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2

91277



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SUPERVISOR'S USE ONLY

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.

Merit

TOTAL

06

ASSESSOR'S USE ONLY

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)

1886

Title: Carnival of the AnimalsComposer/performer: Camille Saint-SaensGenre/style/period: Romantic

1985

Work (2)Title: Les MisérablesComposer/performer: Claude-Michel Schönberg : lyrics by Alain BoublilGenre/style/period: Musical Theatre**(a) The purpose or function of the works**

→ circumstance / context

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.

Carnival of the Animals a work composed by Camille Saint-Saens^{which} was first performing^{ed} in 1886 during the romantic era of classical music. Intended to entertain small audiences it was first played to his students in the conservatory, aside from this it was played only once elsewhere at a private performance in the house of Franz Litzs. Carnival of the Animals was only released post-humourously after his death in 1922 as Saint-Saens feared it may ruin his reputation of being a 'serious composer.' Commonly played as chamber music this slightly 'satirical' composition was heavily influenced by the romantic movement of music. To comply as chamber music it used a relatively small orchestra of 12 members, it complied with Romantic music as it had a variety of unique instruments consisting of fourteen movements

such as the glass harmonica and xylophone as exhibited in my musical quote on page six. Having interesting instruments and unique dynamics such as brillante and sforz. let Saint-Saens depict the animals interestingly. //

^{work in the}
^{french composer}
 Les Misérables a ^{20th} century musical theatre genre composed by [^] Claude-Michel Schönberg and Tunisian lyricist Alain Boublil was released in the mid eighties (1985). Adapted from the best-selling novel written by Victor Hugo based on the French revolution which composers intended to base much of the plot and music around. Played in theatres to large audiences, Les Misérables used many characteristics of the musical genre such as cast, costume, lighting and the use of modern technology such as microphones. Since the music's release it has been performed to sell out audiences around the world and a movie ranking high in the box office. Being ^{second} the ^{longest} longest running musical in West End it's composers have been credited for their music which bring out the universal themes present in the novel. //

Both pieces of work were inspired by late 19th century France, as the original novel of Les Misérables was written during the romantic period of France thus why many elements of the

→ cont. pg 90



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

Select (✓) ONE of the following musical elements:

- | | |
|---------------------------------|--|
| <input type="checkbox"/> Melody | <input type="checkbox"/> Texture |
| <input type="checkbox"/> Rhythm | <input checked="" type="checkbox"/> Tonality |

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

In Saint-Saëns section of Carnival of the Animals which is the Lion section or Royal March of the Lion an ambiguous key is used to support the timbre. As exhibited in Bar 1 of the lion the chord G, D, G is paired with A, D, A via the tremolo and the repetition of this bar eight times. This indeterminate key means we are unable to know if the music is played in A minor or C major as there are no thirds in the chords to distinguish whether or not it is major or minor. This adds to the uncertainty and building of tension within the song to represent a lion stalking his prey. From Bar 18 during the fanfare the tonality and key is clearly C major however it flits between distinct C major sections and A minor sections (when the lion enters) to compliment the programme style of the music. //

In Schönberg's 'Master of the House' within the composition of Les Misérables he uses no key signature in the verse to add apprehension to the piece. My musical quote on pg 8 shows that the music is being played in A minor as the beginning note played in the bass is an A. The chords in the right hand however have a distinctly clashing B and C which add to the sliminess of the piece. This is a great compositional technique as it makes the listener uneasy, knowing they

shouldn't trust this character. Instead of going to C major in the chorus as one would expect, Schönberg changes the key to A major which is unexpected from the listener. The change in key from major to minor represents the different facades of the character throughout the song, he seems trustworthy and kind in the chorus however the minor key shows he is actually deceitful and slimy.

AR 1
a) March of the Won

Andante Maestoso

(A, D, A)

| (above ADA chord)

(c) Aspects of the individual works

- (i) Select one of your chosen works.

Work title: Carnival of the Animals

Discuss, in detail, the significance of instrumentation and/or timbre in this work.

Support your response with specific musical evidence. A variety of instruments are used to create unique sounds: 5 strings, 2 pianos, 5 woodwind.

Due to it's comedic style of entertainment the instrumentation and timbre of the instruments is an essential element to convey the animals represented in Carnival of the Animals.

1. The lion uses the piano chords in the fanfare section to demonstrate that the lion is walking majestically as listeners are able to visualise him as the king of the jungle Saint-Saens intended. Chromatic runs are used to represent the lion's roar. In the first 17 bars of the music a high register of the piano and the cello which sound an octave lower than it is played to create the tension that escalates as the lion approaches its prey.

2. In Aquarium Saint-Saens has markings such as 'una corda' and 'sourdine' on the composition and uses the mute pedal on the piano and mutes on the strings to add to his overall intention to make the piece sound as if it's being played under water. Much of this is achieved with the support of rhythm as Piano 1 plays 10 semi-demi

The image shows a handwritten musical score for 'Carnival of the Animals'. The score includes two staves: a piano staff and a xylophone staff. The piano staff has markings for 'Allegro - ridicoloso' and 'Bar 1-2'. The xylophone staff has markings for 'xylo' and 'note is not a'. There are also markings for 'Brillante Scherzo' and 'Danse Macabre' with arrows pointing to specific sections of the score. A red circle highlights the beginning of the piece, specifically the piano's Allegro-ridicoloso section.

- (ii) For the other work.

