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3

91423



914230



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SUPERVISOR'S USE ONLY

Level 3 Music Studies, 2018

91423 Examine the influence of context on a substantial music work

9.30 a.m. Monday 26 November 2018
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Examine the influence of context on a substantial music work.	Examine in depth the influence of context on a substantial music work.	Examine perceptively the influence of context on a substantial music work.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should answer ONE of the essay questions in this booklet.

Check that this booklet has pages 2–12 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.

Merit

TOTAL

06

ASSESSOR'S USE ONLY

INSTRUCTIONS

Write an essay on a substantial music work that you have studied, in response to ONE of the questions below.

Give the details of the work in the box at the top of page 3.

QUESTIONS (Choose ONE)

1. Regardless of the genre, music-making often involves people with specialist skills in order to be effective.
With reference to this statement, discuss the role of specialisation in the conception, production and interpretation of your chosen work.
2. Music has long been regarded as a way for people to communicate and share stories, meanings and beliefs.
Discuss the role of communication in the conception, production and interpretation of your chosen work.
3. Once a music work has become well-known, it may be interpreted in different ways by musicians in different contexts. These interpretations may involve a change of style.
Compare and contrast different stylistic interpretations of your chosen work, referring to the conception, production and interpretation of the music.
4. Music is best appreciated for its own sake without reference to any external factors. In fact, knowledge of the background of a music work may distract the listener.
Discuss the extent to which you agree or disagree with this statement, with reference to the conception, production and interpretation of your chosen work.

Work title(s): Carol to Saint Stephen
 Composer(s) / performer(s): Jack Body
 Genre/style/period: 20th Century, Choral

①

PLANNING (OPTIONAL)

Consider the following aspects of the work:

- its conception
- its production
- its interpretation.

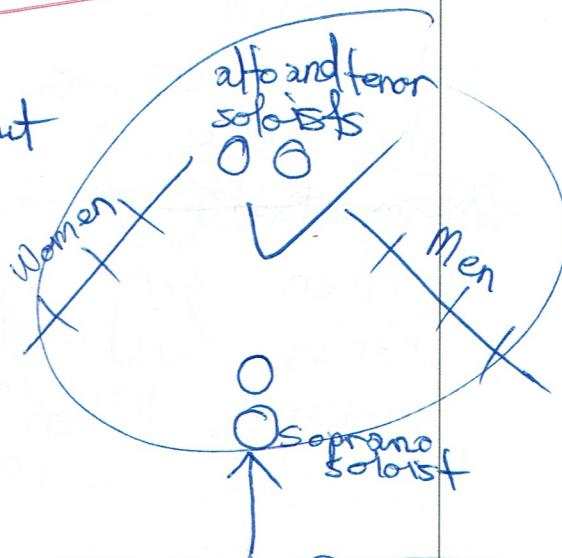
Jack Body (specialist skills)
 - very effectively shows Saint Stephen's experience

Conception

- Commissioned by the Bach Choir - 1975
 - Love of medieval carols inspired him, open
 - Use of 20th century compositional devices to create large scale choral work
 - Wanted to recreate the resonance of a cathedral
- "Lord Jesus accept my spirit"
 "Lay not this sin to their charge"
 5th dissonance "archival sound"

Production

- Soprano Soloist
- Very specific dynamics throughout
- minimum 19 singers.
- Very specific layout of singers



Interpretation

- > Interpreted as his psyche showing Saint Stephen's experience during the stoning
- Chaos and dissonance, rhythmic displacement, polyphony to show chaotic scene of when Saint Stephen was being stoned.

You should aim to write a concise essay of no more than 750 words. The quality of your ideas is more important than the length of your essay.

Support your response with musical evidence from the work(s). Manuscript paper is provided on page 9 in case you wish to include musical quotations.

