

91277



NEW ZEALAND QUALIFICATIONS AUTHORITY
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2

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Level 2 Music, 2016

91277 Demonstrate understanding of two substantial and contrasting music works

2.00 p.m. Wednesday 30 November 2016

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

M6

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which ~~show~~ is small in comparison to normal jazz bands. This is because the piece was written and recorded a few years after World War Two, which meant that there aren't many players left to play. //

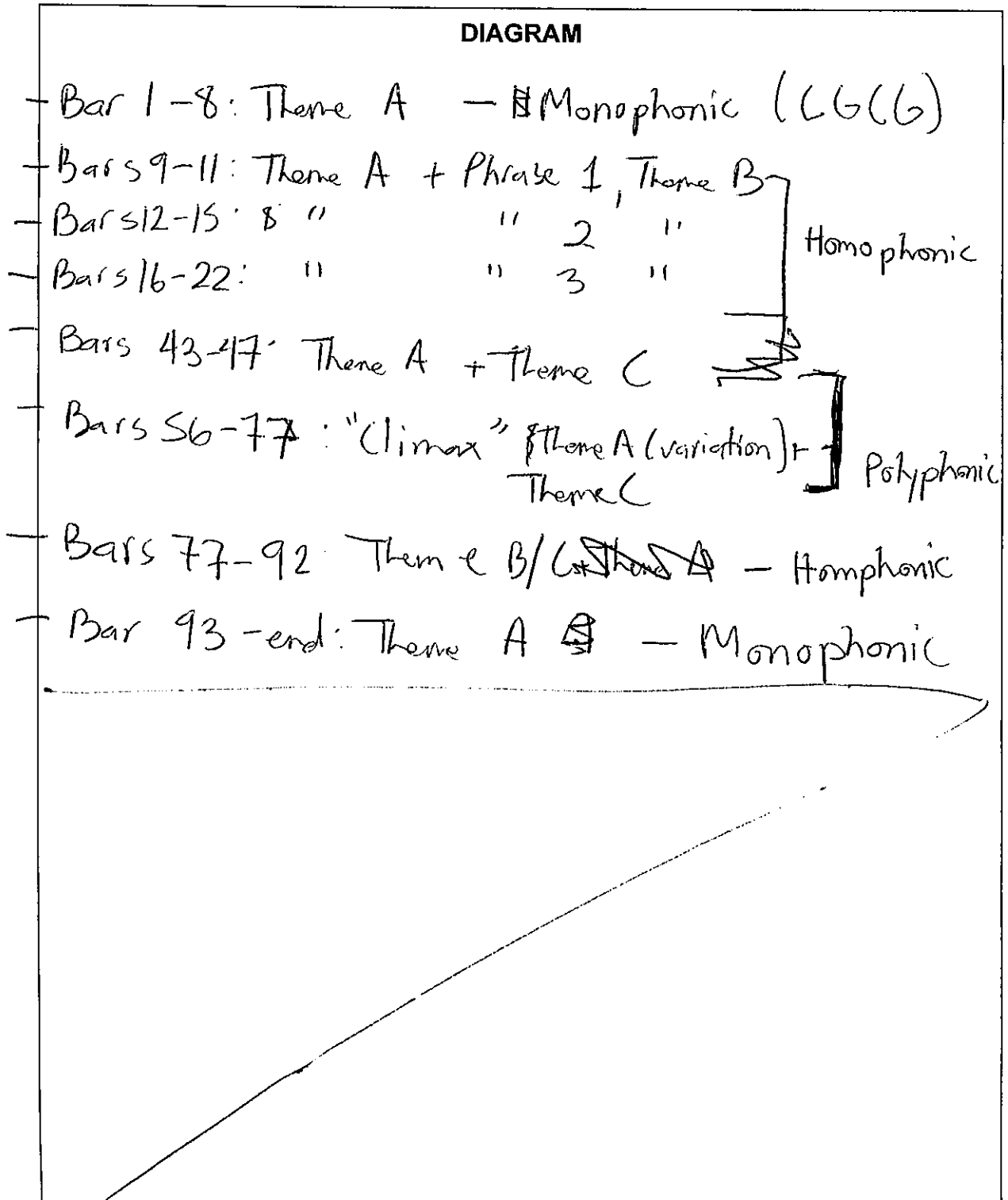
In comparison, "Waiting for the Aeroplane" by John Psathas fits within the 20th century contemporary music because of its explorative musical features. 20th century contemporary music often breaks boundaries that the eras which preceded it has set - we can see this through the piece's form as well. The piece is ~~thru~~ a through composed structure, with its ~~themes~~ melodic themes, dynamics and ~~struc~~ texture defining each 'section of the piece.' It is also a piece solely written on piano, allowing the composer to create interesting tonal colours and timbre through layering of chords as well as augmenting melodic ideas (which can be seen on the three phrases of theme B). //

(b) The form or structure of one of the works

Work title: Waiting For the Aeroplane

Analyse the form or structure of the work, giving details of the main sections of the work and any sub-sections.

