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91423



914230



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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Level 3 Music Studies, 2017

91423 Examine the influence of context on a substantial music work

9.30 a.m. Tuesday 21 November 2017
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Examine the influence of context on a substantial music work.	Examine in depth the influence of context on a substantial music work.	Examine perceptively the influence of context on a substantial music work.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Write ONE essay in 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

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INSTRUCTIONS

Write an essay on a substantial music work that you have studied, in response to ONE of the questions below.

Give the details of the work in the box at the top of page 3.

QUESTIONS (Choose ONE)

1. Great composers work within the limitations of their society's cultural norms and conventions while also pushing back against them, resulting in the composition of fresh and interesting works.
Examine how the composer has balanced convention and innovation in the conception, production and interpretation of your chosen work.
2. To what extent can the influence of a particular person and/or historical event be identified in the conception, production and interpretation of your chosen work?
3. Some composers' music reflects their personality and disposition in a way that makes it uniquely recognisable as theirs.
Examine the specific qualities of your chosen work that bear the composer's individual mark, focusing on its conception, production and interpretation.
4. A response to geographical influences – those of the composer's place of birth, or of a particular country or location – may affect the musical resources used in a composition.
Examine how a response to geographical influences is evident in the conception, production and interpretation of your chosen work.

Work title(s): Te Tangi a Wairaka

Composer(s) / performer(s): Jack Bentley

Genre/style/period: Brass band and percussion.

PLANNING (OPTIONAL)

Consider the following aspects of the work:

- its conception
- its production
- its interpretation.

kia whaka-takere au - i bhai

Conception:

- * Programm music
- * Story of Wairaka/Whakatauki
- Naming of Whakatauki
- * Scholarship music
- * Commissioned work for brass band + percussion.
- * Researched Whakatauki different element of story.
- * ÷ into 3 movement piece
- * created different mood for each
- * Experimented with different instruments, conc based on the key produced concert C/Opentw
- * Incorporated Kaava + Purewha.
- * Time limit for section all add up to 7 min
- * started creating small musical motifs.
- * Percussion effect, swelling of Tamtara
- upturned cymbals on timp. Bowed vibraphone, octave drops depict worry
- * 2 different storm scenes.
- * assigned the character of Wairaka to be represented by the Flugel, variation on leitmotif.
- * Discovered Haea Haea Ra, WWI migration song, Wairaka inscribed the song legend.
- g a t t c , f e e d c d b b

Production:

- * Began creating a variety of timbre, br
- * Used compositional, instrumental and structural devices to develop previously created motifs.
- * Proharmonies
- * Octave drops - inception music score + doctor who TV series.
- * Haea Haea Ra
- * Working title upon real consultation with the Maori department but of THS changed from the voyage of the Mataatua to "Te Tangi a Wairaka." "The cry of Wairaka."
- * 2nd movement Kaava + Purewha used to describe the Whakatauki area.
- * Heart beat as she makes decision.
- * The call - named the town
- * created slideshow

from Hawaiihi, Ohinemaitara + Wairaka's decision

Interpretation:

- * Reflective section in order for us to connect ourselves with the story as we are part of the town rich in culture + music
- * Used slideshow presentation with pictures to motifs up with the part of the legend being described by music
- * Included programme notes.
- * Interpretation only for musician + musical director.
- Mataatua ~~Hea~~ Kaumatua blessed the work, saying the + the legend of his people had been "brought back to life".
- Band of the year guest judge Tamara Coffey was brought to tears, upon hearing the composition as it was so good described his culture..

You should aim to write a concise essay of no more than 750 words. The quality of your ideas is more important than the length of your essay.

Support your response with musical evidence from the work(s). Manuscript paper is provided on page 9 in case you wish to include musical quotations.

Begin your essay here:

Question number: 4

"Te Tangi a Wairaka" is a ^{commissioned} programme, ~~percussion work~~ contemporary Maori inspired British style Brass Band and Percussion music work. Composed by Jack Bewley in 2015 for his scholarship portfolio, the music work describes the whakatauki of Wairaka, and the voyage of the Mataatua, Toroa, his people and his daughter. Wairaka set out at sea in their waka, on their ~~yo~~ travel they encountered a storm which took them off course. Once the storm died away they arrived in a vast green unoccupied land which we ~~ken~~ now call Whakatane. Upon arrival the men happily left to explore their new surroundings, leaving the waka unattended and still carrying the woman, children and elderly. The storm return dragging the waka back out to sea, but Wairaka decides to break tradition, (as paddling the waka was a man's job and it was seen as 'tapu' for woman to,) and ~~it~~ cries out to the gods to give her the strength of the man. Because of her courageous decision the Whakatane town is named after her cry, "Kia Whakatane a Iohau." Inspired by the ~~8~~ legend which shaped Jack Bewley's ~~to be~~ town he decided to create a ~~percussion~~ music work which ~~is~~ closely linked to it. As the geographical influence is evident in the conception, ~~interpretation~~ production and interpretation.

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aspect of the migration to the Whakatare area. In order for his commissioned music work to depict the culture and importance of the Whakatare the geographical setting had a massive influence on the conception, as Benley wanted to portray the story Legend to the best of his ability.

