

90498Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

## Level 3 Music Studies, 2011

### 90498 Compare and contrast music works

9.30 am Wednesday 30 November 2011

Credits: Eight

#### QUESTION BOOKLET

There are thirteen questions in this booklet. **You should attempt THREE questions.**

Write your answers in Answer Booklet 90498A.

Check that this booklet has pages 2–9 in the correct order and that none of these pages is blank.

**YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.**

Achievement Criteria		
Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate knowledge and understanding of the social/historical/cultural background and the musical styles of the works, and compare and contrast them within each of three topics making appropriate links.	Demonstrate detailed knowledge and understanding of the social/historical/cultural background and the musical styles of the works, and compare and contrast them within each of three topics making clear and coherent links.	Demonstrate comprehensive knowledge and understanding of the social/historical/cultural background and the musical styles of the works, and compare and contrast them within each of three topics making clear, coherent and insightful links.

**Fold this page out to read instructions  
pertaining to ALL questions.**

You are advised to spend two hours answering the questions you choose from this booklet.

## INSTRUCTIONS

There are questions on thirteen topics in this booklet. Answer THREE questions.

- In your response to EACH of the three questions, you must refer to at least TWO works.
- From this minimum of six works, at least TWO must be by New Zealand composers.

Write your answers in Answer Booklet 90498A. At the beginning of each answer:

- indicate the question and topic (eg “Question: *One*. Topic: *New Zealand Composers*.”)
- clearly state the title and composer/performer of each work to which your answer refers.

Consider the information in the box below as you answer each of your three chosen questions.

In this examination you are to demonstrate your knowledge and understanding of:

- the musical style(s) of each work you choose
- the social/historical/cultural background of each work you choose.

You may write your answers in note form (eg bullet points) or in essay form.

Refer to the music and give musical examples in your answers.

You should:

- give at least FOUR key points regarding **musical style(s)** for each work to which you refer, supporting these points with musical evidence
- give at least THREE key points relating to the **social/historical/cultural context(s)** of each work
- make at least TWO **links** between works studied within a topic
- make at least ONE relevant comment about the works in relation to the **statement or illustration** that introduces each question.

When discussing musical styles, make sure that you identify the key features that characterise the particular style. Features to be considered may include:

- melody
- rhythm
- harmony
- texture
- form
- mood
- timbre and/or sound source
- dynamics and articulation.

**Leave this page folded out, and refer to it as you answer your chosen questions.**

**EITHER: QUESTION ONE: NEW ZEALAND COMPOSERS**

“No matter where in the world it is performed, music by a New Zealand composer is recognisable as coming from New Zealand.”

Refer to at least TWO examples of music by New Zealand composers and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work, making relevant links between them
- (c) discuss what does – or does not – make the works characteristic of music from New Zealand.

**AND/OR: QUESTION TWO: MUSIC OF THE TĀNGATA WHENUA**

“Māori artists are at the forefront of New Zealand music. The uniqueness of Māori culture infuses their music and gives it a true New Zealand sound.”

Refer to at least TWO examples of music of the Tāngata Whenua and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work (including its purpose and function), making relevant links between them
- (c) evaluate the aspects of the music that are – or are not – uniquely identifiable as Māori.

**AND/OR: QUESTION THREE: MUSIC OF THE TAGATA PASIFIKA**

“Music in Polynesia is integrated into almost every social activity as a means of disseminating cultural values and beliefs.”

Refer to at least TWO examples of music of the Tagata Pasifika and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work (including its purpose and function), making relevant links between them
- (c) discuss how the music reflects the particular Polynesian culture from which it originates.

**AND/OR: QUESTION FOUR: POPULAR MUSIC STYLES**

“Publicity about popular music can spread information, build an artist’s image, or promote the music itself.”

Refer to at least TWO examples of popular music and:

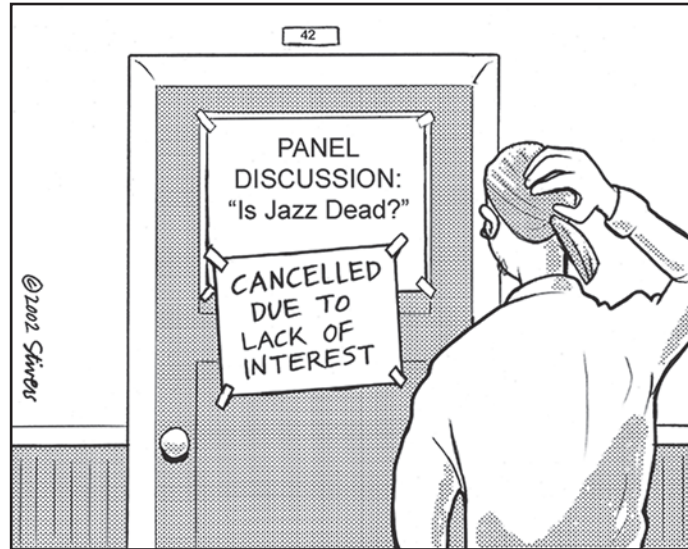
- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work, making relevant links between them
- (c) discuss aspects of the music that you would highlight to promote an upcoming concert featuring the works.