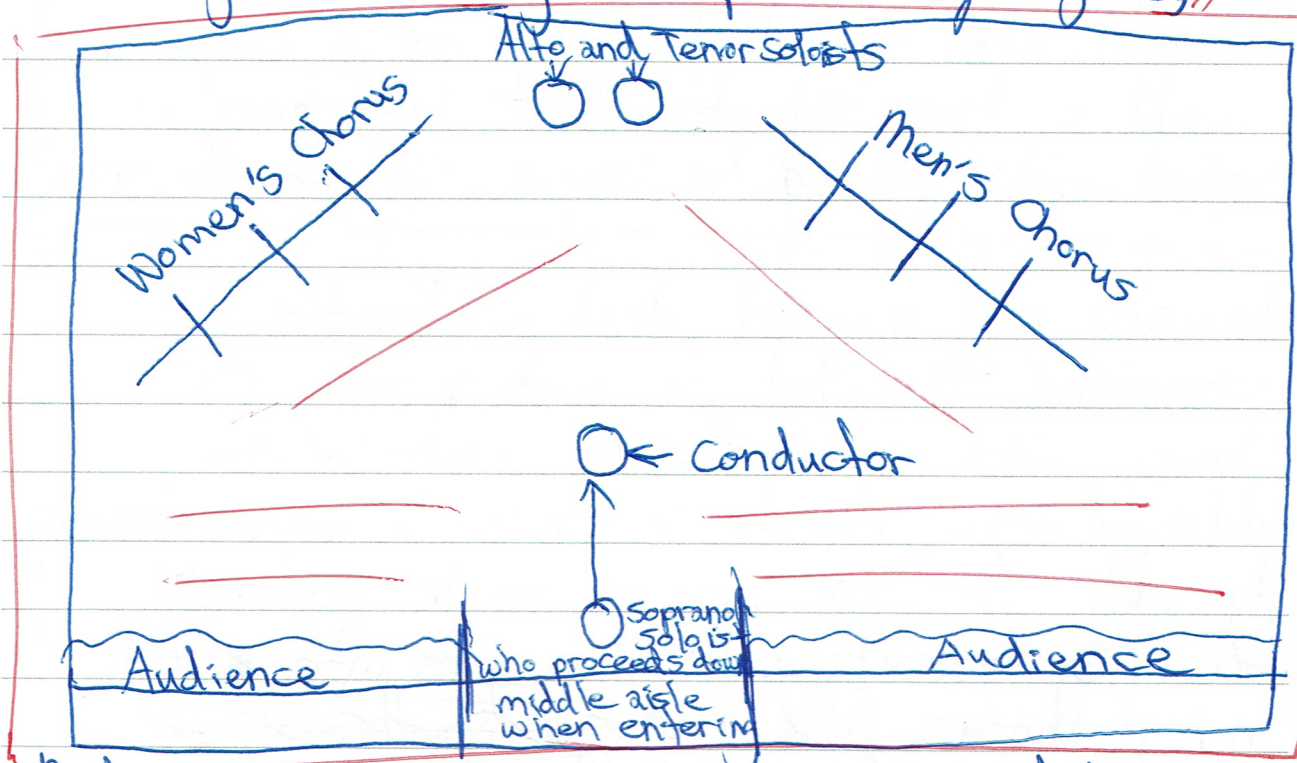
Begin your essay here:

Question number: 1

For a piece of music to be effective it needs to be ~~to~~ ~~or~~ composed by someone with specialist skills. "Carol to Saint Stephen" is a very effective choral work composed by Jack Body ~~the~~ (1944-2015) in 1975. ~~Body helps~~ "Carol to Saint Stephen" is a reworking of the medieval carol "Eya martyr Stephane". It is a carol about the martyrdom of Saint Stephen, Body uses his skills to compose a beautiful work which put listeners in the middle of ~~the~~ ^{Saint Stephen's} ~~stone~~ stoning. The piece is a large scale choral work ~~When Body was commissioned by the Bach~~ written for a men's chorus, a women's chorus and three soloists (alto, tenor and soprano). When Body was commissioned by the Bach Choir in 1975, ~~he wanted~~ his aim was to create a large scale work using 20th Century compositional devices which would ~~create~~ the resonance of a cathedral when performed. A difficult task but Body manages to pull it off due to the incredible skills he has as a composer. //

When Boddy was in the production stage of the work, he thought very carefully about things to make sure the piece was the best it could be.

One very effective decision he made was how he decided to place the singers. (Below is a diagram showing the positions of singers.) //



Boddy's choice means ~~listen~~ people watching a live performance of the work can be less distracted when watching the work. In class we watched a video performance by a Korean choir who didn't stand in Boddy's instructed placement. It was harder to watch compared to a video I had seen of an American choir ~~performing~~ performing it in the correct placements. This was because the Korean choir was standing in ~~what~~ lines, and it wasn't clear who was singing what. //

This ~~was~~ distracted from the beauty of the work. While watching that performance, I was more concerned about ~~seeing~~ finding the soloists than actually listening to the work without ^{that} distractions. Body clearly thought about this when creating the work which shows just how much of a great composer he is.