You may represent the structure with a diagram, bullet points, and/or a written description. Support your response with specific musical evidence (such as bar numbers, key changes, use of motifs/instruments).



Even though "Waiting For the Aeroplane" by John Psathas is in a through composed structure, the usages of different themes, texture and dynamics helps its listener to separate the piece into distinct sections. We have the beginning with Theme A (which is G66b) It begins with the ostinato of Theme A ~~is~~ on its own. The texture is monophonic because it's only the ostinato playing very softly. When Theme B comes in from bar 9 onwards, the texture becomes homophonic as more notes with contrasting more themes are played with contrasting rhythm (ostinato from Theme A and semiquavers from Theme B) and melodic ideas. Augmentation, in the form of different phrases that are developed, also occurs from bar 9 onwards. The volume also increases from the "pp" sound of Theme A to a general "mp" sound of Theme A and B. When Theme C comes in, the texture becomes polyphonic, as Theme C by itself is homophonic. This also indicates the 'climax' of the piece as Theme C covers a massive range of notes (contrasting from Theme A and B) as well as many changes in the dynamics (such as "ff" and "sf"). It is also the only time Theme A stops. After that, the piece once again goes back to homophonic (with a combination of Theme B/C and A) and eventually ends with a soft ostinato of Theme A (which is monophonic). The piece also ends with a fermata or pause, to give the audience time to process the what they've just listened to.

(c) The use of musical elements in the other work

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Work title: So What

Select (✓) TWO of the following elements of the work:

- | | |
|--|--|
| <input checked="" type="checkbox"/> Instrumentation/timbre | <input type="checkbox"/> Texture |
| <input type="checkbox"/> Melody | <input checked="" type="checkbox"/> Tonality/harmony |

Discuss in detail how each of these two elements is used in the work, explaining why their use is important. Support your response with specific musical evidence.

Element (1)

The use of different instruments in the piece "So What" by Miles Davis creates different timbres for the piece while also keeping the essence of the freeflow, cool timbre of the era it was written in. The piece had a sextet (trumpet, alto saxophone, tenor saxophone, piano, bass guitar and drums) which also had a turn at improvising - with the exception of the drums - in the recording of the piece. Having different brass instruments (also known as the solo section) do ~~as~~ a solo created different timbres for the piece, but at the same time keep the essence of ~~cool~~ Cool Jazz as these instruments are usually expected to improvise. However, the piece also had the ~~hythm~~ rhythm section (piano and bass guitar) do improvisation, which added a different timbre as these instruments aren't ~~less~~ so commonly known to improvise.

Element (2)

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The tonality and harmony of the piece ~~had~~ was the basis for all solos (and the ~~song~~ ^{piece} itself) that occurred. It uses a coined voicing called "so what" voicing, which is a stack of perfect 4ths with a major 3rd on top. The piece ~~is~~ also uses modes (D dorian and E \flat Dorian) and the chords ~~ii⁷, i⁷~~ ^{ii⁷, i⁷} progression (also known as the "so what" voicing).

The usage of modes is important because it fits the ~~music~~ piece in its cool, modal jazz era. ~~Also at the time it was composed,~~ The chord progression almost mimic the title, ~~with~~ because it sounds as if its singing "SO what?" The ~~is~~ modes and the chords also gave the soloists an indication of what ~~to play~~ they could play in their improvisations, which makes it the foundation of the piece. //

Merit exemplar 2016

Subject:	Music	Standard:	91277	Total score:	M6
Q	Grade score	Annotation			
(a)		The candidate compares and contrasts the historical context in detail by listing a number of points of comparison. There is specific evidence given within the text (eg use of modes, layering textures, instrumentation). To gain excellence the student needed to discuss the comparison rather than just list the elements.			
(b)		The candidate gives a detailed diagram of the structure, then follows this with a very detailed written description. Some accurately notated musical examples (e.g. the themes mentioned / the augmentation) could have moved this response to Excellence level.			
(c)		The candidate describes the musical elements in detail and also discusses their importance. There is musical evidence presented within the text, although this is quite general and could be more specifically shown / notated.			