

93305Q



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NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Scholarship 2015 Music

9.30 a.m. Tuesday 24 November 2015

Time allowed: Three hours

Total marks: 32

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.

Each question is worth eight marks. (A further eight marks each are allocated to your portfolio and your critical reflective analysis, making a total of 32 marks.)

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.

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

Select ONE extract from the resource booklet that is complete (i.e. Score Extract A, B, C, D, E, or F).

- (a) Draw a diagram to show the form of the piece. Ensure the diagram clearly shows the relative lengths of the sections you have identified.
- (b) Comment on the form, highlighting the key features of each section and discussing the role that each feature plays in the overall development of the piece.

OR: QUESTION TWO

Select ONE extract from the resource booklet that was written during the twentieth century (i.e. Score Extract F, G, or H).

- (a) Annotate the score to identify features, elements, and techniques used in the piece that are characteristic of music of the twentieth century.
- (b) Discuss how these features, elements, and techniques are distinctly different compared to music of earlier periods.

OR: QUESTION THREE

Select ONE extract from the resource booklet.

- (a) Identify the THREE instrumental parts – or, TWO instruments and ONE vocal part – that you consider to be the most significant, and discuss the role that each plays in the piece.
- (b) Comment on the way that each of the parts you have chosen interacts with other parts throughout the piece.

OR: QUESTION FOUR

Refer to Extract F, the “Gavotta” from Prokofiev’s *Classical Symphony*. In his autobiography, the composer wrote:

“It seemed to me that had Haydn lived to our day he would have retained his own style while accepting something of the new at the same time. That was the kind of symphony I wanted to write: a symphony in the Classical style. And when I saw that my idea was beginning to work, I called it the *Classical Symphony* ...”

- (a) Annotate the score to identify features, elements, and techniques used in the piece that are:
 - characteristic of music in Classical style
 - characteristic of music of the twentieth century.
- (b) Discuss how these features, elements, and techniques have been used, commenting on how aspects of Classical style have been creatively reinterpreted in a twentieth-century context.

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

Refer to Score Extracts D and E, “Hens and Roosters” and “The Elephant” from Saint-Saëns’ *The Carnival of the Animals*.

- (a) Identify the techniques used by the composer to portray the contrasting animals named in the movement titles.
- (b) Discuss how one technique in each movement is the most effective in achieving this portrayal, commenting on how it is used in combination with other techniques, elements, or features of the music.

OR: QUESTION SIX

Select TWO score extracts from the resource booklet.

Focus on the harmony, melody, and rhythm of the extracts.

- (a) Compare the ways that each of these elements appears in and is developed throughout both pieces.
- (b) Comment on the element you consider to be the most significant in defining the genre or style of each piece.

OR: QUESTION SEVEN

Select TWO score extracts from the resource booklet that differ significantly from each other.

- (a) Choose THREE elements or features, and compare and contrast their use throughout both pieces.
- (b) Discuss the degree to which each extract is representative of the genre or period in which it was written.

OR: QUESTION EIGHT

Refer to Score Extracts A and C, the settings of the Sanctus by Palestrina and Mozart.

- (a) Compare the elements and techniques each composer has used in their setting of the same text, commenting on how these are indicative of music from the period in which each piece was written.
- (b) Discuss how the use of TWO of these elements and techniques changed or developed in music from the Renaissance through the Baroque and into the Classical period.