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# 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.**

**Merit**

**TOTAL**

**06**

ASSESSOR'S USE ONLY

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: The Hebrides Overture

Composer/performer: Felix Mendelssohn

Genre/style/period: Early Romantic concert Overture

**Work (2)**

Title: The Hallelujah Chorus

Composer/performer: G.F. Handel

Genre/style/period: Baroque oratorio

**(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.

Both the 'Hallelujah Chorus' and 'The Hebrides Overture' use musical features that are typical of the time period they composed in.

The Hebrides Overture is an <sup>Early Romantic</sup> concert overture composed by Mendelssohn, written in order to depict his journey to Fingal's Cave in Scotland. In the Romantic period, it was very typical for young men of the upper and middle class to travel in order to experience different cultures and express these experiences through art. In the



piece, Mendelssohn depicts the Hebrides through themes. At bar 26, a 'wave theme' is introduced by the flutes, oboes and bassoons. It was very typical to use a wind driven melody as they were a prominent feature of most Romantic works. This theme was then diminished into semiquavers, providing a dense textural accompaniment to the first theme. This was done in order to mimic the weather's affect on the size and shape of the waves, creating a picture through the music. Mendelssohn's use of pictorialism is another typical feature from Early Romantic pieces. At this time, many had a fascination with art, however couldn't ~~the~~ travel in order to see it. Pictorialism was used in order to depict the art through music so that the people would be able to experience it. Through his use of wind instrumentation, pictorialism and the purpose of the piece (as a ~~an~~ artistic expression of the Hebrides), Mendelssohn creates a piece that is very typical of the Romantic Era it was composed in. //

The Hallelujah Chorus is an SATB chorus composed by Handel, that is part of a Baroque oratorio - the Messiah. Handel uses many devices that are typical with the Baroque era, making his piece widely accepted the time it was composed. Due to the Catholic Church's dominant role during the time, many composers created their pieces as a devotion to God. The Hallelujah Chorus emulates this as it, along with the rest of the Messiah,

\* back of  
book



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

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

☒ Compositional devices *melody*

☐ Instrumentation/timbre

☐ Harmony/tonality

☐ Texture

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

Mendelssohn and Handel both use melody in different ways in order to portray the ~~new~~ story of the music. Mendelssohn has 4 main melodies in the Hebrides Overture that combine to create a picture of Fingals' Cave. The first theme is the curling wave theme, a descending quaver and semiquaver passage based on the skeleton of a B minor second inversion triad. This passage is modulated over B minor, D major, F# minor, B major and E minor, in echo form to recreate the rolling waves. In bar 47, the cellos and bassoons introduce another melody, the second subject. This is ~~another~~ a longer phrase based on a D major *op* arpeggio that represents the winds in the Hebrides, creating a sense of naturalism and lyricism in this new melody. A third melody is introduced at bar 77, by the trumpets. This is a short passage of semiquavers and is known as the 'hunting call'. It represents the hunters horns used in the forest. The first rounding of this signifies the end of the piece's 'introduction' and its transition to the development.

The Hallelujah consists of 5 main melodies, which libretto based on the Bible, in order to show the Glory of God. The second theme - 'for the Lord God



'omnipotent reigneth' is a melody that consist of all SATB parts starting on the dominant (G) and then ascending to the tonic (D) before dropping an octave below. This proclamatory melody has word painting showing us that God's place is above all (as God is placed above the octave). The use of the dominant and tonic is common in the melody, and is also used in the 'Halleluyah theme', where the singers start on the ~~dom~~ tonic and move to the dominant. This use of the dominant and tonic of D major in the melody creates melodic strength ~~across~~ associated with the triumph of God.

Both composers ~~the~~ rely heavily on the melody and melodic notation to create a piece that best represents what they are trying to portray. //



OR:

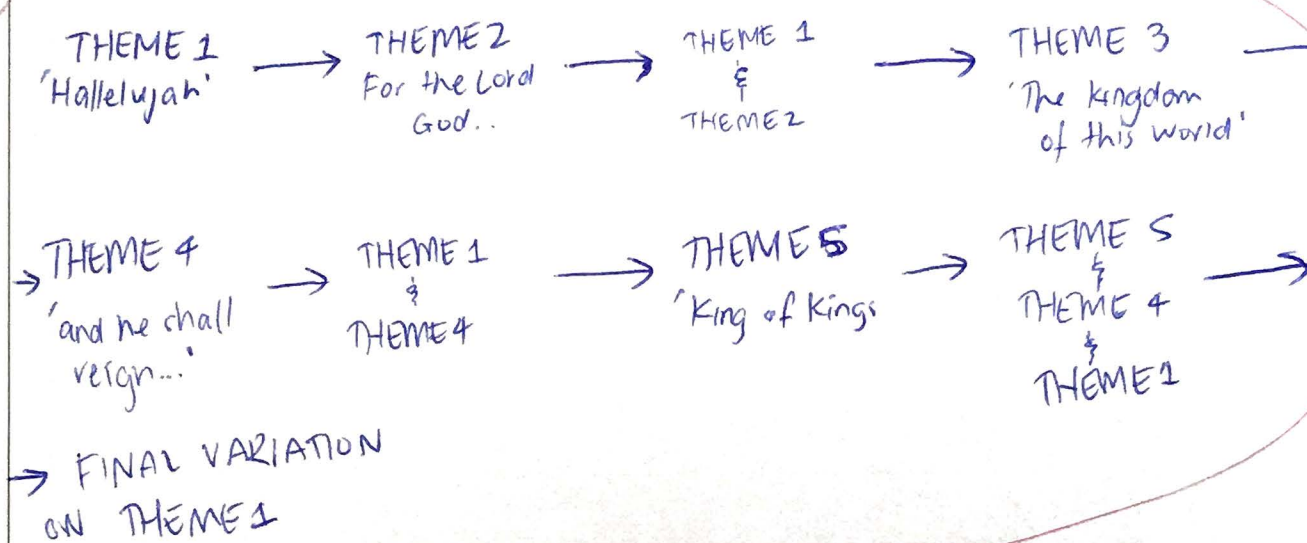
## (d) The form or structure of the work

