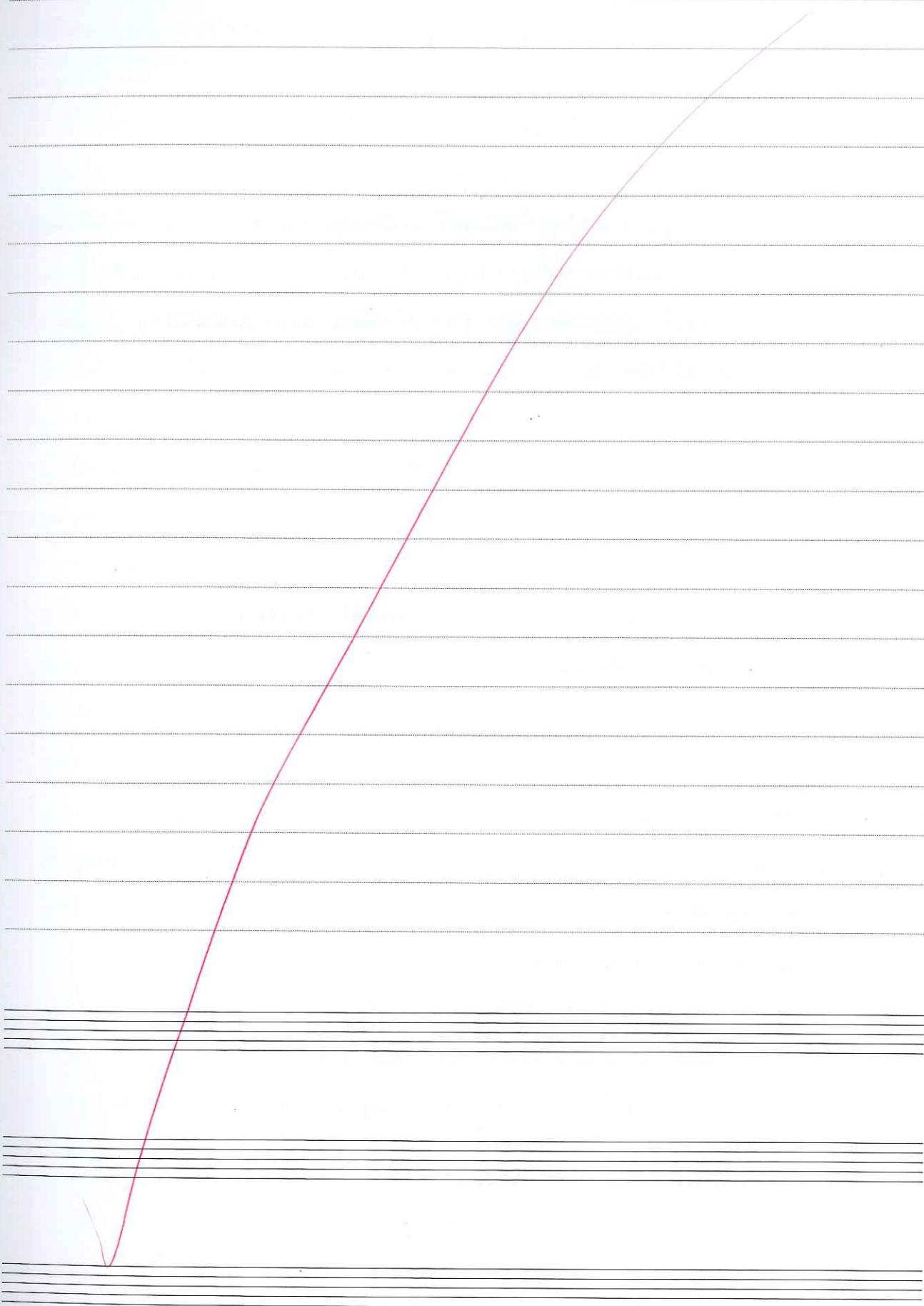
However, at bar 52, this is abruptly cut off by the alarm clock call at then at bar 54, a quicker tempo marking, marked "Jazzy". These musical effects and the changes in tone that accompany them are very programmatic and play on the cartoonish comedy of a "Cat & Mouse" TV show. Obviously, had the work been composed in an earlier time period, cartoons such as Looney Tunes or Tom & Jerry wouldn't have existed and the programmatic music would have been more like a serious tone poem of Mussorgsky or Delius. The comedic effects that Graham incorporates prove the 20th style of the music and clearly distinguish the style of the work from earlier music from the Baroque, Classical or Romantic periods.

Throughout Peter Graham's "Cartoon Music", his choice of instrumentation, ~~and~~ tone and musical effects easily illustrate the 20th century style of music, characterising the period effectively. The comedic, cartoonish feel with the musical features, elements and techniques ~~as~~ is evident within the music, clearly separating it from works of earlier musical periods.





