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2

91277



912770



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MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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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.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

**Low Achievement**

**TOTAL**

**8**

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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:

Hallelujah

Composer/performer:

Georg Federich Handel

Genre/style/period:

Baroque

- (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.

Syncopation is an important feature of the work as a whole. As seen in the third section<sup>of Hallelujah</sup>, it begins with an off beat, (syncopation) which makes rhythm an important feature because it develops the rhythm giving it more variation. Although the rhythm is kept the same throughout, the syncopated off beats give this piece its importance. The use of syncopation gives the overall mood and

"affect" to this piece.



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.)

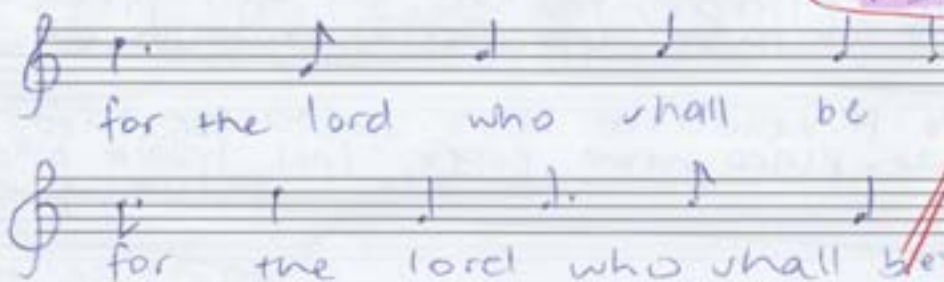
Support your response with specific musical evidence from the score.

Melody is used through motif development. In Hallelujah, begin in D major with the opening motif of I V I chord structure. In "A" section the second motif is introduced sung in octaves accompanied by strings. Then in "B" section the first motif in "A" is then developed through the rhythmic texture.

- (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. therefore more development is important way melody was used.

The impact of the motifs being developed impacts the work because as these motifs are developed so is the biblical story & / concept of this piece therefore the constant repetition of motif developing and sequencing them (reactions). It reinforces the main message of the Messiah: "the story of birth, death and resurrection of Christ."

\* BACK PAGE



development of motif

sequencing

NI



## QUESTION TWO: DISCUSSION OF SECOND WORK

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

Work title: phlex

Composer/performer: blind spot

Genre/style/period: Reggae

- (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

phlex was written by blind spot for a band member who's cousin had passed away in a car crash. The purpose of this piece was to get their message across that losing someone can be hard.

Because of the background and history / meaning to this piece it would typically be performed at a live performance or a musical festival. This is because the song is Reggae it allows it to be a festival / event song. The rhythm of this genre makes it better suited to a live performance and musical event. But also the meaning behind the song also allows it to be typically performed in a studio.

The rhythm, timbre, texture of this piece makes it more appealing to audiences

therefore it would be best suited for large crowds - place where people feel free and lively

just like the Reggae music

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: skanken guitar

(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.

Skanken guitar is a typical feature of the Reggae Genre. The skanken guitar is used to create the syncopated beats throughout this piece. The off beats gave variation to the rhythm allowing it to feel lively and joyful which is a typical effect of the Reggae Genre. The use of this is seen in Verse 2 heading to the chorus where we hear it more dominantly as it builds up to the bridge section. Reggae as a genre is all about the feel, its joyful and cheery music it has a sense of an upbeat feel that makes the music so captivating and easy to listen along to. The use of skanken guitar and off beats (syncopation) add to the whole affect which makes it typical of the

Reggae genre to use a skanken guitar.

It alters the typical 4/4 time signature making it sound different and unique. all with

egll verse 2 of plex. the feel of the player.  
verse 1 of plex.

ASSESSOR'S  
USE ONLY

A4



### QUESTION THREE: DISCUSSION OF BOTH WORKS

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.