Select ONE of your chosen works.

Work title: The Hallelujah Chorus

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.





The Hallelujah chorus is structured with 5 main themes, all introduced separately and then combined together to create variety, and reiterate the idea that they are praising God. //

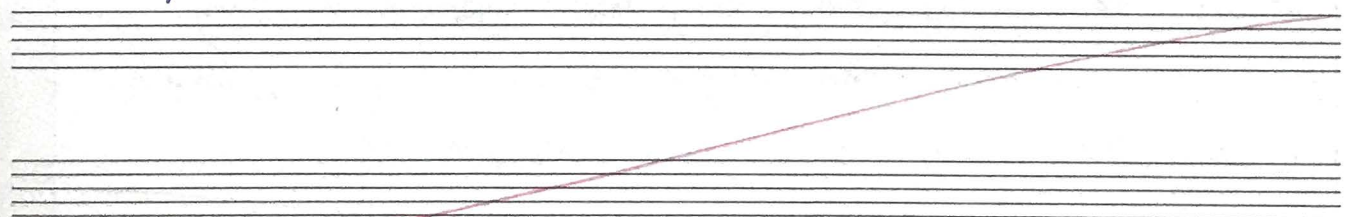
The main hallelujah theme is introduced first at bar 1 with the main melody given to the bass, showing God's relationship to man, and rejoicing God. After the second theme is introduced, the ~~first~~ first theme is combined together with the second theme, by using short, staccato interjections juxtaposing the longer melody. This is to further rejoice God and reiterate the meaning of the piece. Theme three is introduced at bar 33 with all parts singing in monophony. This shows the unity in proclaiming God and his triumph.

Then theme 4 is introduced in a fugue, a prominent feature that creates an affect on the piece that suggests God rules everything forever, which is reiterated by the libretto.

This fugue is then combined with theme one to reiterate the main 'hallelujah' message and to further rejoice God. Theme 5 is introduced and then is also combined with the static interjections proclaiming God. ~~and~~

The piece then ends with a variation on the first theme, as a final reiteration of God's triumph.

The structure of the piece helps to show the Glory of God, by reiterating its main theme throughout the whole piece. //



M6



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

QUESTION  
NUMBER

a) is a piece that has the sole purpose of proclaiming God's Glory. This can be seen as the libretto used throughout the piece has been derived from the Bible. The first theme, the 'hallelujah' theme can be seen in Revelations 19:6. Handel also uses a fugue, during the fourth theme 'and he shall reign forever and ever'; where the bass begins with the melody and then is carried on through the altos, tenors and sopranos, creating a fugue that was very typical at the time of its conception. ~~The use of the harpsichord and other baroque styled instruments~~ In the beginning, the cello plays an ostinato in order to create rhythmical stability and perpetuation. The hallelujah theme is then derived from this ostinato creating rhythmic and melodic unity. This is a use of basso continuo, a feature of <sup>typical</sup> Baroque music where the bass instruments play a continuous ~~phar~~ phrase that the melody can then be layered on. Both the 'Hebrides Overture' and 'Hallelujah Chorus' have features that make them typical of each period. Although the Hebrides was an expression of Mendelssohn's journey, and Handel composed the 'Hallelujah Chorus' to glorify God; they both depict a story that the audience can listen to and enjoy, which is why they are so widely enjoyed. //



## Merit Exemplar 2018

Subject	Level 2 Music		Standard	91277	Total score	06
Q	Grade score	Annotation				
1	M6	(a)	The candidate has discussed contextual reasons for why the two works were written; however, this discussion is limited to simple evidence for the second work. An overall comparison is made but this refers largely to the personal / cultural, as opposed to the historical, contexts of each work. To gain Excellence, the student must perceptively discuss and compare the specific historical contexts in which the works were composed and relate these to specific elements of the composition.			
		(b)	The candidate has compared, and provided musical evidence of, the chosen element; however, the overall discussion has been hindered by a tendency to focus on Melody as opposed to Compositional Devices. The use of compositional devices is mentioned (imitation, transposition, prosody) as well as the use and comparison of melody to realise the composer's intentions, but more focused discussion and well-chosen evidence is required to achieve at the Excellence level.			
		(c) OR (d)	Choosing option (d), the candidate has provided a clear analysis of the structure of the work. This is provided in both diagrammatic and written form. The analysis provides a discussion on the emotional content of each section; however, the discussion around how this is created through the use of musical elements is limited and more musical evidence must be provided in order to achieve at the Excellence level.			