

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

2

91277



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## Level 2 Music, 2018

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

9.30 a.m. Tuesday 27 November 2018

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.

There are four parts to the task in this booklet. **Complete parts (a) and (b), and EITHER part (c) OR part (d).**

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.**

Achievement

TOTAL

04

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. Complete parts (a) and (b), and then choose **EITHER part (c) OR part (d)**.

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: Ghosts of Denniston

Composer/performer: Dorothy Buchanan.

Genre/style/period: 20<sup>th</sup> Century / Modern.

**Work (2)**

Title: Brandenburg Concerto NO. 5 in D major

Composer/performer: J.S. Bach.

Genre/style/period: Baroque.

**(a) Comparison of the context of the works**

All music is written and performed in a historical/cultural context.

Select (✓) ONE of these aspects:

The composition of BOTH works

The performance of BOTH works

Compare, in detail, the way the aspect you have chosen is typical and/or atypical of the contexts of the works. Support your response with specific evidence.

The ghosts of denniston' by Dorothy Buchanan was Composed atypical as an atypical piece of music, whereas \*Bachs' 'Brandenberg Concerto NO. 5 in D major' was composed as a typical piece of it's time. Buchanan was commissioned by the philharmonic orchestra to write a Small piece showing NZ and it's

Composers. She was inspired by nature and the small mining town of Denniston. Buchanan uses an atypical selection of instruments such as a ~~piano~~ piccolo and a vibraphone to play. She also has some orchestral instruments which she plays an unconventional way. Such as bowing a cymbal. Whereas Bach ~~was~~ was not commissioned, it was a typical thing in the Baroque period for composers to work for certain people. Bach worked for Prince Leopold in the Court of Cöthen and composed for the small orchestra there. It was a typical thing in this period for the conductor to be the composer and also the harpsichord player. Although there are some similarities with the composing of these pieces. They were both written for others.

## (b) Comparison of the use of a musical element or feature in the works

Select (✓) ONE of the following musical elements or features:

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> Compositional devices | <input type="checkbox"/> Instrumentation/timbre |
| <input type="checkbox"/> Harmony/tonality                 | <input type="checkbox"/> Texture                |

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

There are many compositional devices in the piece Brandenberg Concerto NO. 5. Such as ornamentation, sequence, repetition, diminution and augmentation. The main ones would be sequence and repetition. This piece is in ritornello form and has a repeating rhythm/main motif throughout. (see staff 1). This ritornello or main motif is used to create the Motif #1 & Motif #2 in the sequences.<sup>(2)</sup> The sequences are ornamentation and augmentation of the sections of the 9 bar ritornello. In Dorothy Buchanans The Ghosts of Denniston, compositional devices such as sequences are often used. and repetition. The repetition of sections gives it a very tied together feel to the piece. Much like the Brandenberg Concerto the repeated melodies and motifs shines throughout the pieces. //

(1) 2 bars of Ritornello.

(2)

OR:

## (d) The form or structure of the work

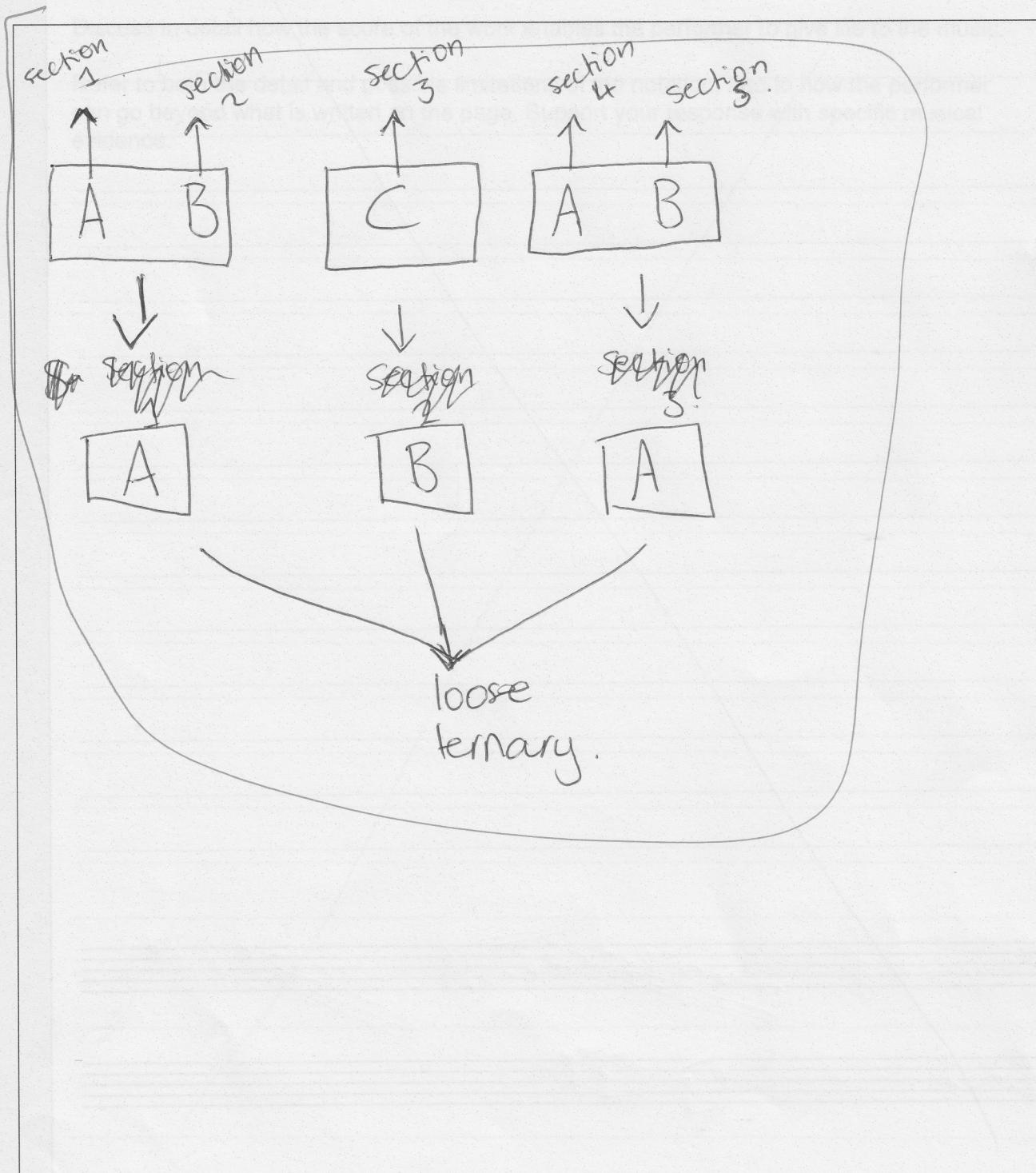
ASSESSOR'S  
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Select ONE of your chosen works.