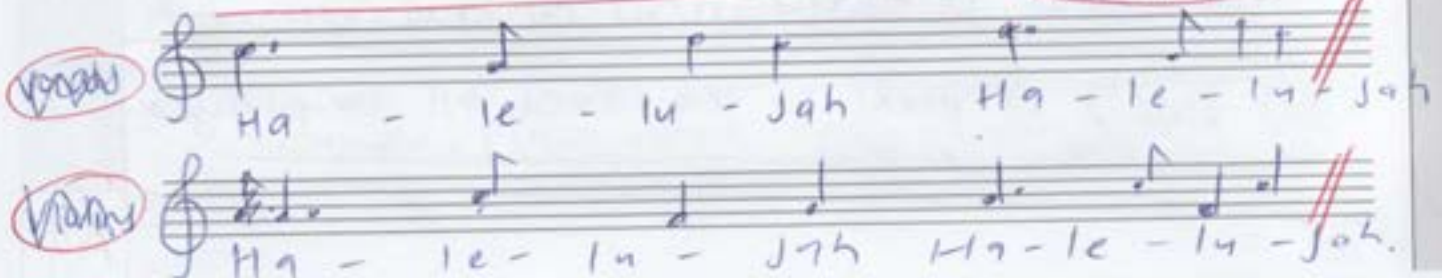
Terms you might refer to include (but are not limited to):

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

Support your response with specific musical evidence from the work.

Texture in Hallelujah is used many different ways. In the opening section it is monophonic with just one line of instrument making the melody line. Then the texture becomes Homophonic as all the instruments play in unison during the "Ha - le - lu - Jah" in sections 1, 3, 5 the texture is homophonic and in section 2, 4 the texture is monophonic. Then as the piece goes to a recitative in section 2 the words are more important than the music therefore the texture is monophonic focusing more on the words. Until section four where the chorus comes in on the words sung by the soloist in to recitative therefore it's strong and bold with a homophonic texture.

BACK PAGE



homophonic texture

Music 91277, 2015

of all instruments playing together at the same time.

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 electronic equipment to generate new sounds is a typical aspect of this genre. This is seen in phlex by blindpott through the use of turntables. As seen in the bridge section turntables are used while the male voice is saying a ~~gated~~ speech. This makes it a typical Reggae song because it adds the extra texture and timbre to the piece. Makes it sound unique and futuristic like. As this piece is written in the 21st Century we are more exposed to electronic devices and have a wider range/variety of ways to add to our music. Reggae as a genre is free feeling, it sounds improvised and not constricted. Because of this turntables add a great effect in terms of texture and timbre allowing this piece to be in Reggae genre. generating new sounds that the listener may have never heard. typical of reggae

ASSESSOR'S  
USE ONLY

A3



Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S  
USE ONLYQUESTION  
NUMBER

3a

Coming up to section 4 we get more Arias as soloist using their bit. Because the vocal melody is more important than the music the texture in this section is monophonic. Allowing the piece to focus on the vocal and melody rather than the instrumental accompaniment. //

In the end section all instruments unite playing together triumphantly in a homophonic texture.

Throughout the Hallelujah chorus texture has been used ~~effectively~~ through Homophonic / monophonic textures. shown through the use of Recitatives and Arias throughout his <sup>(Handel's)</sup> Messiah. //

one(b) the piece begins with the motif 1, 4, 1 the development of this is seen through the section "B" where it is developed. In section "D" the melodic motif is gradually increasing in texture from Soprano to Alto to bass, tenors. //

In section "E" of Hallelujah, the soprano and alto are introduced. And so is the fugato. And in the last section all instruments play the same motif in section "A" ending in the same key of D major.



