

93305Q



933052



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2010 Music

2.00 pm Monday 22 November 2010
Time allowed: Three hours
Total marks: 24

QUESTION BOOKLET

There are two sections in this examination:

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 12 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 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 **music elements, features, and structural characteristics** of assistance in answering some questions.

Articulation	eg legato, staccato, accent, ornamentation
Dynamics	
Form	eg binary, ternary, rondo, sonata, theme and variations, strophic
Genre	eg 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	
Purpose and/or Context	
Rhythm	eg metre (regular and irregular), tempo, ostinato, repetition, imitation, patterns, motifs, variation, development
Style	eg organized according to stylistic conventions often related to a historical period (eg baroque, romantic, minimalist, bebop, pop, country)
Text/Lyrics	
Texture	eg monophonic, homophonic, polyphonic, heterophonic, density
Tonality	eg major, minor, modal, microtonal
Tone colour	eg instrumental and vocal timbres and combinations

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 from the Resource Booklet 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.

The list of music elements, features, and structural characteristics on page 2 may be helpful.

OR: QUESTION TWO (8 marks)

Modest Mussorgsky composed the suite for piano *Pictures at an Exhibition* in 1874. Each of the suite's ten movements is a musical depiction of a painting. As well as having become a showpiece for virtuoso pianists, the work is well-known in the orchestral transcription made by Maurice Ravel in 1922.

Examine **Extract 7** in the Resource Booklet. This is Ravel's orchestral transcription of the eighth movement, "Catacombae/Cum mortuis in lingua mortus" ("The Catacombs"/"With the dead in a dead language"). Mussorgsky's original piano version is shown for comparison at the bottom of the score. Explain in some detail how Ravel has taken the piano work and arranged it for orchestra, giving attention to **instrumentation techniques and effects** and to the use of **orchestral colours**.

OR: QUESTION THREE (8 marks)

Select ONE score extract from the Resource Booklet whose **title** suggests a particular **mood** or **subject**. Analyse and explain in depth how the composer has established and expressed the mood or subject through the music. You might consider the use of harmony, tone colour, word painting, imitation, etc, as appropriate.

OR: QUESTION FOUR (8 marks)

Unity and **variety** are two of the most fundamental aspects of music, art, and literature. Select ONE score extract from the Resource Booklet in which you believe both unity and variety are represented. Discuss the **stylistic features** of the composer and/or the music of the period in which the work was written, and how these relate to the unity and variety you perceive. Analyse how the elements and musical features contribute to this sense of unity and sense of variety, and explain in detail those you consider to be the most **representative**.

The list of music elements, features, and structural characteristics on page 2 may be helpful.

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 5**, the second movement of Beethoven's Symphony No. 7, and compare this extract with ONE other orchestral score extract in the Resource Booklet. Identify **similarities and differences** in the ways in which the elements and features of each extract are used for **expressive effect** and to create **structure**.

The list of music elements, features, and structural characteristics on page 2 may be helpful.

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. Explain in depth the **similarities and differences** between the extracts in terms of elements and features (particularly textures and harmonic movement) and any other aspects that you consider relevant.

OR: QUESTION SEVEN (8 marks)

Select TWO score extracts from the Resource Booklet that use text. Compare the extracts, commenting on any similarities in the way the **meaning and/or structure of the texts** have influenced the **musical structure** of the extracts. Identify the musical techniques that you consider highlight the **emotional qualities** of the texts.

OR: QUESTION EIGHT (8 marks)

Extract 9, Gillian Whitehead's *Aria from "Outrageous Fortune"*, and **Extract 10**, Eve de Castro-Robinson's *Other Echoes*, are from works with a strong **New Zealand identity**. The opera *Outrageous Fortune* is set in 1862 during the gold rush period, and explores relationships between Māori, Pākehā and Chinese. The orchestral fanfare *Other Echoes* contains several melodic ideas that are based on New Zealand birdcalls which the composer has said lend themselves particularly well to instrumental imitation.

Discuss what you understand to be a New Zealand identity in music, and describe the musical characteristics, elements, and devices of each extract that demonstrate this identity.