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2

91277



912770



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Level 2 Music, 2015

91277 Demonstrate understanding of two substantial contrasting music works

9.30 a.m. Monday 30 November 2015
Credits: Six

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of two substantial contrasting music works.	Demonstrate in-depth understanding of two substantial contrasting music works.	Demonstrate comprehensive understanding of two substantial contrasting music works.

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 attempt ALL the questions in this booklet.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–11 in the correct order and that none of these pages is blank.

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Low Merit

TOTAL

15

ASSESSOR'S USE ONLY

In this paper you are to discuss two contrasting music works you have studied.
Read all the questions carefully before you begin.

ASSESSOR'S
USE ONLY

Do NOT repeat the same material in your answers to different questions.

QUESTION ONE: DISCUSSION OF FIRST WORK

Use a music work **with a score** that you have studied to answer this question.

Work title: Bolero

Composer/performer: Maurice Ravel

Genre/style/period: 20th Century

- (a) Explain in detail ONE way that rhythm and/or metre is an important feature of the work as a whole.

You might consider one of the following suggestions, or another feature that is more relevant to the work that you have studied:

- rhythmic patterns
- time signature(s)
- syncopation.
- ostinato
- back-beat

Support your response with specific musical evidence from the score.

Rhythm is a very important ^{feature} ~~time~~ Bolero as the whole piece is based upon a two bar, repeating rhythm from the snare drum. This rhythm is played throughout the whole 16 minute song ~~except~~ ^{except} until the very end and it even starts the whole piece off. It is based off the rhythm the castanets would play in a 17th century Spanish dance and is the drive off the piece. It is so important as it keeps the song familiar and is the most recognisable feature of the song. ~~that is why it is so important~~



Select (✓) ONE of the following elements of the work.

- ☐ Form/Structure (e.g. outro/coda, contrast, phrases)
- ☒ Melody (e.g. motif development, melodic range, imitation/call and response)
- ☐ Tonality (e.g. key relationships, modulation, harmony/chords)

- (b) (i) Explain in detail ONE important way this element is used in the work. (You might refer to the examples above, or your own ideas.)

Support your response with specific musical evidence from the score.

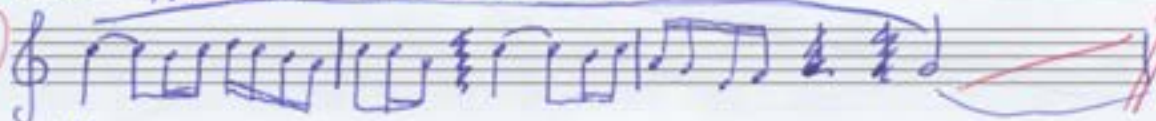
Melody is used ~~in~~ through repetition ⁱⁿ the song. There are two themes, 16 bars long each, that are repeated multiple times with no development ^{except for} ~~but~~ increasing dynamics. The melodies are imitated by different instrument each time but the only thing changing in the melody is the ~~tone colour~~ of the instrument playing it.

- (ii) What is the impact of the use of this element on the work as a whole? Support your response with specific musical evidence from the score.

By repeating the melodies with no change at all the piece could potentially become a bore, ~~and~~ Ravel himself said he was going to write a piece with as little variation as possible by just repeating the themes. However he has created a piece that is not boring by keeping melody familiar and changing tone colour & dynamic level, it is an experimental journey that we too take with Ravel through the piece. By repeating

we are able to take more notice of the subtle changes and appreciate them more.

Theme A
Flute



More evidence on back page.

QUESTION TWO: DISCUSSION OF SECOND WORK

ASSESSOR'S
USE ONLY

Use a different music work (with or without a score) that you have studied to answer this question.

Work title: Symphony no. 5 in Bb major (1st movement)
 Composer/performer: Franz Schubert
 Genre/style/period: Classical

- (a) Discuss the context in which the work might typically be performed. Consider any specific purpose the work has, and how it might fit into a programme of similar works.