Production: The production of the music work was heavily influenced by the geographical setting of not only the story his music followed but also the setting of his hometown. As the story held such a importance for the town cultural identity. Benley then used compositional, instrumental and structural devices in order to develop his previous motifs. The structure being divided into the three main location of the Whakatare, and each movement describing the setting. Movement one "From Hawaiki", describes the voyage of the Matakaua, the piece opens up with the Corch describing the pacific setting the solo horn and Timpani join in, the monophonic nature of the begins at allowing the setting to be recognised. An ostinato used created in order to embody the water ocean, followed by the migration song Haeo Haeo Ra as the men row the waka. Percussion techniques such as the swelling of the Tam Tam to and bowing of vibrophone, upturned symbol on timpani taken from a 'Rite of Spring' used to describe the swelling of the waves, as the storm appeared. a More choos being evident.

Movement two "Ohiremotarua" opens with the conch, ~~and~~
 purerehua and Koaua describing the setting of ~~the~~ the
 Whakatare area. Thicker texture from homophonic to
 polyphonic as the band describes the excitement of the discovery
 of new land. Movement three "Wairaka's decision" bring more
 chaotic sounds. Octave drops, (inspiration taken from the
 movie score "Inception" and Doctor Who TV series). which
 depict worry and discomfort. Instrumental devices such as
 flutter tonguing, triple tonguing used more to enhance the sense
 of danger of the setting to a homophonic texture as we only
 listen to Wairaka's heartbeat as she decides what to do
~~Then~~ Then to a more triumphant sound produced as
 the whole band play signaling Wairaka's break from
 tradition saving the wairaka. Benley, opened ~~the~~ ^{every} Movement
 with the conch as the movement were continuous. The ~~last~~ ^{end}
 of his music work was a reflection for the audience, he produced
 this section for people to reflect on the legend and its effect on us.
 without her decision the town would not exist. The title of the
 work was a work in progress, to begin with he intended to
 call it "The Voyage of the Matarua", but upon further
 consultation with ~~the~~ ^{the} Tridant High school Maori department lead
 he decided on "Te Tangi a Wairaka" ~~as~~ ['] "The cry of Wairaka".
 as it described it more. The actual production of the music
 had to embody the whakatauki, its geographical setting
 characters and moods ~~had~~ described perfectly as Benley
 wanted to highlight the importance of this legend for the
 people of Whakatare. the geographical setting influenced the
 production of the work heavily. ~~in each section~~ movement
~~had to describe~~

Interpretation: The interpretation of the music work was heavily influenced by the geographical setting of the work as ~~the~~ ~~the~~ it represented such a big aspect of Bewley's home town's history and culture. Bewley made a slideshow presentation with images of the geographical setting in order to provide a visual aid. He also provided programme notes for audience members at the premier performance so ~~they~~ ^{it} would help to interpret the story and what it represented. For the musical director and musicians he made the ~~score~~ ^{score} explicit so ~~they~~ the interpretation would be easier, also providing a small synopsis of the Whakatauki in the score. So important was it to Bewley to have the music work ~~the~~ portray the Whakatauki correctly he had the work blessed by Matatua Kaumatua who said the legend of his people had been "brought back to life". ~~So~~ Influenced strongly by geographical setting the Whakatauki provided and the setting of Bewley's home town that the work was rich in culture. ~~and~~

* So moving was Bewley's work, that the Band of the Year guest judge

② Tamati Coffey was brought to tears as it held such a strong cultural ^{imagine} ^{feelings}

In conclusion the music work Te Tangi a Wairarua was heavily influenced by the geographical setting. The setting of the Whakatauki the music work portrayed heavily influencing the sounds he created. The geographical setting of his home town also being a rich source of creative stimulation as the legend of Wairarua and her courage is deeply rooted in the town's culture and history. The town is named after her cry "Whakatare". The ^{work celebrates} ~~celebrates~~ of her and the town's cultural identity. ~~And in order for Bewley to portray this he~~ Bewley created a music work that depicted his town's cultural identity.

MUSICAL QUOTATIONS (OPTIONAL)

Make sure it is clear which part of your answer any quotation relates to.

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~~Kia - Wha - ka - tan re - au - Iahau~~
Kia - Wha - ka - tan re - au - Iahau

dac a c c a

pencil



Hoea Hoea Ra



Main musical idea.
mf

d.

octave drop

Merit exemplar 2017

Subject:	Music	Standard:	91423	Total score:	06
Q	Grade score	Annotation			
	M6	<p>The opening page of this essay outlines in detail the purpose and function of the work, providing a background to the geographical influences to be discussed.</p> <p>While the structuring of the essay with three clear sections (conception, production and interpretation) creates some unnecessary repetition of material, there are clear examples throughout of how responses to geographical influences have shaped the work, supported by musical evidence that is specific, but at times more factual than analytical.</p> <p>The concluding paragraph links the concepts discussed together well and overall this is a convincing response using a work that provides a good source of contextual and music context for discussion and analysis.</p>			