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91277



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## Level 2 Music, 2017

### 91277 Demonstrate understanding of two substantial and contrasting music works

9.30 a.m. Thursday 16 November 2017

Credits: Six

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of two substantial and contrasting music works.	Demonstrate in-depth understanding of two substantial and contrasting music works.	Demonstrate comprehensive understanding of two substantial and 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 parts of the task 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 2–12 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.**

Excellence

TOTAL

08

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**TASK**

You are to discuss two contrasting music works you have studied. Read all parts of the task carefully before you begin.

You must make reference to the score of at least one work in your discussion.

*Do NOT repeat the same material in your answers to different parts of the task.*

**Work (1)**

Title: *Yellow River Piano Concerto*

Composer/performer: *Xian Xinghai*

Genre/style/period: *20<sup>th</sup> century*

**Work (2)**

Title: *Drum Dances*

Composer/performer: *John Psathas*

Genre/style/period: *20<sup>th</sup> century*

**(a) The purpose or function of the works**

Compare and contrast the reasons that the two works were written and/or performed. Refer to the composer(s) and/or performer(s), and support your response with specific musical evidence.

The Yellow River Piano Concerto was ~~an arrangement~~ (the 1<sup>st</sup> version) of the original Yellow River Cantata. The <sup>8-movement</sup> cantata was allegedly composed by Xian in Yan'an in a <sup>in 1939</sup> care in just six days during the Sino-Japanese War (1937-1945). He tries to portray the Yellow River as a symbol of Chinese defiance against the Japanese invaders by adding lots of energy and momentum in the piece. The continual development of the piece shows that more and more energy is added in the piece by using many political references to communist anthems such as The East is Red. This is present in the fourth movement of the piece. Defend the Yellow River <sup>of 1966-1967</sup> melody is shown on the stage <sup>and chairman Mao zedong</sup>. During the Cultural Revolution, rise of the proletarians led to the purging of remnants of capitalism and traditionalism, so Yellow River Cantata was banned from performance in Chinese concert stages due to traditional elements.

such as folk music and traditionalism. However, Madame Mao suggested this could be improved so Central Philharmonic Society (Xin Chugong, Liu Zhuang, Shen Libing, Chu Wanghua) arranged this into a four-movement piano concerto. The purpose was to add more political arrangement to the music so that it's much more politically loaded and more musically conventional. When the 2<sup>nd</sup> version of the Cantata was made, Xian was influenced by Western Art music on his trip to the Soviet Union, so when making edits and changes to the original pieces such as vocal parts, both Western Art ~~music~~ and Chinese traditional music can be incorporated. ~~so that~~ The international and cosmopolitan idea in the music has purpose in introducing variety, which was why Xian had done this. The reason for the performance in 1969 was to support Maoism due to political references that were made, so had a great impact on the Chinese and even internationally. ~~Drum Dances needs that~~  
 For Drum Dances, John Psathas tries to experiment with the extremes of instruments and music, by introducing an incredibly wide range of timbre in the piano and drums. He adds a variety of syncopation, dissonances, and cluster chords so that conflict can be achieved between the two parts. (this is shown on extra paper \*2). He tries to connect these ideas to jazz and 20<sup>th</sup> century music so that there is a sense of familiarity. In both works, the purpose was to create technically demanding instrumental parts so that momentum and complexity is ~~achieved~~ achieved. It is used to show the virtuosic ability of each ~~instrument~~ instrument. In the Piano Concerto, the most difficult piano part helps support soldiers fighting in war due to its challenging nature. In Drum Dances, complexity is achieved so that the extremes of both \*

\*1 Movement 4 piano melody (extract from piccolo) bars 4 - 8 (extra paper)

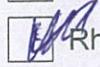
Handwritten musical score for Movement 4 piano melody, bars 4-8. The score is in 2/4 time, F major. It consists of two staves. The top staff shows a piccolo part with various dynamic markings like p, f, and ff. The bottom staff shows a piano part with similar dynamic markings. A bracket labeled "Re B section melody (2nd reference)" spans both staves. The score is enclosed in a red oval.

## (b) Comparison of the use of musical elements in the works

Select (✓) ONE of the following musical elements:

Melody

Texture



Rhythm

Tonality

Compare, in detail, the ways this element is used in both works. Support your response with specific musical evidence.

~~The dotted rhythms used in the Piano Concerto help create a martial character.~~ The dotted quavers followed by semiquavers give a sense of anticipation. In both pieces of music, the polyphonic texture helps us understand the interaction between individual parts and how they intertwine with each other to create collaborative music. In Yellow River, (see extra scores) a canon is played between the piano and violin. In Drum Dances, both instruments play ~~independently~~ independent rhythms. The left hand of the piano later plays a melody where this melody and the drums create independent lines. This form of texture <sup>almost</sup> gives the drums a 'rhythmic' melody due to its complexity. It is used through syncopation and <sup>various</sup> quintuplets throughout. In both pieces, similarities of polyphonic texture help describe the relationship between the two instruments. In ~~A~~ the Yellow River Piano Concerto, the violin imitates the piano by playing exactly what the piano plays a ~~bar~~ bar before. This helps represent that the violin is following the ~~piano~~ piano as though as it's leader. This is similar to how ~~that~~ the people of China and the soldiers follow the instructions of Chairman Mao, like a call and response. In Drum Dances however, the piano and drums are in conflict because the syncopated <sup>parts</sup> pattern in the drums <sup>contrast</sup> with the crotchet octaves played by the right hand piano. It helps represent a game, where the

two instruments are battling for superiority. It seems as though as the drums and piano have conflicting ideas and opinions so hate each other. So ultimately the polyphonic texture helps denote that the drums have the ability to form the basis of melody by using the power of its rhythm. This way, the two instruments are represented with equal strength and superiority so cannot defeat each other. Although the relationships between different instruments are ~~different~~ very different in the Yellow River Piano Concerto and Drum Dances, the polyphonic texture overall helps describe the importance and role of each instrument and what this could represent in real life when we listen to them.

