

# S

93305Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

**QUALIFY FOR THE FUTURE WORLD**  
**KIA NOHO TAKATŪ KI TŌ ĀMUA AO!**

## Scholarship 2018 Music

2.00 p.m. Wednesday 28 November 2018  
Time allowed: Three hours  
Total marks: 32

### QUESTION BOOKLET

There are two sections in this examination:

Section A: Analysis of an individual score extract

Section B: Comparison of two 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 each are allocated to your portfolio and your critical reflective analysis, making a total of 32 marks.)

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.**

## INSTRUCTIONS

Write a response to:

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

The resource booklet contains ten 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 make any necessary 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.**

At the start of each answer, write the number of the selected question, and identify the score extract(s) to which you refer. **You may use each score extract only ONCE.**

Some questions 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 musical characteristics, elements, and other features to be useful references for some questions.

<b>Articulation and dynamics</b>	e.g. legato, staccato, accent, ornamentation
<b>Form and structure</b>	e.g. binary, ternary, rondo, sonata, theme and variations, strophic
<b>Genre</b>	the broad category, e.g. rock, jazz, twentieth-century art music, Latin, big band, choral, orchestral, chamber
<b>Harmony</b>	e.g. accompaniment styles, pedal notes, harmonic patterns, chords
<b>Melody</b>	e.g. imitation, sequence, repetition, inversion, ostinato, contour, pitch range
<b>Mood</b>	e.g. dark, happy, melancholy, peaceful, angry
<b>Rhythm</b>	e.g. metre (regular and irregular), tempo, ostinato, repetition, imitation, patterns, motifs, variation, development
<b>Style</b>	organised according to stylistic conventions often related to a historical or chronological period, e.g. Baroque, Romantic, minimalist, bebop, pop, country
<b>Text/lyrics</b>	e.g. religious, secular, narrative, poetry, comedy
<b>Texture</b>	e.g. monophonic, homophonic, polyphonic, heterophonic, density
<b>Tonality</b>	e.g. major, minor, modal, microtonal, atonal
<b>Tone colour</b>	e.g. instrumental and vocal timbres and combinations

## **SECTION A: ANALYSIS OF AN INDIVIDUAL SCORE EXTRACT**

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 extract from the resource booklet that was written during the twentieth century (i.e. Score Extract E, F, G, H, I, or J).

- (a) With reference to notation conventions used in the score, identify examples of instrumental or composition techniques that are uniquely characteristic of music of the twentieth century.
- (b) Choose an element or feature other than notation, and discuss how it helps to identify the piece as having been written during the twentieth century.

### **OR: QUESTION TWO**

Select ONE extract from the resource booklet that is a complete piece (i.e. Score Extract A, C, D, F, G, H, or J).

- (a) Analyse the form of the piece, highlighting the main sections. Use score annotation, diagrams and written description.
- (b) Identify significant elements within each section, and discuss how these are developed or altered as the piece progresses.

### **OR: QUESTION THREE**

Select ONE extract from the resource booklet that is scored for at least three instruments (i.e. Score Extract A, B, D, E, G, or H).

*Note: For the purpose of this question, the human voice is considered an “instrument”.*

- (a) Describe the function of each instrument, and identify any changes in their function (e.g. switching from playing the accompaniment to playing the melody).
- (b) Choose one of the instruments and discuss techniques that would be typical of the period or style of the music (e.g. ornaments).

### **OR: QUESTION FOUR**

Select ONE extract from the resource booklet.

- (a) Identify what you consider to be the mood(s) of the music. Referring to musical elements, structural devices, compositional devices and instrumentation, explain how the composer has created the mood(s).
- (b) Comment on the element you consider to be the most significant in helping to draw the listener into the mood.

## SECTION B: COMPARISON OF TWO SCORE EXTRACTS

Answer ONE question from this section.

*Note: The score extracts that you use in this section must NOT be the same as the extract used in Section A.*

### **EITHER: QUESTION FIVE**

Refer to Extract D, the slow movement from Brahms' Piano Trio No. 1, and Extract H, a transcription of Jimi Hendrix's "Purple Haze".

- (a) Identify the main melodic material, and compare how it is developed within each piece.
- (b) Discuss how tension and release have been created in the music through the use of instrumental and compositional techniques, and comment on the relationship between this tension and the melodic line.

### **OR: QUESTION SIX**

Refer to Extract E, the coda of Gershwin's *An American in Paris*, and Extract J, the last movement of Farr's *Kembang Suling*.

- (a) Comment on the way each composer has used rhythm to create interest, referring to rhythmic elements themselves as well as the way instruments interact rhythmically.
- (b) Both extracts come from the climactic end of their respective works. Describe and compare the techniques each composer has used to create the final climax.

### **OR: QUESTION SEVEN**

Select TWO extracts that you consider to be significantly different from each other.

- (a) Identify TWO elements or features that are contrasting between the pieces, and compare their role and importance within each piece.
- (b) Discuss how each extract is typical of the period it comes from, with reference to the feature that you believe is most characteristic of this period.

### **OR: QUESTION EIGHT**

Imagine you have been asked to select two pieces from the resource booklet to be performed in a concert. (The extracts you select need not be in the same genre.)

- (a) For each piece, discuss the individual and collaborative challenges that the performer(s) would face in preparing it and presenting it in a performance.
- (b) Comment on the contrasting and complementary aspects of the pieces, and discuss why you think they would work well together in a concert.