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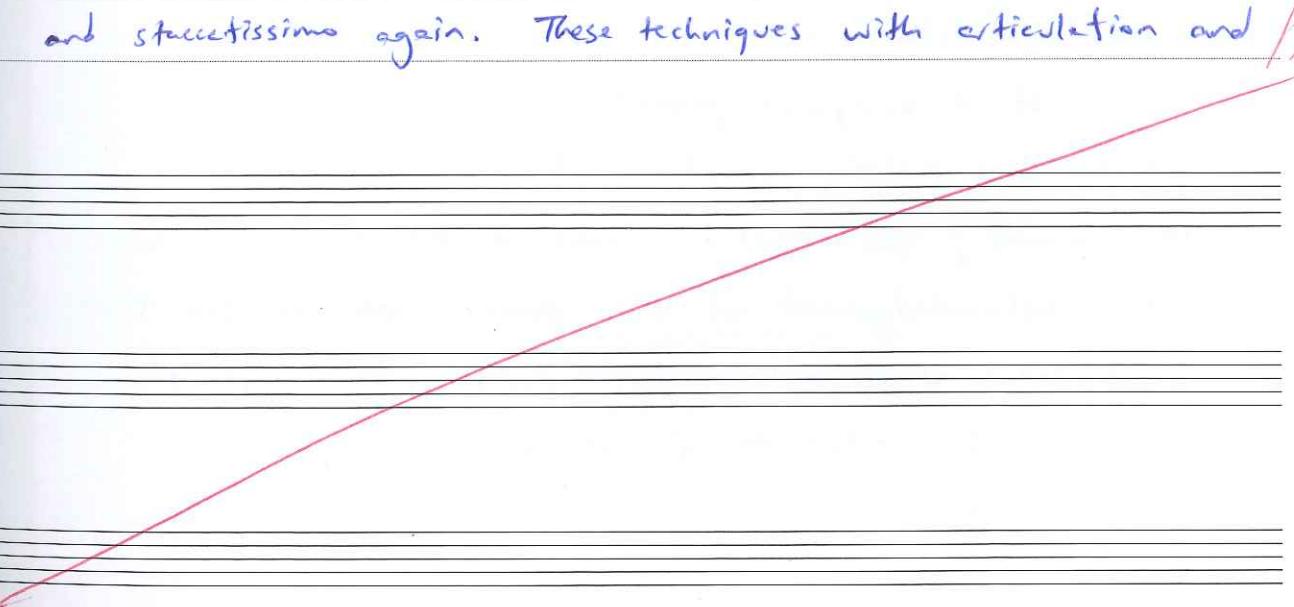
## SECTION B: COMPARISON OF TWO SCORE EXTRACTS

Question number: 5 Score extracts: D and E

Saint-Saëns' "The Carnival of the Animals" is a well recognised suite depicting contrasting animals through music, effectively portraying these animals with musical techniques that emphasize the typical qualities associated with that animal. Extract ~~D~~, "Hens and Roosters", portrays the call of the hen and the pecking they do, while Extract E, "The Elephant", shows the large animal marching along in a waltz style. By analysing the musical techniques Saint-Saëns uses to depict these animals, particularly the ~~used~~ techniques <sup>used</sup> most effectively, we understand how the music conjurs up images of these recognisable animals in our minds as we listen. ~~These~~ //

From the first bar of this movement, the composer places staccato articulation above the 2nd piano's notes to imply the pecking or the "buk-buk-buk" sound of a hen immediately. This becomes imitated through the 1st and 2nd violins in bars 2 and ~~bar~~ 4 as well. What comes after these staccato notes is a quick leap of a 5th, a perfect 5th for the piano and 1st violin and a diminished 5th for the 2nd violin.

This leap is made with an acciaccatura ~~on~~ on the first note and then an accented & crotchet as the second note, creating the sound that anyone can foresee after a chicken's "buk-buk" sound, the almighty "buk-KAK". This musical imagery represents the recognisable sound, in a comical way, making the listener enjoy hearing the sound of the sometimes awkward //