~~W~~



## (c) Aspects of the individual works

- (i) Select one of your chosen works.

Work title: *Yellow River Piano Concerto*

Discuss, in detail, the significance of instrumentation and/or timbre in this work. Support your response with specific musical evidence.

Xian uses the piano and harp to help portray the Yellow River by the use of chromatic scales and arpeggios. The rolling and smooth nature of the piano helps to describe the undulation of the river. This is also proven by the harp at 1<sup>3</sup> where another flowing arpeggio is played to further help describe this. In the chromatic scales, interval sizes are small so this allows the scale to sound smooth and portray the boatmen at the Yellow River. The oboe and trumpet have a very piercing and penetrating sound so plays the call of the boatmen. Notes are accented to help bring out the sound and call. This helps set up the piece (bar 2) and helps portray the Huazi (leader) and rowers. Overall, the use of the penetrating sound of the oboe and trumpet playing the call of the boatmen and undulating river played by the smooth timbre of the piano and harp help show picture the boatmen's labor and hard work at the rolling and undulating Yellow River.

The diagram shows two staves of musical notation. The top staff is labeled "Piano" and features a treble clef, a key signature of one sharp, and a common time signature. It contains a chromatic scale starting on A-sharp, with various grace notes and slurs. The bottom staff is labeled "oboe and trumpet bar 2" and features a treble clef, a key signature of one sharp, and a common time signature. It shows a single measure consisting of three eighth-note chords: A-sharp, C-sharp, and E-sharp. The entire example is enclosed in a large red oval.

- (ii) For the other work.

Work title: *Drum Dances*

Discuss, in detail, how this work is typical and/or atypical of its genre or period.  
Support your response with specific musical evidence.

Many improvisational-style techniques are used in the piece to help represent jazz harmony and rhythm. An example is in the drums where quintuplets and semiquavers ~~help~~ are played to help introduce syncopation and complexity of rhythm. This helps denote to be typical of jazz, as complex rhythms help show skill and virtuosity in the music. The piano also does this by creating polyrhythms. This relates to jazz as chords are played in the right hand to help illustrate harmony, while the left hand 'does' jamming to create a very syncopated feel along with the drums. Added 7ths and 9ths in piano later in the score helps represent jazz harmony, as 7ths and 9th chords are used often to help add colour and fullness. It helps remind us of the freedom and creativity of jazz music, and it can help music extend in all directions. The sense of improvisational-style techniques (not actual improvisation) helps remind this idea by using the piano and drums. Clutter chords and ~~dissonances~~<sup>dissonances</sup> are also present, which is common in 20<sup>th</sup> century music as composer tends to break rules of traditional harmony and tonality.

Drums bar 7 movement 1

Piano

RH 7ths in C7 chord

7:7

Music 91277, 2017

QUESTION NUMBER

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

Question  
(c.i.)

a.

\*<sup>2</sup> Use of cluster chords bar 3 RH piano  
Harp \*<sup>5</sup>  
\*<sup>4</sup> Pentatonic scales  
Section 8 movement  
Starting 55

a.

Flute A<sup>3</sup> bar 6  
oboe  
\*<sup>6</sup> Piano

b.

\*<sup>6</sup> Violin  
\*<sup>7</sup> Drums  
\*<sup>8</sup> Piano

Extra space if required.

Write the question number(s) if applicable.

- a. instruments are achieved. However, Xian focuses more on political support while Bathas focuses more on jazz, variety, and new ideas. Xian further proves this by using pentatonic scales used commonly in Chinese music & ~~theatrical pieces~~.
- c.ii Drums usually play the backbeat in jazz, and piano ~~also~~ helps fill in harmony due to its wide range of notes and keys. Thus, instruments used in this piece help resemble of jazz instrumentation. ✓

## Annotated Exemplar Template

### Excellence exemplar 2017

Subject:		Music	Standard:	AS91277	Total score:	E8
Q	Grade score	Annotation				
a		The candidate refers to personal, social, and cultural events during the time of composition/performance and, through the use of well-chosen musical quotes, relates these to the composition of each work. A perceptive conclusion is formed in which a number of elements are compared and contrasted.				
b		The candidate has selected an element which relates to both pieces. Beginning with a comparison, the student talks in depth about texture in both works, explaining the reasons for different textural types and giving well-chosen musical evidence to support their answer. The candidate gives a perceptive conclusion regarding each works use of texture.				
c		i) The candidate describes both the instrumentation and timbre of one work, and discusses the significance of these, supported by well-chosen and accurate musical examples. ii) The candidate discusses how the work is typical of its genre and provides musical evidence to demonstrate how typical characteristics of harmony, rhythm, melody, tonality, and instrumentation are used within the work. As well as this, the student makes a perceptive conclusion regarding the freedom of experimentation utilised by 20 <sup>th</sup> century composers.				