

93305Q



933052



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## Scholarship 2008 Music

9.30 am Tuesday 18 November 2008

Time allowed: Three hours

Total marks: 24

### QUESTION BOOKLET

This examination has TWO sections:

Section A: Individual score extracts

Section B: Comparison of two or more unprepared score extracts.

Answer ONE question from EACH section. Write your answers in Answer Booklet 93305A.

Each question is worth eight marks. (A further eight marks are allocated to your portfolio, making a total of 24 marks.)

Check 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

There are TWO sections in this examination. Write a response to:

- ONE question from SECTION A (Questions 1–4)
- ONE question from SECTION B (Questions 5–8).

Each question is worth eight marks.

Resource Booklet 93305R contains 13 score extracts. Each section of this paper requires you to select from and refer to these score extracts.

Write your answers to your selected 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.**

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 free to include annotations and markings on the scores for any of your answers, if it helps to make the answer clearer. **Refer to any annotated score extract(s) clearly in your written answer.**

You are advised to spend at least ten minutes reading the paper and deciding which extract(s) you will use for the questions you have selected. You should also spend some time planning your answers.

## 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 (8 marks)

Examine Extract 2, No. 8 from the 15 Two-part Inventions by J. S. Bach.

- (a) Indicate the **tonal scheme** of the piece by annotating the score, stating the keys through which the music modulates. Devise a linear diagram of the **tonal characteristics** of the extract. The diagram should identify keys, modulations, and pitches of particular relevance (such as sequences and significant accidentals). Give bar numbers.
- (b) For the greater part of the piece the composer uses one chord per bar, or the same chord for several bars at a time. However, in bars 8–11, 21–25, and 30–33, **the chords change more rapidly**. Explain in detail what particular significance might be attached to this.

**OR:**

### QUESTION TWO (8 marks)

Select ONE score extract from the Resource Booklet and discuss how the composer achieves **unity and variety in the music**. Identify the **musical elements** and **structural characteristics** that are given prominence in the extract. Analyse and describe these features to show how they provide unity and variety in the music.

**OR:**

### QUESTION THREE (8 marks)

Select ONE score extract from the Resource Booklet that shows the use of **variation technique**. Identify the variation techniques used within the extract, and explain in depth how the variations have been realised. You may choose to focus on musical aspects such as:

- texture
- rhythm
- timbre
- pitch.

**OR:**

### QUESTION FOUR (8 marks)

Select ONE score extract from the Resource Booklet and identify what you consider to be the **form and structure** of the music. Describe in detail the form and structure of the extract, referring as appropriate to musical aspects such as:

- tonality
- musical elements (eg harmony, pitch/melody, dynamics, tone colour)
- structural features (eg harmony, texture)
- compositional devices (eg repetition, imitation, variation)
- instrumentation
- text.

## SECTION B: COMPARISON OF TWO OR MORE 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 FIVE (8 marks)

Examine Extract 3, from Beethoven's Symphony No. 1, and compare this extract with ONE other orchestral score extract from the Resource Booklet. Identify similarities and differences in the ways in which the **orchestral elements and features** of each extract are used for **expressive effect**.

**OR:**

### QUESTION SIX (8 marks)

Written representation of music by means of a notated score may be more or less approximate, and seldom provides all the instructions that allow for an "accurate" interpretation. An actual **performance** is dependent on **cultural, historical and/or stylistic context(s), conventions and/or genres**.

Select TWO score extracts from the Resource Booklet and describe the **musical aspects** that would be important to consider in a realisation of each score through performance. Critically evaluate how these aspects might be **interpreted** to give the performance "contextual authenticity".

**OR:**

### QUESTION SEVEN (8 marks)

Select ONE score extract with **text** and ONE **instrumental** score extract from the Resource Booklet. Discuss the means the composer uses to establish the **musical atmosphere** of each extract, and explain in depth the similarities and differences between the extracts in terms of aspects such as **textures, harmonic shifts** and **expression markings**.

**OR:**

### QUESTION EIGHT (8 marks)

Select TWO or more score extracts from the Resource Booklet that relate to "death". Describe how the composer has used **musical aspects** to express **the feeling and idea of "death"** in each extract. Make specific references to the scores and, as appropriate, make relevant comparisons between the extracts, using bar numbers to clarify your answer. You may refer to musical aspects such as:

- tonality
- harmony
- motif and motivic development
- rhythm
- texture
- text
- other stylistic characteristics.