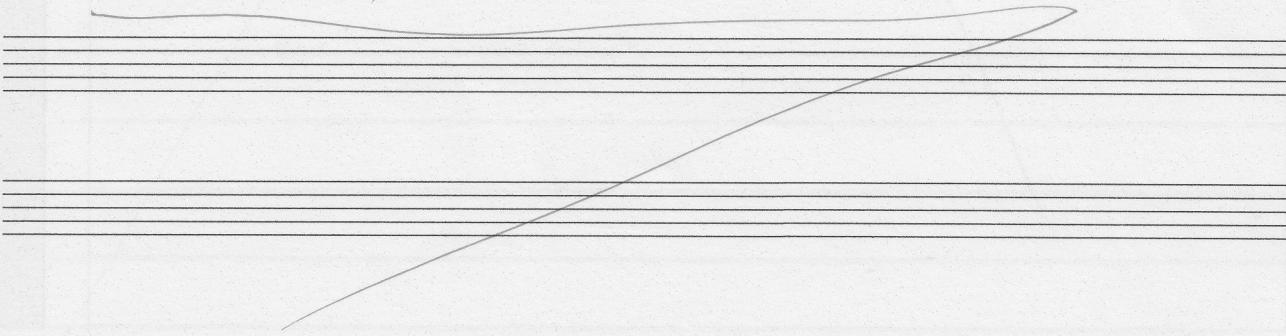
Work title:  The Ghosts of Denniston.

Analyse in detail the form or structure of the work.

You may represent the structure with a diagram (using the space below) and/or a written description. Support your response with specific musical evidence.



Buchanan uses a loose ternary form with 5 sections. These five sections contrast each other. Section 1 and Section 4 are the same. These both consist of an atonal / no sense of key. No pulse throughout Section. Piccolo playing a very airy melody and little accompaniment. Sections 2 & 5 are the same. These sections use the Horn to play the melody with a strong pulse and piano accompaniment. These sections have a very singable melody based off one of her earlier works 'the prayer' which contrasts very well with the light and airy feel of the piccolo. Section 3 breaks this up with a dense section. The string instruments are playing the melody in this part with a sense of pulse from the percussion instruments and a piano accompaniment. Sections 1 & 4 are then played again and uses tone clusters as well as trills to give it more of an atonal feel.



A4

## Achievement Exemplar 2018

<b>Subject</b>	Level 2 Music		<b>Standard</b>	91277	<b>Total score</b>	04
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>				
1	A4	(a)	The candidate has made a simple comparison between the historical elements of each work. While the personal reason for the work being written was provided, the influence of historical context was not clearly presented. In order to achieve Merit, a deeper understanding and explanation of wider historical context is needed.			
		(b)	The candidate has identified the use of a musical element in common between the two works. However, the comparison is not explicit and there is not enough musical evidence provided to demonstrate clearly the way the element is used in each work. More examples of compositional devices, backed up with specific musical evidence is needed to elevate the response to a Merit.			
		(c) <i>OR</i> (d)	Choosing option (d), the candidate provides a simple analysis of structure (d), both in diagrammatic and written form. There is some discussion on the use of elements in each section, but these are not supported by clear musical evidence. To gain a Merit, the candidate should provide clear musical evidence to back up the elements they have discussed, which are vital to the character of each section.			