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93305Q



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NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2011 Music

2.00 pm Monday 21 November 2011

Time allowed: Three hours

Total marks: 24

QUESTION BOOKLET

There are two sections in this examination:

Section A: Individual score extracts

Section B: Comparison of unprepared 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 are allocated to your portfolio, making a total of 24 marks.)

Make sure that you have Resource Booklet 93305R.

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.

You have three hours to complete this examination.

INSTRUCTIONS

Write a response to:

- ONE question from Section A (Questions 1–5)
- ONE question from Section B (Questions 6–9).

The resource booklet contains 11 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 any 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.**

Head your answer to each section with the number of the question you answer, and clearly state the number of the score extract(s) to which you refer. **You may use each score extract only ONCE.**

Some questions will 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 music elements, features, and structural characteristics to be of assistance in answering some questions.

Articulation	eg legato, staccato, accent, ornamentation
Dynamics	
Form	eg binary, ternary, rondo, sonata, theme and variations, strophic
Genre	eg the broad category (eg rock, jazz, twentieth-century art music, Latin, big band, choral, orchestral, chamber)
Harmony	eg accompaniment styles, pedal notes, ostinato, simple harmonic patterns, chords
Melody	eg imitation, sequence, repetition, inversion, ostinato, contour, pitch range
Mood	
Purpose and/or Context	
Rhythm	eg metre (regular and irregular), tempo, ostinato, repetition, imitation, patterns, motifs, variation, development
Style	eg organised according to stylistic conventions often related to a historical period (eg baroque, romantic, minimalist, bebop, pop, country)
Text/Lyrics	
Texture	eg monophonic, homophonic, polyphonic, heterophonic, density
Tonality	eg major, minor, modal, microtonal
Tone colour	eg instrumental and vocal timbres and combinations

SECTION A: INDIVIDUAL SCORE EXTRACTS

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 score extract from the resource booklet.

- (a) Create a diagram in the answer booklet showing the form of the work. Annotate the diagram to clearly identify each section of the work.
- (b) Discuss the key elements and/or features of each section you have identified, and explain how these contribute to the development of the work as a whole. Support your response with reference to your diagram and to the score.

OR: QUESTION TWO

Select ONE score extract from the resource booklet that includes text.

Discuss the compositional techniques that the composer has used to enhance the meaning of the words, and evaluate the effectiveness of the setting.

OR: QUESTION THREE

Select ONE score extract from the resource booklet.

- (a) Complete a tonal analysis of the work **on the score**, indicating key changes, cadences, and other significant points of harmonic interest.
- (b) In the answer booklet, discuss how the composer/arranger has supported his expressive intent through the use of key centres and harmonic development. Support your response with reference to your tonal analysis and the score.

OR: QUESTION FOUR

Select ONE score extract from the resource booklet.

- (a) Identify significant motifs used within the work, by annotating the score and/or rewriting motifs in the answer booklet.
- (b) Analyse and explain the ways in which the motifs are developed throughout the work, supporting your response with reference to the score.

OR: QUESTION FIVE

Refer to Score Extract 3, *Ignite the Night!* The composer, James Swearingen, writes:

“On any given night, darkness can erupt into an awakening of both prolonged and sudden flashes of light. Colourful fireworks cascading against the background of a starlit night, an electrical storm on the distant horizon, or the illumination of a city witnessed from high above in a plane are but a few of the creative visions that inspired this musical work.”

Explain the techniques the composer has employed to realise his “creative visions”, referring to significant musical elements of the work. Support your explanation by clearly annotating the score.

SECTION B: COMPARISON OF UNPREPARED 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 SIX

Select TWO score extracts from the resource booklet that are from different chronological periods.

- (a) Identify and compare the musical characteristics in each extract that place them in their respective periods.
- (b) Comment on the cultural and/or social contexts that may have shaped the way the works were conceived and performed.
- (c) Discuss the extent to which it is possible to produce an authentic performance of each work in a present-day concert situation.

OR: QUESTION SEVEN

Select TWO score extracts from the resource booklet.

- (a) Complete an analysis of the texture of each work **on the score**, showing features and changes in the use of musical texture.
- (b) Explain your textural analyses in the answer booklet, comparing and contrasting the main ways that the composers have used texture to develop their works. Link textural changes to other relevant elements or features of the compositions. Support your response with reference to the scores.

OR: QUESTION EIGHT

Refer to Score Extract 4, “Fly Me to the Moon”, and Extract 6, “Bring Him Home”.

- (a) For each extract, write a brief account of the message conveyed by the lyrics.
- (b) Compare and contrast musical techniques used by each composer to convey and enhance the meaning of the words.

OR: QUESTION NINE

Select TWO score extracts from the resource booklet that you consider are significantly different from each other.

- (a) Identify and compare the musical elements of each work that you consider the most different.
- (b) Evaluate the effectiveness of each work in terms of the genre in which it was written.