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

ASSESSOR'S  
USE ONLY

QUESTION  
NUMBER



1 ←



2 ←



3 ←

seen

Question  
one (b)  
(i)(ii)

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

ASSESSOR'S  
USE ONLY

motifs developed



← first motif



← 2nd motif *seen*



← 3rd motif

the three motifs developed through <sup>the element</sup> melody



Low Achievement exemplar for 91277 2015			Total score	8
Q	Grade score	Annotation		
1	N1	<p>(a) This response is inaccurate as there is very little syncopation in the Hallelujah Chorus therefore making the initial statement unable to be substantiated. The musical example provided is neither accurate nor supports the candidate's response.</p> <p>(b) Whilst the musical quotations are inaccurate in this response, the candidate has briefly discussed the importance of motivic development in the work, but this has been confused at times with tonality and harmony. The musical examples do not support the answers here.</p>		
2	A4	<p>(a) The candidate briefly explains the purpose and performance context of the work with simple but specific evidence. This response could have been improved by discussing the different ways people are able access this music, as well as the type of programme, artists or events that might be appropriate.</p> <p>(b) The response shows some understanding of some of one of the musical features of this genre. There is simple evidence provided to support the initial statement but more analytical detail is required to bring this response to a Merit level. Links could be made with other works in the genre as well as the technique.</p>		
3	A3	<p>(a) Much of this response is unable to be considered as the candidate has not clearly understood the texture of the work. The main focus of this answer, despite its detail, is about the Hallelujah Chorus being monophonic, which is not accurate.</p> <p>(b) There is a brief explanation of the aspects of electronic capability that is explored in this piece, supported by some simple examples from the music. This could have been supported by the demonstration of a wider understanding of the genre and the period.</p>		

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**High Achievement**

**TOTAL**

**12**

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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: Symphony No. 5 in Bb Major (first Movement)

Composer/performer: Franz Schubert

Genre/style/period: Classical - 1816

- (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)  $\frac{2}{2}$
- syncopation.
- ostinato
- back-beat

Support your response with specific musical evidence from the score.

The time signature is important in 'Symphony ~~in~~ No. 5 <sup>(in Bb Major)</sup> (first Movement)' because it keeps the piece ~~fast~~ fast paced and joyful. The time signature,  $\frac{3}{2}$  simple duple keeps the piece from slowing down, so the outcome of the piece is more joyful than it would be if it were in simple quadruple. The piece was intended to be a joyful piece as Schubert liked the key Bb Major, and as he wasn't enjoying his life at the time as a music teacher, he put everything into his compositions. //



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 first movement is in Sonata form, so the piece has a specific structure. The piece consists of the exposition, development, and recapitulation, which are part of sonata form. The structure is what makes the piece identifiable as a predominantly classical work. //

- (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.

The form of this piece leads to a specific pattern of key changes unique to sonatas (that Schubert changed slightly). The key progression in the piece goes from I, V, IV, I. This means the form of the piece affects the tonality. //

Bar 180

Theme A at start of recapitulation in Eb Major

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A4



## QUESTION TWO: DISCUSSION OF SECOND WORK

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

Work title: Boléro

Composer/performer: Maurice Ravel

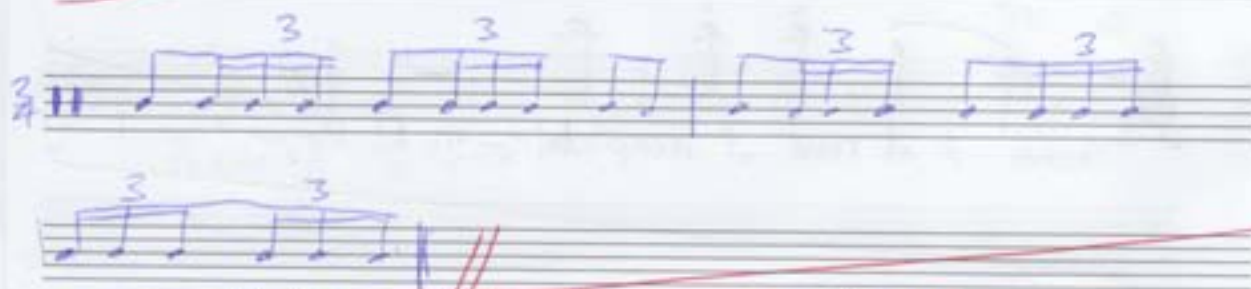
Genre/style/period: 20th Century Work - 1927

