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QUALIFY FOR THE FUTURE WORLD
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Scholarship 2016 Music

2.00 p.m. Friday 18 November 2016
Time allowed: Three hours
Total marks: 32

ANSWER BOOKLET

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 3 and 13.

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 2–23 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	Question	Mark
A		
B		
Portfolio		
Critical reflective analysis		
TOTAL		/32

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SECTION A: ANALYSIS OF AN INDIVIDUAL SCORE EXTRACT

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Question number: 4 Score extract: B

Haydn was a prolific composer whose music epitomised the particular characteristics and tendencies one generally associates with the Classical Period. His Cello Concerto^{No. 2} in D Major is no exception, with the second movement deeply centred in Classical Period conventions. I will discuss the principal elements that characterise this Concerto movement as a piece from the Classical era before comparing it to the ~~style of the~~ predecessor of the Classical period; the Baroque Period //

~~Classical~~ Classical Concerto are almost always separated into three movements; ~~recognisable in~~ normally ordered in a fast-slow-fast order. ~~The~~ ~~was~~ Movement two of Haydn's Cello Concerto in D major fits this traditional convention, with this 'slow' movement marked with an "Adagio" tempo ~~choice~~ choice. This differs sometimes with ~~concerti~~ ~~from~~ later periods such as the Romantic period when the movements ~~were~~ ~~not~~ were not always ordered in this fast-slow-fast fashion, and in ~~the~~ cases such as Brahms' Second Piano Concerto, ~~they~~ sometimes had four movements. The music in this Cello concerto is distinctively homophonic, with the ^{solo} cellist introducing the theme while the rest of the ~~string~~ upper strings accompanied the cellists' melodic figure. The opening //

figure in the ~~cello~~ solo Cello ~~is~~ (bars 1-8) ~~is~~ ~~introduced~~ consists of ~~the~~ two ~~four~~ bar phrases combined to form an eight bar initial introduction (fig.). This is a very typical classical convention, ~~with the~~ and the violin I go on to ~~imitate~~ imitate this opening Cello theme from bars 9-16. ~~the~~ In terms of form, the music is relatively repetitive, ~~the~~ repeating the opening eight bar figure in bars 32-34 as well as in bars 55-60, forming an ABA CA form which is similar to a Classical Rondo form. Music in later periods tended to explore a ~~free~~ more free form structure and this ABACA is very standard for the Classical period //

The articulation and dynamics in this movement of the Cello Sonata are also indicative of music from the Classical Period. The opening two note slurs in both the Cello solo and Violin I section in Bars 1-2 ~~are~~ ~~one~~ are signature traits of ~~the~~ ^{kind} music ^{written by} Classical Composers.

Dynamically, we see a small selection of dynamic markings which follows conventional Classical period dynamic ranges. Most of the music is either marked in "p" or "f" other than one instance of "pp" in the cadenza as well as two "fz" markings in bars 13-14. Unedited Scores in Baroque music generally did not contain any dynamic markings at all. while //

composers from the Romantic and 20th Century tend to use greater ~~range~~ volumes of dynamic vocabulary. The "fz" ~~forzandi~~ markings in bars 13-14 were in fact a novelty in the Classical period. Composers such as Beethoven, Mozart and Haydn were some of the first to use the "fz" marking to represent a sudden accentuation of a note. Rhythmically, the music never tends to ~~use~~ use rhythms more complex than triplets and demisemiquavers. Romantic and 20th century composers used a larger variety of complex rhythmic features. ~~Harmonically~~ Harmonically speaking, the piece stays in either the home key or the dominant key throughout the music. The opening bar (fig 1) in fact begins in the ~~dominant~~ key of ~~D major~~ A major ~~before~~ ~~transitioning~~ and remains that way for most of the opening 16 bars. The music then transitions to the dominant key of E major in bars 19 to 34. This is exemplified //

