

93305Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

New Zealand Scholarship Music Studies, 2004

2 pm Tuesday 16 November 2004

QUESTION BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

There are THREE sections to this examination. Select ONE question from each section in this booklet. The questions should be answered in the Answer Booklet. Score annotations will need to be included in the Resource Booklet.

Check that this booklet has pages 2–5 in the correct order.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

Outcome Description

The student will apply knowledge, skills and understanding to a variety of unprepared music contexts.

Scholarship Criteria

The student will:

- demonstrate understanding of the music elements, structural characteristics, social, historical, cultural and stylistic background
- apply knowledge and skills through the analysis, evaluation and review of a range of music works.

Scholarship with Outstanding Performance Criteria

The student will:

- demonstrate breadth and depth of understanding of the music elements, structural characteristics, social, historical, cultural and stylistic background
- apply knowledge and skills through the detailed critical analysis, evaluation and review of a range of music works.

You have up to three hours to answer the questions in this booklet.

Instructions to Candidates

You are advised to spend up to fifteen minutes reading the paper and deciding which extract(s) you will use for the questions you have selected. Divide your time equally in answering each question.

Score extracts are printed in the accompanying Resource Booklet. Each section of this paper requires you to select from these score extracts.

There are **THREE** sections to this examination. Answer **ONE** question from each section. Write your answers to the 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.**

Indicate which question you answer in each section. You may use a score extract only **ONCE**. Some questions will require you to annotate the extract(s), and you should feel free to include annotations and markings on the scores for any questions, if it helps to make your answer clearer. For some questions, score annotations may be the main part of your answer. All annotations must be clearly referenced.

SECTION ONE: Individual Score Extracts

Choose ONE question from this section.

Consider using any ONE of the following score extracts from the resource booklet for this question: Extract 1; 2; 4; 6; 7 or 8.

EITHER

QUESTION ONE

Playful Pizzicato (Extract 7 in the Resource Booklet) is from *Simple Symphony* by Benjamin Britten. It is the second of four short dances. The dances are 'simple' both in form and style, but are considered some of the finest examples of effective writing for strings from the twentieth century.

Though 'simple', what are some of the features of the writing that make this an effective piece of music? What evidence can you find that supports the reference to simplicity of style?

In your answer, focus on:

- motif and motivic development
- tonality, including any modulations
- harmony
- rhythm
- texture
- idiomatic string writing
- any other stylistic characteristics.

Refer to specific aspects of the music as evidence, using bar number references, to contribute to your evaluation.

OR

QUESTION TWO

Select ONE score extract from the Resource Booklet. Define what you consider to be the **mood** of the extract of music. Explain how the composer has created the **mood**.

Analyse how the following are combined to establish the mood:

- *tonality*
- *musical elements* – rhythm, pitch/melody, dynamics, tone colour
- *structural devices* – harmony, texture
- *compositional devices* – eg repetition, imitation, etc
- *instrumentation*.

OR

QUESTION THREE

Select ONE score extract from the Resource Booklet.

- (a) Focusing on the harmonic and tonal aspects of the extract of music, **complete an on-score analysis** to show the following:
 - key(s), with indication of any modulation(s)
 - harmonic structure – using Roman numerals, figured bass or jazz/rock notations.
- (b) From your analysis and reference to *musical elements* (rhythm, pitch/melody, dynamics, tone colour) and *structural devices* (harmony, texture) explain how the extract is typical of the period in which it was written.

OR

QUESTION FOUR

Unity and variety are two of the most fundamental aspects of art and music. Select ONE score extract from the Resource Booklet and answer the following:

- (a) How does the composer achieve a sense of unity in the extract of music, while bringing variety and interest to it?
- (b) Analyse the extract in order to identify the main musical features that contribute to the sense of unity and variety, and state which of these are used most predominantly.

SECTION TWO: Comparison of a Studied Work with an Unprepared Score Extract

Choose ONE question from this section.

In this section of the examination, you are to choose ONE score extract from the Resource Booklet and compare it with a score you have previously studied. State at the beginning of your answer, the title and composer of the studied work you are using for comparison.

The score extract that you use in this section must NOT be the same as you use in Sections One or Three.

EITHER

QUESTION FIVE

Select ONE score extract from the Resource Booklet. Compare this score extract with a previously studied work in a similar style or genre. Comment on any musical features that the two works share. To what extent are these typical of the style or genre?

OR

QUESTION SIX

Select ONE score extract from the Resource Booklet. Compare this score extract with a previously studied piece in a similar style or genre. Focus your comparison on how the social and historical contexts influenced the development of the style or the genre. Use evidence from the score to make links between the two pieces.

OR

QUESTION SEVEN

Select ONE score extract from the Resource Booklet. Compare this score extract with a previously studied piece in a similar style or genre. Give a comparative overview of both pieces, focusing on:

- the purpose and function of the music
- the historical and cultural significance
- the musical style.

OR

QUESTION EIGHT

Select ONE score extract from the Resource Booklet. Compare this score extract with a previously studied piece in a similar style or genre. Provide explanations on performance conventions related to the style or genre and the specific characteristics of each of the performance settings.

SECTION THREE: Comparison of Two or More Unprepared Score Extracts

Choose *ONE* question from this section.

The score extracts that you use in this section must *NOT* be the same as you use in Sections One or Two.

EITHER

QUESTION NINE

Choose any TWO or more score extracts of **vocal music** from the Resource Booklet that are in different musical styles. Compare and contrast the ways that the composers have set the words to music. Explain how the composer highlights the intentions (sentiments/meanings) of the words through the musical setting and evaluate the success of this.

OR

QUESTION TEN

'The rhythm of life is a powerful thing'.

Choose any TWO or more score extracts from the Resource Booklet. Discuss the importance of rhythm as a significant feature of the music. Referring to your chosen extracts, critically evaluate the kinds of performances that would be authentic within their respective cultural, historical and stylistic settings. **Give evidence from the scores, with appropriate annotations, to support your answer.**

OR

QUESTION ELEVEN

Choose any TWO or more score extracts from the Resource Booklet. Discuss the similarities and differences between the extracts with reference to:

- instrumentation
- tonality
- rhythmic characteristics
- structural devices.

Comment on the historical and/or cultural context(s) of your chosen extracts.

OR

QUESTION TWELVE

Choose any TWO or more score extracts from the Resource Booklet. Written representation of music through a notated score may be more or less approximate, dependent on cultural/historical/stylistic context or genre. It does not provide all the instructions necessary for a carefully considered performance interpretation.

Making specific reference to the extracts of your choice, discuss how authenticity, convention and imagination may combine or conflict in the performance of music from the score.