The context might include (but is not limited to):

- a live performance
- a music festival
- a competition.
- a recording studio
- a sacred event

Schubert's work was a typical classical ^{orchestral}

piece that would be played in a concert hall and would be a live

performance. This is shown by the fact that its first performance was at Josefstadt Theater in ^{1840's} and it was a

concert in which people came to

^{watch} listen to. The piece's purpose was

simply to enlighten and entertain

the audience as they watch the

orchestra play the work. It would

easily fit into a concert of other

classical pieces ^{as it is very typical of its genre} but one would

be weary ~~as to~~ as to play the symphony

with other pieces as it is a very long

performance with its four movements and can be a performance by itself. //

Identify ONE significant feature of the work that is typical or atypical of music of this genre, style, or period. The feature might include (but is not limited to):

- a performance practice (e.g. improvisation, inclusion of cadenzas, use of auto-tune)
- a method of transmission of the music (e.g. live performance, audio recording, posting online)
- a rhythmic convention (e.g. swung or double-dotted quavers), and explain how it is used in the work.

Feature: Structure / Form

(b) How is the use of this feature typical or atypical of music of this genre, style, or period?

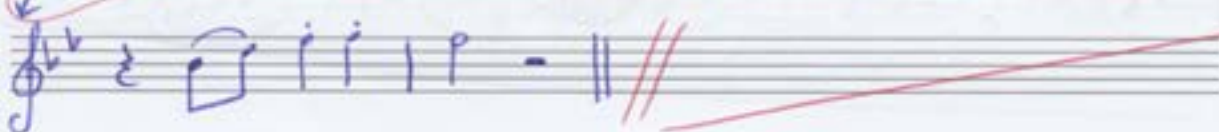
Support your response with specific musical evidence.

Schubert's symphony follows a very typical path of having four movements and its first movement ~~does the same~~ also follows the typical sonata form used in classical symphonies. In his first movement he follows the typically fast speed by making his, 'allegro'. He ~~also has~~ ^{uses} three sections: exposition, development, recapitulation, (sonata form) just like his other fellow composers did too. Infact it is said that Schubert's work is very similar to that of Mozart's 40th symphony in G minor of whom he greatly admired. He follows an almost identical form to that of Mozart's work too.

Schubert's symphony no. 5 in Bb major 1st movement

Exposition	Development	Recapitulation
<ul style="list-style-type: none"> • 4 bar introduction • Theme A introduced • Bridge passage • Theme B introduced • Round off 	<ul style="list-style-type: none"> • Theme A reintroduced with variation • Bb Multiple harmonies and chords explored as piece is developed 	<ul style="list-style-type: none"> • Similar to exposition except introduction, less variation of theme and shorter bridge • Ends with Coda.

Development of theme A at beginning of 'development' section.



M5

QUESTION THREE: DISCUSSION OF BOTH WORKS

ASSESSOR'S
USE ONLY

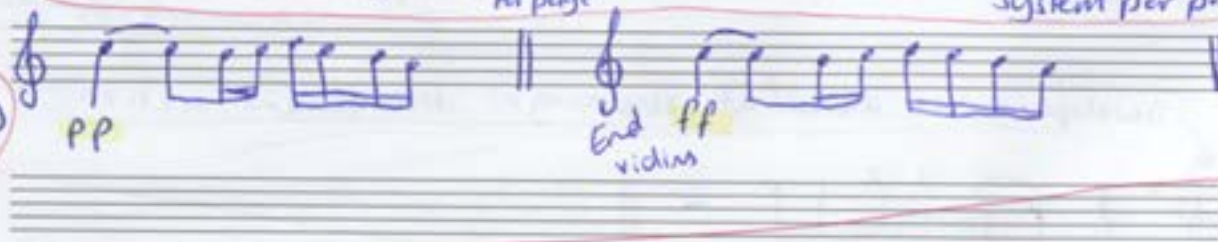
Refer to the two music works that you discussed in Questions One and Two to answer this question. Provide different musical evidence from any that you have given in your previous answers.

- (a) Choose **one of the works**, and explain in detail the use of texture in the work. Terms you might refer to include (but are not limited to):

- monophonic/heterophonic
- layering
- homophonic
- fore- / mid- / background
- polyphonic
- melody and accompaniment.

Support your response with specific musical evidence from the work.

