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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.**

**Excellence**

**TOTAL**

**08**

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: 20th Century

**Work (2)**

Title: Brandenburg Concerto No. 5 in D Major - First Movement

Composer/performer: 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

but both are fairly  
typical to these  
contexts and time  
periods.

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.

Dorothy Buchanan's 'Ghosts of Denniston' was composed in a vastly different historical and cultural context to Bach's 'Brandenburg Concerto No. 5'. Firstly, Bach's work was composed in 1721 during the Baroque music period, although it was not officially published for another 126 years following. This was a time in which composers were required to work for nobility or the church. Bach subsequently worked for Prince Leopold and at the Court of Cöthen, conducting and composing for the Cöthen Court Orchestra. He composed six concertos now known as the Brandenburg Concertos during



his time there, dedicating the body of work to the Margrave of Brandenburg. These <sup>typical</sup> historical and cultural factors are reflected in the work by its instrumentation - the instrument selection directly corresponds to that of the Cöthen Court Orchestra, featuring a group of soloists known as the 'concertina' made up of <sup>the</sup> flute, <sup>the</sup> violin and the harpsichord, who are accompanied by the full 'ripieno' of violins, viola, ~~cello~~ <sup>and</sup> cello, double bass (plus again the harpsichord, which serves as a member of both the concertina and the ripieno). In stark contrast, Buchanan's 'Ghosts of Denniston' was written in 2003 ~~for~~ on commission, whilst Buchanan was working as a teacher and freelance composer. The work was to be part of a 'Snapshot' series by New Zealand composers, all around three minutes in length, which would be performed by the Auckland Philharmonia Orchestra that September. Buchanan was directly inspired by her love of the New Zealand landscape to write the piece, specifically the old mining town of Denniston on the ~~west~~ west coast. <sup>She noted</sup> ~~Denniston~~ <sup>her</sup> interest in the strange, empty feeling of the now ghost town, and ~~she~~ decided to compose around this concept, dedicating the work to the Curragh family who lived in Denniston from the outset. Arguably, Buchanan had more freedom for her composition, <sup>in comparison to Bach</sup> as she was working with the more expensive Auckland Philharmonia Orchestra during a time period which encouraged experimentation and did not require composers to work for anyone specifically. <sup>This is understandable due to the contrasting contexts. It's shown by the</sup> greater instrumental selection of her work, which features timpani, cornets and pianos, amongst <sup>many</sup> other instruments. Whilst both works were composed in different contexts, they are each typical to them; ~~both~~ both 'Ghosts...' and 'Concerto No.5' were written for a specific purpose and specific orchestra, but for different reasons and under different circumstances. However, these contrasting circumstances are simply the result of the two unique historical and cultural contexts of the 20th century music period versus the Baroque period. 20th Century music is on the whole much more open and encouraging to experimentation due to the freedom of the composer, more available instruments and for more expensive selection of ideas and techniques popularised over time, whereas Baroque music in comparison was more restricted by these limitations.



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

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

- |  |   |
|--|---|
| <input type="checkbox"/> Compositional devices       | <input type="checkbox"/> Instrumentation/timbre |
| <input checked="" 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.

The harmony and tonality of Bach's 'Brandenburg concerto No. 5' is more conventional and standard than that of the 2003 work 'Ghosts of Denniston' by Dorothy Buchanan. 'Concerto No. 5' is a Baroque piece which sits firmly in the key of D major. Its main melody, played in the violoncellos, underlines this fact as it is clearly an outline of the D major arpeggio. Underneath this melody, the harpsichord serves as the bass, and its notes are written in figured bass, a script which uses numbers to signify which note of the relevant scale (in this case D) should be played as opposed to writing out each individual note properly. The work features brief modulations to the tonic minor of B minor and the dominant major of A major, but primarily remains in D major. This harmony is easy to follow as it is played by the harpsichord consistently whilst various instruments provide the melody throughout (with the exception of the harpsichord's solo and subsequent cadenza in episode 8, in which it singlehandedly serves as both the harmony and melody). This element is utilised carefully in 'Concerto No. 5', providing a clear key and therefore maintaining a steady, familiar sound to the listener throughout the work. Alternatively, 'Ghosts of Denniston' is far more experimental with harmony and tonality. Its first section is entirely atonal with no diatonic key, in order to create an unsettling, eerie atmosphere. Instead of accurate chords, random notes are played in chord clusters to achieve dissonance. This dissonance is <sup>maintained to</sup> ~~great~~ a lesser extent during section B. From bar 13, the piano becomes the harmony, given the key signature of E $\flat$  major and playing E $\flat$  chords throughout. It is the only instrument in the orchestra which is playing