Without his specialist skills as a composer, he wouldn't have thought about just how important the placing of singers is for the work //

Body also paid a great deal of attention to creating the work in such a way that listeners feel as if they're right in the middle of the chaotic scene. When performed, Body asks for the original to be performed before his reworking. It then goes into ~~the~~ the men's chorus followed ~~by a run through of~~ the by everyone singing through his reworking of the rest of the carol. //

In his reworking, right before the second verse, "the action verse," Body creates a tense, chaotic sound. His high level of skill helps create this sound. During this build up before the second verse, Body ^{20th Century technique} uses rhythmic displacement (see Example 1, Page 9) and at times the different men's parts get out of sync which ~~then~~ makes a chaotic sound. This part //

~~incopaps~~ incorporates timbral features such as hissing and humming in this verse which adds to the scene of men shouting that was previously created. His specialist skills allow him to effectively create this environment. He could've simply had humming but the addition of ~~the humming~~ ~~hissing~~ adds in the ~~peo~~ and what gives the impression of men shouting adds in the people witnessing the stoning and adds the listener to the scene. //

One particular thing about the work that I think really shows just how incredible Body is at using his specialist skills is his use of melody with the Soprano soloist. The soprano soloist in my interpretation and many others' is that it represents the psyche of Saint Stephen. Body does an incredible job at creating this feel which I put down to the specialist skills he has. The soprano soloist enters in bar 81 during the second verse (see example 2, page 9), at this point, //

The soprano soloist is slowly making her way down the middle aisle towards the conductor. Saint Stephen is in the middle of being stoned while she is singing this low A, Saint Stephen is asking for Jesus to accept his spirit and in the work, this soprano solo really makes listeners feel that he is dying.

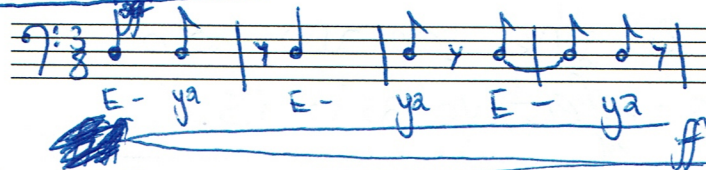
When we reach bar 118, the soprano goes up an octave (see example 3, page 9) we know immediately that Jesus has accepted Saint Stephen's spirit and that his soul has been removed from his body. The simple but effective melody body created really adds to the piece and without it, the piece would not have the same effect. ~~It helps~~ Even the detail of having her walk down the middle aisle as she starts singing really adds to the piece. It helps show her isolation and the isolation of Saint Stephen himself. The soprano is both isolated physically and vocally. Body knew that the audience wouldn't be able to make out the words she was singing on the high A but he gives the soprano solo words anyway. This is because a composer of his skill level knows that the words will help her to sing the part with the emotions required. Without the words //

MUSICAL QUOTATIONS (OPTIONAL)

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USE ONLY

Make sure it is clear which part of your answer any quotation relates to.

Example 1



Example 2 (very expressive)

repeat "Lord Jesus accept my spirit" over and over again



(become more)
erotic

repeat "Lay not th

Example 3 (become more) erotic

repeat "Lay not this sin to their charge" each word, one whole breath

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

he knows the use of the soprano solo will be nowhere as effective as it is. //

* It isn't just choral music that requires ~~such~~ a specialist level of skill to be effective though. Body has written works for other types of music such as string groups and the level of skill he has really makes for effective pieces of work that help create an atmosphere. Creating an atmosphere really makes for an effective piece listeners want to hear but without specialist skills atmosphere is hard to create. //

* In order to create the resonance of a cathedral, Body helps create almost an echo effect by using rhythmic displacement and other parts copying something after it has just been done. He also creates large cluster chords which create big dissonances that help to recreate a cathedral-like resonance. //

Merit Exemplar 2018

Subject	Level 3 Music		Standard	91423	Total score	06
Q	Grade score	Annotation				
1	M6	<p>A very detailed response that outlines how the skill of the composer has contributed to the overall effectiveness of the work. There is detailed discussion about the work through specific musical evidence combined with accurate use of musical terminology and notation. The question required the candidate to discuss the role of specialisation in the conception, production and interpretation of the work. At times the response presents more of a detailed analysis of compositional decisions rather than an insightful explanation about the influence of specialisation. Despite this, overall the work is discussed in detail with a clear understanding of the musical and contextual ideas presented.</p>				