Bolero has an unusual texture which is usual of 20th Century works. Instead of a variation of texture throughout the piece, Ravel decides to just have one big crescendo throughout the piece with a very thin & light texture at the beginning and very thick and rich texture at the end. His piece is very homophonic with just the melodies and accompaniment of bolero rhythm and ^{pi 72} strings. If harmony is added it is exactly the same here ~~in a different key~~. transposed up a third or fifth. This creates a great and slow build up throughout the piece. The piece starts with two clear systems _{per page} and ends with one very cramped system _{per page}.



For the other work, identify ONE aspect of instrumentation/timbre (tone colour) that is typical or atypical of music of this genre, style, or period. You might consider (but are not limited to):

- historical changes to instruments (e.g. the addition of valves to brass instruments)
- the way the timbre of instruments is altered (e.g. by the use of a mute or effects pedals)
- the use of electronic equipment to generate new sounds.

(b) How is this aspect typical or atypical of music of this genre, style, or period?

Support your response with specific musical evidence from the work.

The use of strings as dominating feature is typical of classical works and often, in orchestras of ~~many~~ most genres, there will be a large no. of strings compared to a solo horn, or clarinet. In Schubert's work, he also uses strings quite a lot with very few bars where they aren't all playing. This is emphasised by the fact that Schubert used violins to introduce both theme A and B.

(They produce a warm and rich sound and are easily recognisable which helps to make the themes more recognisable.) The use of strings, especially violins, in this type of work is very common and also shows another way that Schubert was greatly influenced by composers of his time.

Theme A (violin)

Theme B (violin)

A4

Extra space if required.
Write the question number(s) if applicable.

QUESTION
NUMBER

1. b) ii)

Violin



seen

Another example of theme A ~~on~~ played by different instrument. Evidence of repetition of melody.

Low Merit exemplar for 91277 2015			Total score	15
Q	Grade score	Annotation		
1	M6	<p>(a) A clear example of the rhythmic foundation of the piece is provided with links to the origin of the rhythm. The use is identified clearly as providing familiarity throughout the work with a highly accurate notated musical example.</p> <p>(b) A detailed response is provided detailing how the composer utilises melody throughout the work, and some insight is provided into how repetition allows the listener to focus on subtle changes of tone colour. The first musical example is highly accurate, but the second is unnecessary due to it being exactly the same material.</p>		
2	M5	<p>(a) While there is clear detail about the context of a live performance of this work, this answer could have been improved by including detail about the sort of programme the work might be typically be performed in.</p> <p>(b) The response shows a detailed understanding of the structural plan of the work and makes a perceptive link between this work and that of Mozart. There is good use of musical terminology, however the musical example provided is unnecessary in this context.</p>		
3	A4	<p>(a) This response starts well outlining the fact that the piece builds texture throughout but there needed to be more discussion overall of how this happens musically, as the response deviates somewhat into dynamics and timbre (which could have supported textural evidence). The musical example is unnecessary for this question.</p> <p>(b) This response does not have the required detail for a Merit level – the statements about the predominance of strings are accurate but needed to be supported by more detailed and relevant evidence. This candidate has provided detailed statements supported by specific evidence throughout the most of the paper and, despite some unnecessary musical quotations, has demonstrated an ability to discuss musical concepts and support them.</p>		

In this paper you are to discuss two contrasting music works you have studied.
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QUESTION ONE: DISCUSSION OF FIRST WORK

Use a music work **with a score** that you have studied to answer this question.

Work title: The Hebrides Overture
Composer/performer: Felix Mendelssohn
Genre/style/period: Romantic Period.

- (a) Explain in detail ONE way that rhythm and/or metre is an important feature of the work as a whole.

You might consider one of the following suggestions, or another feature that is more relevant to the work that you have studied:

- rhythmic patterns
- time signature(s)
- syncopation.
- ostinato
- back-beat

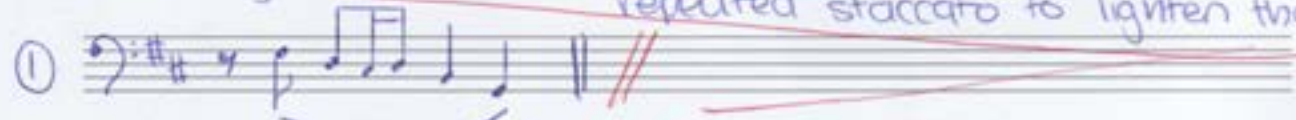
Support your response with specific musical evidence from the score.