with a key signature. Therefore, there are many further moments of dissonance <sup>when</sup> ~~and~~ other instruments play conflicting notes to the piano's steady, pulsing Eb major chords, continuing to create a sense of unease beneath the more comforting melody and Eb major key solidified by this clearly homophonic texture. Ultimately, 'Ghosts of Denniston' takes advantage of harmony and tonality through atonality and dissonance which sets a highly specific mood and feel for the work intended to tell the story of a ghost town. This is very different to 'Concerto No. 5' which utilises more traditional tonal and harmonic features like maintaining one solid key, only modulating to closely related keys, and continuing a consistent bass part by the harpsichord in order to strengthen the work and make it more reflective of the nobility it was written for. ✓✓

'Ghosts of Denniston'

'Brandenburg Concerto No. 5' Main Melody /

Ritornello - Bars 1-2

Piano playing underlying  
harmony of Eb chords  
in Section B



OR:

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

Select ONE of your chosen works.

Work title: 'Ghosts of Demiston'

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.

Loose ternary form  
Bars

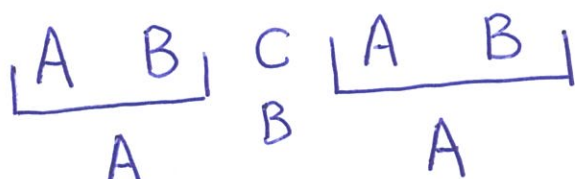
Section A = 1 - 12

Section B = 13 - ~~20~~ 29

Section C = 30 - 48

Section A (repeat with development) = 49 - 60

Section B (repeat with development) = 61 - 79



Buchanan's 'Ghosts of Denniston' is written in loose ternary form, following an ABCAB structure or simply ABA, and setting the work out into three distinctive sections. Section A serves as the introduction to the work. It is intended to set an unsettling, spooky tone to make the listener feel like "the ghosts are still there."

Subsequently, section A relies on the angular contour of its melody and its irregular rhythm, performed by the shrill, piercing piccolo, in order to invoke this atmosphere. It is followed by section B, which picks up a much more singable melody and pulsing  $\frac{4}{4}$  rhythm. This section is intended to feel welcoming and inspire visions of entering the ghost town of Denniston. Then in section C, the melody, harmony, articulation and dynamics all work together to become far more upbeat and cheerful, with use of techniques such as pizzicato and staccato to create the busy, bouncy feeling of the township. When section A repeats after this, it is more developed through increased textural density of the instruments playing, and featuring compositional devices such as repetition of the initial melody ~~and~~ to maintain familiarity within the listener whilst still ~~with~~ making small, vital alterations for interest. Section B's repeat does the same, but adds much more complexity to achieve a climax in the piece, through techniques like glissandos and trills, and more extreme dynamics of ~~fff~~ fortississimo as opposed to the *mf* mezzo forte of section B's initial performance. The loose ternary structure allows Buchanan to take a journey through Denniston and experience three vastly different moods of the town, whilst also letting her develop familiar ideas to more interesting levels in returning to previous sections. ~~The~~ The structure of 'Ghosts of Denniston' is vital to Buchanan's delivery of these sensations and her purpose of telling the story of Denniston, and it keeps her work musically exciting without

[Section A melody - bar 7-8] [Section B melody - bar 13-15]

confusing or losing the listener through too many contrasting or mismatched sections.

E8

## Excellence Exemplar 2018

Subject	Level 2 Music		Standard	91277	Total score	08
Q	Grade score	Annotation				
1	E8	(a)	The candidate has compared personal, social, technological and cultural contexts of both works during the time of composition. A perceptive conclusion is formed in which the possibilities / limitations of historical contexts on the works are compared.			
		(b)	The candidate has chosen an element which is integral to both works. Beginning with a comparison, the student talks in depth about the harmony and harmonic features in both works, providing well-chosen musical evidence to support their answer. The candidate gives a perceptive conclusion regarding the effect that harmony has on each work.			
		(c) OR (d)	Choosing option (d), the candidate has demonstrated a perceptive understanding of the structure of their chosen work. A section-by-section analysis discusses the characteristics of each section. The use of musical elements is discussed and related to the external stimulus which influenced the piece. Well-chosen musical examples are provided in the text and on the manuscript provided.			