**AND/OR: QUESTION FIVE: ART MUSIC WRITTEN SINCE 1900**

“What we want from music is to understand and be moved by it, but there is some music that is capable of being understood only after we overcome our lack of familiarity with it.”

Refer to at least TWO examples of art music written since 1900 and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work, making relevant links between them
- (c) discuss the aspects in the music that might need repeated hearings to allow a listener to understand it.

**AND/OR: QUESTION SIX: JAZZ**

Refer to at least TWO examples of jazz and:

- comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- discuss the social/historical/cultural context(s) of each work, making relevant links between them
- discuss the aspects of the music that would interest a listener.

**AND/OR: QUESTION SEVEN: FILM MUSIC**

“Taking the music out of film would be like taking the ball out of rugby.”

Refer to at least TWO examples of film music and:

- comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- discuss the social/historical/cultural context(s) of each work, making relevant links between them
- discuss the importance of music in enhancing the action and/or mood of the films.

**AND/OR: QUESTION EIGHT: CHORAL MUSIC**

*“The human voice is an incredibly beautiful and expressive instrument, and when multiple voices are unified in tone and purpose a powerful statement is realised.”*

Refer to at least TWO examples of choral music and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work, making relevant links between them
- (c) discuss the aspects of the music that a listener would find powerful and/or exciting.

**AND/OR: QUESTION NINE: THE SOLO PERFORMER**

*“A composer may write music that challenges a solo performer, either technically or musically.”*

Refer to at least TWO examples of music for solo performance and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work, making relevant links between them
- (c) discuss aspects of the music you have studied that a performer might find challenging.

**AND/OR: QUESTION TEN: MUSIC THEATRE**

*“The best musicals have everything the best plays have—great words, great characters, great emotions, great drama or comedy. But musicals also have music. And no matter how you slice it, words alone can never have the dramatic power or intensity of emotion that music possesses.”*

Refer to at least TWO examples of music theatre and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work, making relevant links between them
- (c) discuss how the music contributes to the dramatic power and/or intensity of emotion generated by the works.

**AND/OR: QUESTION ELEVEN: ORCHESTRAL MUSIC**

“A great orchestral masterpiece may give you a greater appreciation for the potential of humankind, or enhance your spirituality, or just put you in a great mood.”

Refer to at least TWO examples of orchestral music and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work, making relevant links between them
- (c) write an introduction to the works to present to a class of Year 12 students who will study them next year, discussing the value of studying the works.

**AND/OR: QUESTION TWELVE: INSTRUMENTAL ENSEMBLE MUSIC**

“To make an impact on an audience, an instrumental ensemble must be well rehearsed.”

Refer to at least TWO examples of instrumental ensemble music and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work, making relevant links between them
- (c) discuss aspects of the works that would need careful rehearsal in order to appeal to an audience.

**AND/OR: QUESTION THIRTEEN: WORLD MUSIC**

“Music plays an important role in world cultures.”

Refer to at least TWO examples of world music and:

- (a) comment on the musical style(s) of each work, noting similarities and differences between them and highlighting important features. Give specific musical examples to illustrate the points you make
- (b) discuss the social/historical/cultural context(s) of each work (including its purpose and function), making relevant links between them
- (c) evaluate how the works reveal the culture to which they belong.



## Acknowledgements

Material from the following sources has been adapted for use in this examination:

### Question Five

Nicholas Slonimsky, *Lexicon of Musical Invective* (New York: Norton, 2000), p xi.

### Question Six

[http://www.markstivers.com/wordpress/?page\\_id=421](http://www.markstivers.com/wordpress/?page_id=421) (accessed 29 June, 2011).

### Question Eight

Melvin P. Unger, *Historical Dictionary of Choral Music* (Lanham: Scarecrow Press, 2010), <http://books.google.com/books?id=SvD9Ou7wdccC> (accessed 29 June, 2011).

### Question Ten

Scott Miller, *Strike Up the Band: A New History of Musical Theatre* (Portsmouth, NH: Heinemann, 2007), p 1.

### Question Eleven

David Pogue and Scott Speck, *Classical Music for Dummies* (Foster City, CA: IDG Books Worldwide, 1997), p 12.

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