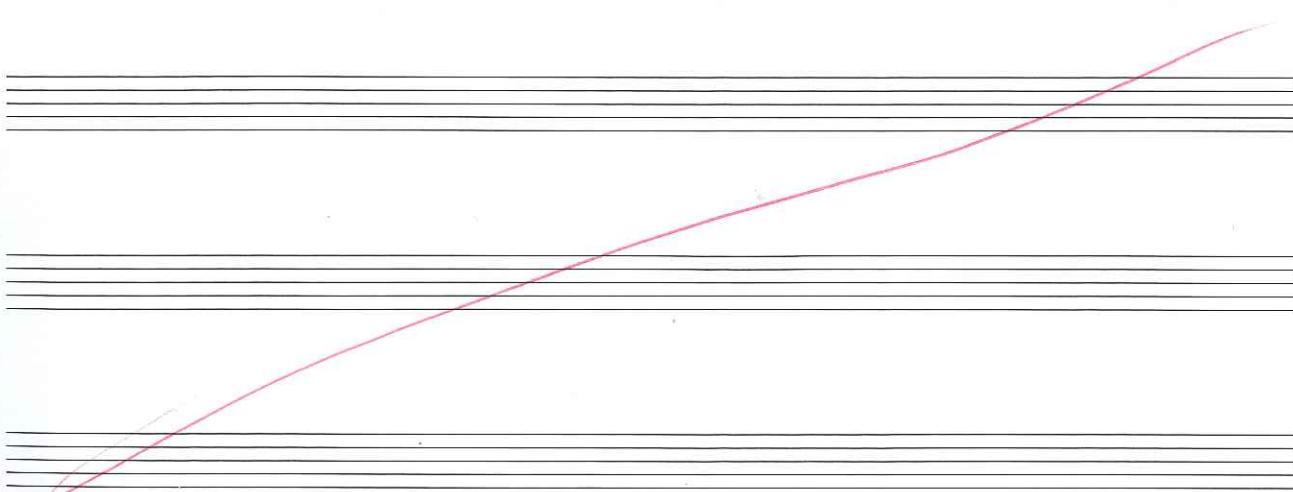
animal. This "buk-KAK" sound is repeated 5 times from bars 5-6 in the first violin part, suggesting a group of hens and roosters. In bar 6, the ~~piano~~ 1st piano introduces the acciaccaturas as semitones to create the pecking sound in another way, building on the idea of multiple hens in one pen. The 2nd piano imitates this idea in bars 11-12 underneath the continuation of the hen and rooster calls. These techniques are used by Saint-Séëns to establish the ~~the~~ comedic mood of the animals. In 6.14, the viola introduces chromatic minims rising, marked "en trainant" or "dragging" to suggest a larger rooster coming from sleep to begin its day. Each time this is imitated through the 1st & 2nd violins, it finishes with quavers played staccatissimo this time to suggest the hens are now awake and almost agitated. The semitonal acciaccaturas introduced by the piano are imitated by the viola in bar 19, but in triplets, which implies there is some agitation amongst the animals. The ~~piano~~ 1st violin continues the pecking and "buk-KAK" sound from the Animato to the end of the movement, with tenuted accents (1) and staccatissimo again. These techniques with articulation and 

rhythm all create imagery of chickens when we listen to the music and analyse the score. //

In extract E, "The Elephant", the large size of the animal and its lumbering walk is immediately introduced through the deep octave Eb in the 2nd piano and the fact that a double bass has been used as the solo instrument. This captures the grandeur and mass of the elephant effectively. By writing the music in  $\frac{3}{8}$  and in a major key, Saint-Saëns creates a kind of "waltz" feel in the music, which instead of mocking the size of the elephant, marvels at it and gives it status. The 'lumbering' walk of the elephant becomes more about its power than its size. Bars 33-36, for instance, ~~use~~ use diminution from the III pattern to emphasize the sheer scale of an animal, accented crotchets and dotted crotchets suggest the elephant's power. The flowing Eb major arpeggios at [3] in the piano don't necessarily capture the traditional image of an elephant, however, these suggest something graceful like when an elephant sprays water over itself with its long trunk. Then, the large interval of a compound perfect 4th in bars 49-50 in the double bass melody creates further imagery of the elephant's power, the accented quavers in the final two bars sealing the acknowledgement of this power. We can see that while Saint-Saëns uses techniques to portray the elephant's physical mass, he prefers to give it a positive power, marvelling at the animal, rather than ridiculing its size. //

Within the two movements, they clearly have a defining technique that helps to portray the animals. These are the articulation markings in "Hens + Roosters" and the rhythm of "The Elephant". The most prominent feature of a ~~black~~  
hen or rooster, evident if you ask any child what sound it makes, is its clucking noise. The staccato articulation, later becoming staccatissimo, clearly highlights the ~~the~~ animal's sound, enabling us to recognise it immediately. Also, by accenting the crotchet on the end of an acciaccatura, the "buk-KAK" sound adds humour to the music and illustrates the way that music can effectively mimic real sounds.

This <sup>particular</sup> sound is used in combination with the melody of the 1st Violin from b. 21-35. The notes that the acciaccatura leads to changes throughout these bars, for instance, some lead to a B<sup>b</sup> or a C<sup>b</sup>, others to a C<sup>7</sup> or a D<sup>b</sup>. This adds to the comic nature of the hens, the pitches change, giving further "realism" to the sound and adding effect to Saint-Séens' portrayal. Through ~~the~~ "The Elephant", the rhythm of the "waltz" gives grandeur to the elephant, emphasized with accents on the downbeats of bars such as 6, 8, 12 or 16. //



This drives the rhythm just as the elephant's movement is suggested as large and strong. Obviously, this rhythm is therefore effectively combined with articulation to signify the elephant's strength. A particularly good example of this is in b. 49-50, where the downbeats are accented while the piano's downbeats are without any notes, allowing the contrabass to have the ~~the~~ rhythm emphasized. As we can see, Saint-Saëns' techniques in using articulation and rhythm effectively portray the animals of hens & Roosters and elephants, ~~achieved~~ achieved by combining with the unconventional melody of "Hens & Roosters" and the articulation with "The Elephant". //

Both of these movements of Saint-Saëns' suite are effective in conveying the attributes of the animals as well as their physical characteristics. The suite lends itself to the composer's musical techniques, these movements acting only as effective examples. The way in which the composer portrays these animals shows not only ~~his~~ his skill at communicating the imagery to the listener, but also his ability as a composer to convey an idea overall. //