- (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

The one-movement work 'Boléro' by Maurice Ravel was commissioned as a ballet by Ida Rubenstein - a dancer. The work is rarely performed as a ballet, ~~was~~ but it was intended to be. The piece would have to be performed most likely at an event showcasing the orchestra as it is a tricky piece with a constant boléro rhythm which could drive them insane, and the time taken for the piece to be performed is usually 15-18 minutes. Also, the orchestra <sup>is</sup> ~~must be~~ very large as there are approximately 40+ ~~instrument~~ ~~parts~~ instrument parts so the place to perform it would have to accommodate them. //



Boléro rhythm as played by snare drums.

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: Use of some ~~representations~~ articulations

(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.

In 'Boléro' there is theme A, and theme B. In theme B, there are articulations used which are indigenous to the 20th century. Triplets and syncopation are used in theme B, giving it a jazzy feel. This ~~was~~ feature is typical to the 20th Century, because it is much more adventurous. Many 20th Century works are experimental and don't follow rules, which is on the contrary to classical, which follows very strict rules. These articulations define the piece as modern as such techniques wouldn't have been used in previous ~~periods~~ periods //



A3



### QUESTION THREE: DISCUSSION OF BOTH WORKS

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

Support your response with specific musical evidence from the work.

In 'Boléro', texture is a very important part of the work. The piece starts as monophonic, with a single snare drum. It then increases to homophonic with a melody and accompaniment. This then finishes homophonic with a very thick texture. The texture increases gradually throughout the whole piece, along with dynamics. The increase of texture is created by adding more instruments and then more parts. This creates a psychological crescendo, as the work may be thicker but not necessarily louder in terms of dynamics. In ~~the~~ section 1, theme A begins and a soft accompaniment. In the last section - section 19, there are 31 staves. The increase in instruments helps with the increase in texture. //



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 instruments in the orchestra of Symphony No. 5 in Bb Major (First Movement) by Schubert is atypical to the period. Because of the circumstances Schubert was in, (which is that he didn't have friends that played some instruments), ~~so~~ the orchestra is missing some instruments that are usually in classical orchestras. There is no clarinet, only one brass instrument (the French horn) and there was no percussion section. Many classical orchestras have a ~~strong~~ brass and percussion section, and involve the clarinet. This makes his ~~is~~ instrumentation atypical to the classical period. //

High Achievement exemplar for 91277 2015		Total score	12
Q	Grade score	Annotation	
1	A4	<p>(a) The initial statement is clear and there is some attempt at exploring the use of metre throughout the work. Some simple musical evidence is provided to support the focus of the answer and an accurate musical example is provided.</p> <p>(b) The candidate has provided a brief statement about the form and has made links with the impact of structure on the tonality of the work, which is a valid comment. More specific evidence from the score is required here and the musical quotation provided is simply a transposition of 1(a) so has not been considered.</p>	
2	A3	<p>(a) This response provides confident evidence about the purpose and first performance context of this piece. It addresses, in a simple manner, where the work could be performed in a contemporary context, but requires more detail of context in which it might be performed. The musical quotation evidence provided is not relevant to the response.</p> <p>(b) This answer does not meet the requirement for an Achievement level as it confuses articulation with rhythm throughout the response.</p>	
3	M5	<p>(a) The candidate has been able to demonstrate a more detailed and analytical understanding of the work in this response. There is detailed musical evidence throughout and some perceptive links made between texture and dynamic increase – the ‘psychological crescendo’. The musical quotation is accurate and provides a piece of evidence from the score of one textural possibility.</p> <p>(b) This response is not at the level of Achievement as the comments made are very general and unsupported by specific musical evidence. The candidate places the composer in the wrong musical era (confusing the broader term ‘classical’ for the era in which it was written).</p>	