The rhythm in the Hebrides is important as it creates interest in the piece. //

The curling wave theme is syncopated as it starts on the second half of the first beat. Below is an example^①. This creates a feeling of anticipation for the listener.

The second wave theme starts with an anacrusis which creates forwards movement in the piece. Below is the second wave theme^②.

The rhythm is also varied in articulation as it is originally played legato although in the development is repeated staccato to lighten the mood //



Select (✓) ONE of the following elements of the work.

- ☒ Form/Structure (e.g. outro/coda, contrast, phrases)
- ☐ Melody (e.g. motif development, melodic range, imitation/call and response)
- ☐ Tonality (e.g. key relationships, modulation, harmony/chords)

- (b) (i) Explain in detail ONE important way this element is used in the work. (You might refer to the examples above, or your own ideas.)

Support your response with specific musical evidence from the score.

The Hebrides is in Sonata Form and consists of 3 main sections. The exposition, where main ideas are revealed. The development, where the main ideas are expanded on, and the recapitulation, where original ideas are revisited, sometimes with variation.

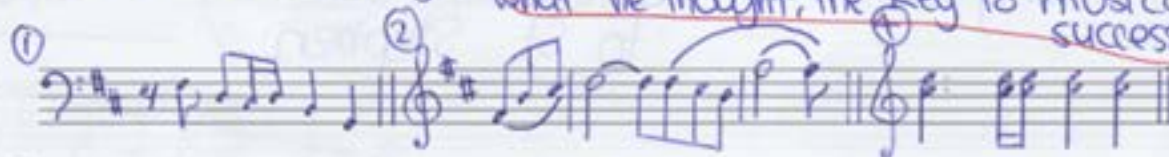
The exposition consists of a further 3 parts.

The first subject which is made up of the Burbling (see page 9)

- (ii) What is the impact of the use of this element on the work as a whole? Support your response with specific musical evidence from the score.

Sonata Form is from the Classical Period and has a clear structure, showing the development of ideas and gives clear presentation. However, as this work is written in the Romantic period, the use of Sonata Form shows that Mendelssohn was a true classicist at heart as he believed the passionate gestures of the Romantic period took away the structure/form, which was

what he thought, the key to musical success



mb

QUESTION TWO: DISCUSSION OF SECOND WORK

ASSESSOR'S
USE ONLY

Use a different music work (with or without a score) that you have studied to answer this question.

Work title: Carol to St Stephen

Composer/performer: Jack Body

Genre/style/period: 20th Century

- (a) Discuss the context in which the work might typically be performed. Consider any specific purpose the work has, and how it might fit into a programme of similar works.

The context might include (but is not limited to):

- a live performance
- a music festival
- a competition.
- a recording studio
- a sacred event

Body's Carol to St Stephen would be performed in a Cathedral setting with high ceilings and a prominent echo.

This is because Body's work was inspired by the echo heard in Cathedrals and the way it bounced of the walls. //

An example of this is seen in the second section of the work with the full choir singing (male and female soloists and male and female choruses). The female soloist sings the verses of the carol and the female chorus echos this which also fades dynamically. This work also suits a Cathedral setting as it is somewhat sacred, a carol to St Stephen. //

Identify ONE significant feature of the work that is typical or atypical of music of this genre, style, or period. The feature might include (but is not limited to):

- a performance practice (e.g. improvisation, inclusion of cadenzas, use of auto-tune)
- a method of transmission of the music (e.g. live performance, audio recording, posting online)
- a rhythmic convention (e.g. swung or double-dotted quavers), and explain how it is used in the work.

Feature: the dissonance in the heavy choral arrangements.

(b) How is the use of this feature typical or atypical of music of this genre, style, or period?

Support your response with specific musical evidence.

