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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

SCHOLARSHIP

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.

Essay:

In Saint-Saëns' 'The Carnival of the Animals', he uses articulation, texture/timbre and harmony to portray the contrasting animals named in the movement titles, "Hens and Roosters" and "The Elephant". //

The candidate identifies articulation and then goes on to elaborate on what this means and how it is used by Saint-Saëns in the extract (trills, staccato, acciaccatura).

In "Hens and Roosters", articulation is most effective in the portrayal of the animals. The six staccato notes followed by an acciaccatura up to a higher note (highlighted in bar 1) are essential in recreating the sounds of hens and roosters. Becoming more staccato as the movement continues, ~~the~~ the repetition aids in creating a light mood. ~~Trills are also occasionally used, and create a mental image of a hen flapping its wings.~~ Trills are also occasionally used, and create a mental image of a hen flapping its wings. //

The articulation is used in combination with the texture, timbre and harmony to effectively portray the hens and roosters. //

The second part of the question is also addressed.

The texture often changes throughout this movement, from monophony to polyphony and back. The very first bar is monophonic as the first rooster appears to wake everyone up. ~~Then~~ (2nd piano). It is quickly joined by the first and then second violin, becoming polyphonic as the melodies interlock. As more instruments join and leave, it evokes an image of a large group of hens and roosters, each wanting their say. Bar 22 onwards is just the first violin as a lone bird. The 'dragging' in bar 14 and sombre chucks through to bar 20 represent the majority of the hens and roosters leaving, with just the one left behind to cluck to the end of the movement. //

Polyphonic texture is identified and related to the characterisation of the animals.

The harmony also works with the articulation to effectively portray the hens and roosters. The staccato C's with an acciaccatura up to a G provide an excellent example of how Saint-Saëns is able to recreate animal noises. The fifth and ~~augmented~~ ^{diminished} fifth are the two most common intervals used throughout to imitate the sounds of hens and roosters. Through the ^{second} third section the intervals change more often, reaching ~~from~~ ^{from} a diminished ~~fourth~~ ^{fourth} and moving up to a major sixth as the lone bird becomes more agitated, leading to the climax of the piece with the overlapping G major chords from both pianos in bar 35. Although the last chords are G major, there is no key signature ~~or~~ or constant F#s that would

Other features are also identified and discussed such as the tonality of the piece.

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indicate a key of G Major. The movement is instead atonal, as many similar melodies are all based around different pitches. The atonality of the piece helps to convey the erratic nature of the hens and roosters. //

In Movement No. 5 "The Elephant" the most important technique is the use of timbre in portraying the animal. The only two instruments in this movement are the piano and bass. The piano is able to create a heavy plodding rhythm with chords (as highlighted in bars 1-4). While the bass provides a low sound that one would typically associate with a large animal such as an elephant. The bass by itself with piano accompaniment indicate a solitary elephant, in contrast with the large group of hens and roosters in movement 2.

There is some evidence here of internalisation of the score and the instrumental timbre.

As elephants are much less 'common' than hens and roosters, it is important that the piece creates a clear mental image for the listener of an

elephant, something ~~of~~ which Saint-Saëns successfully achieves with his use of timbre. //

In combination with other techniques, an effective portrayal of the elephant is achieved. //

The articulation is more accented, with the first beat of the bar often marked with an accent or marcato throughout. Slurs are also used to create the feeling of the elephant dragging its foot off of the ground to take the next step. Staccato marks are used throughout section 2 to create an air of playfulness. //

The use of articulation is also discussed here, with a different characteristic being created.

The texture is entirely homophonic throughout, with the piano accompanying the bass. This adds to the impression of a solitary elephant. //

Homophonic texture is correctly identified and related to the characterisation of the animal.

The harmony of the movement also ~~indicates~~ helps portray the elephant. The movement is very clearly grounded in E^b Major, as the piano is very chordal. In Section 2, as indicated on the score, the key briefly moves up a semitone to E Major, giving a lighter feel to the middle section. By section 3 it has returned to E^b major, with the piano playing arpeggios for decorative effect. The movement being in a key helps portray the more solid, stable elephant, along with the 'pomposo' indication and heavy chords. //

Overall, Saint-Saëns is successfully able to portray the animals through a number of techniques. The ~~also~~ use of tonality contrasts the erratic group of hens and roosters against the solitary elephant, and the articulation and timbre are particularly important in evoking an image of each of the animals in their respective movements. //

The candidate's response is organised and articulate.