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Scholarship 2015 Music

9.30 a.m. Tuesday 24 November 2015

Time allowed: Three hours

Total marks: 32

OUTSTANDING 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.

SECTION A: ANALYSIS OF AN INDIVIDUAL SCORE EXTRACT

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Question number: 2 Score extract: H

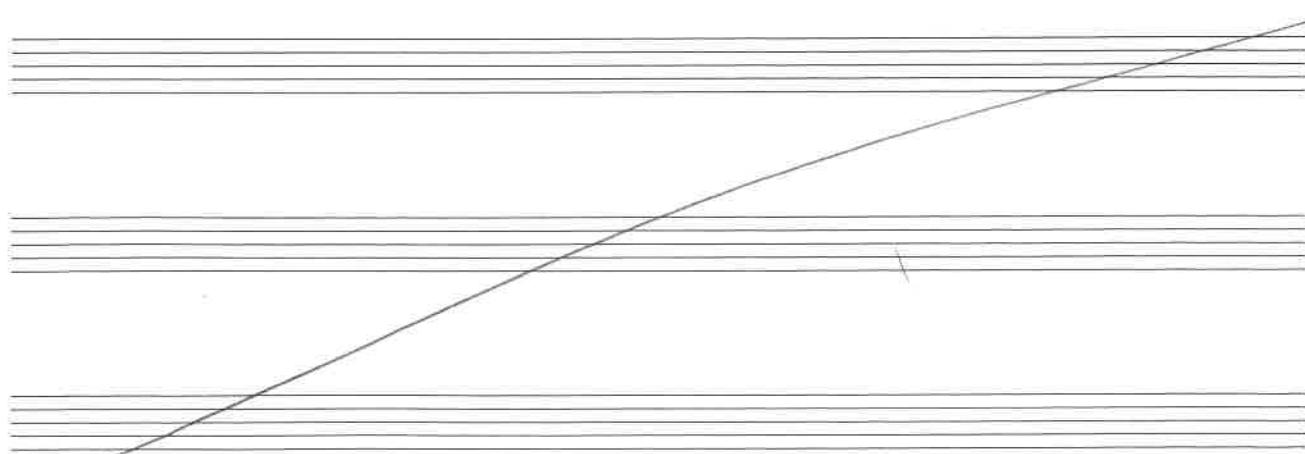
The essay begins with a clear introduction that is clearly relevant to the question and which sets out the way it will be structured. The candidate makes perceptive comments about the score being an example of Programme Music.

~~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, 20th century style of the music already. Graham incorporates interesting, unconventional instruments in the work as well, from a car horn and a ~~etc~~ circus siren (bars 2-4) to a nightingale and an alarm clock bell //

The candidate has identified the concert band ensemble but extends this to discuss further what this means in terms of instruments used in a way that relates the grouping to previous periods. Further insightful comments relating to the use of percussion instruments and the euphonium follows.

(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 *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 ~~been~~ been invented as concert //



musical instruments, xylophones and euphoniums still in development. For instance, the euphonium didn't even have its 4th valve introduced until the 1840s — partway 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 20th century and can only be 20th 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.

The candidate has gone beyond identifying the use of instruments that only can be seen in the 20th Century to noting that it is the qualities of these instruments themselves that create music that is distinct to 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 ~~from~~ from TV, so the work is undoubtedly characteristic of the 20th century, as it programmatically describes a 20th 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.

($d=152$). Within this "boom-pah" rhythm, Graham incorporates discords into his off beats ~~at~~ occasionally, such as in the flutes at b. 17-18 and in the clarinets and trumpets at b. 33-36. This adds interest to the rhythm and emphasizes the comical feel to the music. In b. 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 ~~the~~ life disrupted somehow by the other, in a comedic fashion of course. In b. 43-45, Abs in the oboe and clarinets, while in the key of B^b 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.

These comments show excellent
internalisation of the musical score.

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". Those 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. //

These comments illustrate critical thinking – the candidate is relating the extract to a similar type of musical piece from an earlier period.

Throughout Peter Graham's "Cartoon Music", his choice of instrumentation, ~~the~~ 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 ~~is~~ is evident within the music, clearly separating it from works of earlier musical periods. //

A strong summary is given to end the essay.