Dissonance is a feature of ~~the~~ Carol to St Stephen that is typical of 20th Century music. The clash of notes creates harmonic interest and ~~gives~~^{makes} the music unique. In the 20th century, dissonance of 2^{nds}, 4^{ths} and 7^{ths} was very common and the notes harmony and chords went through the process preparation → dissonance → resolution. Dissonance of 4^{ths} resolved to 3 (an example is below) to show tension and release in the music. //

The dissonance can be found throughout the piece, amongst heavy choral arrangements which is another ~~fe~~ typical feature of 20th Century music. Carol to St Stephen requires up to 35 separate parts. //



MS

QUESTION THREE: DISCUSSION OF BOTH WORKS

ASSESSOR'S
USE ONLY

Refer to the two music works that you discussed in Questions One and Two to answer this question. Provide different musical evidence from any that you have given in your previous answers.

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- monophonic/heterophonic
- homophonic
- polyphonic
- layering
- fore- / mid- / background
- melody and accompaniment.

Support your response with specific musical evidence from the work.

Body's Carol to St Stephen is a recomposition of an original 2 part medieval carol.

The original carol (below) is monophonic with one melody line that is modal (as ^{Barian mode} notes of the scale had not yet been invented).

In the recomposition, the texture is densely polyphonic as there are many ideas overlapping each other. //

An example of this is in the 10-part male chorus section where 4 groups sing ¹⁰short motifs different numbers of times to create a blurring effect. An example of the first motif is below. ^(see page 8) This vertical layering of voices in an off-set creates an out of phase effect which makes the work polyphonic which is also typical of 20th century music. //



For the other work, identify ONE aspect of instrumentation/timbre (tone colour) that is typical or atypical of music of this genre, style, or period. You might consider (but are not limited to):

- historical changes to instruments (e.g. the addition of valves to brass instruments)
- the way the timbre of instruments is altered (e.g. by the use of a mute or effects pedals)
- the use of electronic equipment to generate new sounds.

(b) How is this aspect typical or atypical of music of this genre, style, or period?

Support your response with specific musical evidence from the work.

In the Hebrides Overture, the combination of instruments to create a desired effect is typical of the Romantic Period. //

In the second subject, Mendelssohn combines the timbre of the cellos and bassoons to play the melody in a very rich timbre. (the second subject is below) //

This combination of instruments is typical to the Romantic Period as it is so rich and ~~shows~~ ~~pass~~ ~~felt~~ paints a picture of where the music is set. //

This is part of Programme Music which is a feature specific to the Romantic Period. As the piece is set and inspired by Fingal's Cave in Scotland, Mendelssohn uses the second subject to create an image of perpetual waves building up and rolling into Fingal's Cave in ~~an~~ a rich and artistic ~~way~~ manner.



Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

3a)



- ① x2
② x2
③ x3
④ x5

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

1b)i) wave theme^① and the second wave theme^②.
The second subject^③, and the hunting call^④ *seen*
which is a fanfare motif. The fanfare motif
symbolises the end of the exposition //

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91277 Demonstrate understanding of two substantial contrasting music works

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High Merit

TOTAL

17

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High Merit exemplar for 90277 2015		Total score	17
Q	Grade score	Annotation	
1	M6	<p>(a) The initial statement is clear and there is evidence of some analysis of the effect that this element has on the overall work. This is supported by two accurately notated musical examples.</p> <p>(b) The response shows a detailed understanding of the structural plan of the work and provides detailed evidence of the thematic material. Some insightful comment is made about Mendelssohn's compositional ideas about structure. This answer could have been improved with more discussion of the impact on the work as 'clean presentation' requires further definition.</p>	
2	M5	<p>(a) The candidate has given some brief context to the performance of this work but could have supported the response with more discussion of when the work has been performed, its purpose and programming possibilities.</p> <p>(b) There are some clear links between dissonance and their typicality in the 20th Century. There is some good analytical comment about the effect of dissonance in the work. While the musical example is not particularly dissonant, it does support the information provided.</p>	
3	M6	<p>(a) This is a detailed analytical response that is supported by specific evidence – both descriptive and notated.</p> <p>(b) A clear example of a timbral feature of the work is provided with clear links to its effect in the work. This is linked clearly to the typical style of the era and programme music genre with an accurate musical quotation, although this has already been used in question 1(b) so has not been considered for this question.</p>	