Work title: Les Miserables

programme fit orchestra → melody performed

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

works in the

Similar to many 20th century musical theatre genre it is programmatic music as the music and lyrics advance the plot. As it was based on the plot of the Victor Hugo novel it centralizes and focuses on a collection of French people living during the French revolution. This is shown through the lyrics sung in the melody of Schönberg's compositions, another prominent feature (melody + lyric driven) of the genre.

This can be exhibited in the song 'Do You Hear the People Sing', an expressive song in the musical which evokes strong emotions of independence and freedom. The song also consists of company vocals, another typical aspect of 20th century musical theatre.

A pit orchestra is also a typical feature of the genre, used in Les Miserables. Consisting of approximately 25 instruments per performance, the musical incorporates a wide variety of instruments within the brass, woodwind, strings, percussion families and keyboards. The wide variety of instruments is dominant

in songs such as 'I Dreamed a Dream' where there is a lot of //

Slow March
Bar 2-4

A.G.F not E,A,C

→ cont. pg 10

Slow March
Bar 2-4

18b4

Do you hear the people sing the song of angry men

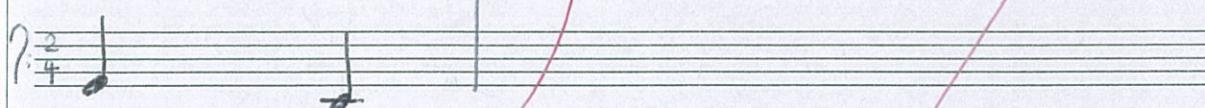
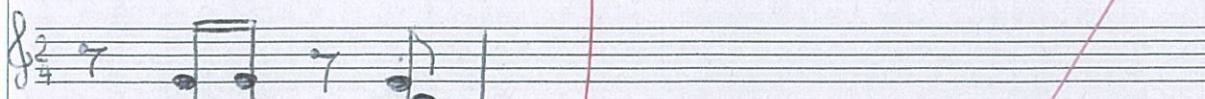
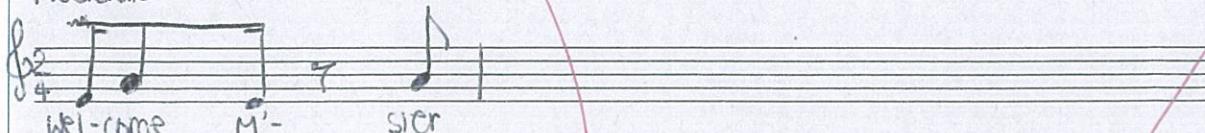
17b4

QUESTION
NUMBER

BAR 5

16

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

ASSESSOR'S
USE ONLYMaster of the House
Moderatoclashing
consonance

Extra space if required.

Write the question number(s) if applicable.

1a. music contain classical melodies. Another feature the two works share is that they are both programmatic music (have external themes to the music). The main contrast between the works is the intended audience size and the reliance on modern day technology (microphones + keyboard) in some cases) for the performances of *Les Misérables*. //

ci. quavers on top of six semi quavers played in a bar on Piano 2, and the violin cello playing one note per bar, anchoring the song. This use of the instruments smudging all the notes into a beautiful unstructured melody which gives the piece a nebulous feel. Not only with his choice of instruments such as the glass harmonica and a variety of strings but the way they are played add to the loose floating feeling of the piece which sounds like fish flitting through the ocean.

3 Possibly the most expressive movements from Carnival of the

Animals, Fossils, and Saint-Saens use of the xylophone add to the comedic feel of the work. Used to represent bones the xylophone (as noted on page 6) is played with marking such as brillante and scherz with Saint-Saen intention for them to be performed playfully. By using borrowed music such as 'Ah! Vouz Dirai-je Mamani' (more popularly known as Twinkle Twinkle) and old folk song 'Going to Syria' Saint-Saens adds another element to his timbre, by ~~creates~~ utilizing fossils of music to represent fossils too. //

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

Polyphonic textures.

The performance style is another aspect typical of the genre. Most professional versions of Les Misérables are performed in large theatres or auditoriums so they have good acoustics. Typical with much of the genre Les Misérables is performed with cast, costume, set, lighting to make the scene historically accurate however with modern advancements like microphones for projection. In addition to this some performances especially travelling shows will use keyboards instead of strings which produces a slightly more synthetic sound but lessens the risk of instruments being damaged. //

Annotated Exemplar Template

Merit Exemplar 2017

Subject:		Music	Standard:	AS91277	Total score:	M6
Q	Grade score	Annotation				
a		<p>The candidate compares and contrasts the reasons that the two works were written. There is some musical evidence given which relates to instrumentation but this is not compared to the other work leaving the conclusion wanting. To gain excellence the student needed to provide specific musical examples which further compare and contrast the works to support their conclusion.</p>				
b		<p>The candidate compares the use of tonality in both works through detailed descriptions of both. Contrasts in tonality are revealed, discussed, and supported with musical evidence, however, a perceptive conclusion is lacking in which the student explicitly compares the use of the element in both works. This would allow the student to achieve to a higher level.</p>				
c		<p>i) The candidate has discussed the significance of instrumentation and timbre, supporting their answer with well-chosen and relevant musical quotes. This particular answer is above the Merit level. ii) The candidate has discussed how the work is typical of its genre. They have provided evidence of this for a range of elements, such as; instrumentation, performance media, historical influence, and the use of musical features to evoke an emotional response. The candidate has supported the answer with specific musical evidence. Further musical evidence could be used to support important points made in the text.</p>				