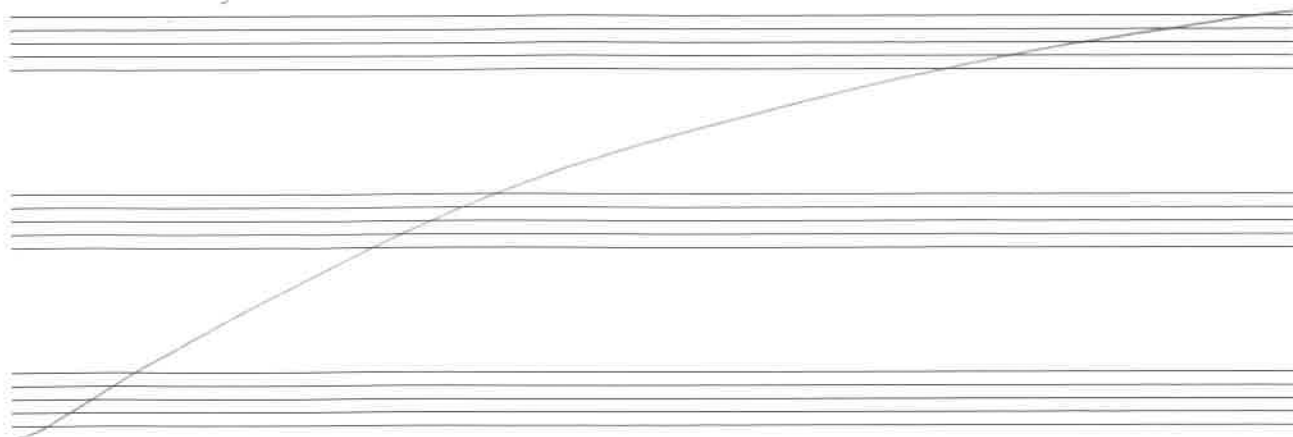
Violoncello
Solo

// Fig 1. opening 8 bars of cello solo part. //

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Simply ~~add more~~ have more parts playing at the same time. The Baroque composers when writing for a group would always include a Basso Continuo line with figured bass notation. This part would be played by a harpsichord and bass instrument and would form the basis of the skeletal structure of the work. By the classical period, the harpsichord was no longer used extensively ~~and~~ as it was replaced by a new instrument known as the Fortepiano, an instrument similar to the harpsichord but capable of producing dynamics. Thus, the disappearance of the Harpsichord also led to the disappearance of the Basso Continuo line in music //

In conclusion, there are many trademarks in Haydn's second movement of his Cello Concerto No 2 that makes it ~~distinctly~~ ~~to~~ distinctively Classical. From the texture ~~to~~ to the ~~harmony~~ dynamic range and everything in between, Haydn's concerto movement displays many conventions //



that we see inherent to the Classical Period today. In doing so, we are able to also compare the difference this Concerto movement has with the completely ~~different~~^{separate} and unique characteristics of the Baroque Period //

Scholarship exemplar 2016

Subject:	Music		93305
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Section A – Question 4 – Score Extract B

The introduction paragraph gives a general outline to the essay.

The essay is well organised and the candidate focuses on particular elements of the music and discusses each one with some detail, rather than giving a running commentary on the score. There is some analysis of the extract here that illustrates some internalisation of the score. The candidate clearly shows discussion of the question and uses relevant details from the score to support this. The candidate accurately uses terminology and backs up statements with specific examples. The correct structure of the work is identified, and features such as articulation and dynamics are discussed well.

The second part of the question (discussion of features that would have been different had the work been composed in the period immediately before) is given a detailed, rather than cursory response. Finally, the candidate shows a good sense of organisation and consistency of argument by summarising the main part of the question.

While this essay overall is a clear and coherent response to the question and shows the consistent integration of knowledge, skills and understanding of the concepts being discussed, it is lacking in-depth discussion of elements such as texture and the four- bar phrasing (balance, symmetry) that would have shifted this candidate's response to the next level (Outstanding).