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3

91423



914230



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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.

Achievement

TOTAL

04

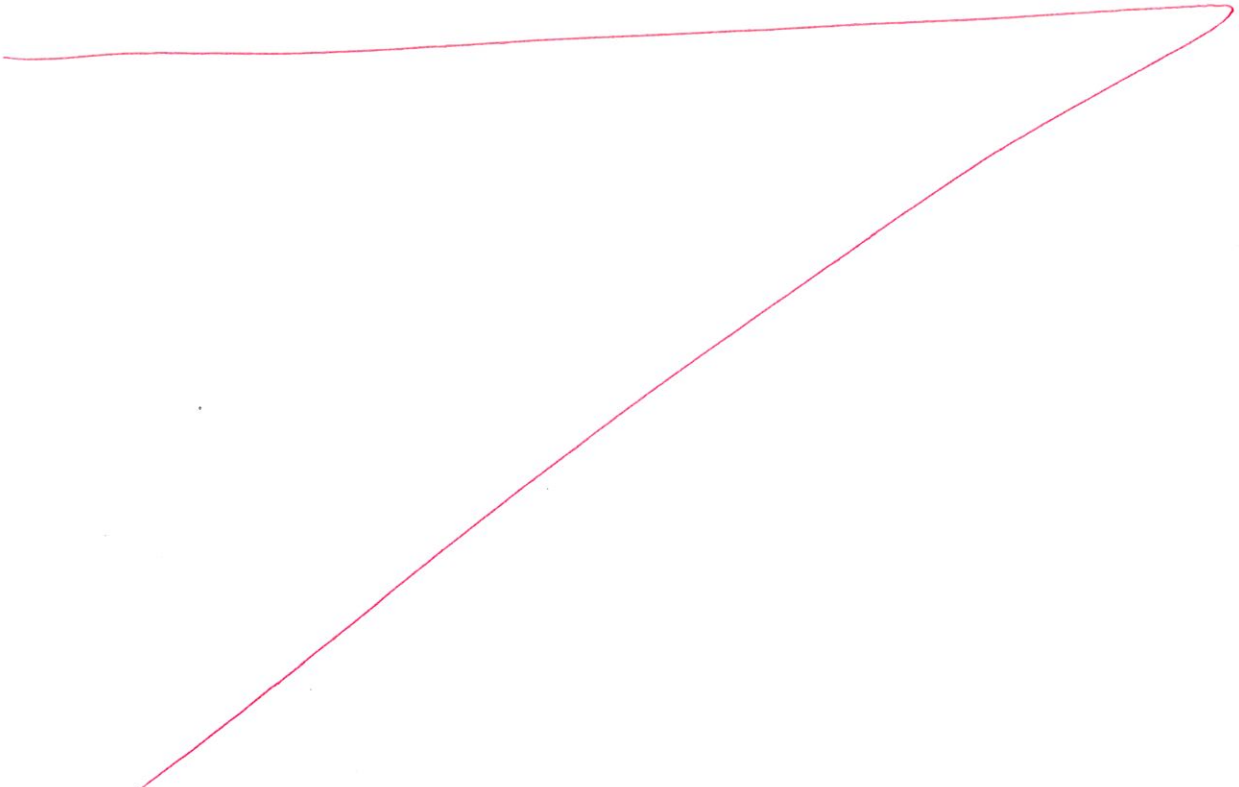
ASSESSOR'S USE ONLY

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): Pounamu

Composer(s) / performer(s): Helen Fisher

Genre/style/period: Contemporary

PLANNING (OPTIONAL)

Consider the following aspects of the work:

Māori waiata in classical setting

- its conception
- its production
- its interpretation.

Conception - 'bicultural journey'
Māori language
Flute

Production - Ornaments
SSAATB
Structure - 6 part

Interpretation - European flute
Kōauau
Japanese flute

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

Helen Fisher was born in Nelson, New Zealand. Being a Pakeha ~~originally~~ with family origins from Scotland, she ^{became} attached to New Zealand culture as there was no connection with her Scottish heritage. Her connection to New Zealand is seen in the conception, production and interpretation of her piece 'Pounamu'.

The ~~the~~ conception of pounamu started from when Helen Fisher was taking a music course in Nelson. As a gift to their teacher, Fisher ~~and~~ found a Maori proverb about greenstone and wanted to sing it as a waiata with the other students. This formed the beginnings of the choral work in 'Pounamu'. Fisher has always been interested in the Maori culture and felt a strong connection ^{to it} all her life. She describes her exploration of Maori culture as a "bi-cultural journey", delving deep into the meaning of the her Pakeha and Maori cultures. This is why she ~~wanted to~~ included a Maori waiata in a choral setting: to explore the Maori vowel sounds. This fascination of everything Maori would later influence the production and interpretation of the piece. Fisher has also had a fascination with the flute, "... my first composition was for flute and voice" and throughout her career has explored flutes from different cultures. These ~~beginnings~~ personal influences were the beginnings of 'Pounamu' as it is today and were instrumental in the conception of this piece.

Fisher The production of this piece was ~~chosen~~ ^{very} intent on giving a tense feeling and a Maori ~~feeling~~ ^{feeling}. Fisher used very precise articulation and a specific use of ornaments to (see 1). The use of trills ~~gives the 1st feeling~~ and grace notes gives the feeling of freedom and exploration of ~~the~~ the flute player's capabilities, & as an improvisation ~~or~~ or leisurely playing may sound. The specific dynamics on each note also strengthen this, making the flute melody sound like less of a scored, rigid, compulsory part but more of a flowing improvisation. In fact, Fisher describes the rhythm as "free flowing" herself. To build tension in the piece, it is a ~~6 part~~ ^{Section} structure. ~~Part 1~~ ^{Section} has only the flute melody ~~stagewise~~ movement. ~~Part 2~~ ^{Section} introduces only the female voices ~~with~~ with flute melody. Section 3 ~~isolates the flute again, with very soft accompaniment the choir only~~ ~~introduced~~ is ~~the~~ tutti but softens in dynamics before Section 4, which isolates the flute again until near the end when the choir swells to lead into the Section 5. Section 5 is again tutti and holds the most tension as long chords are sung by the full choir and the flute melody is at its most complex. It descends until the final chord of this section and then the choir holds the pedal B while the final flute melody is played. This use of structure ~~this~~ builds the tension by manipulating each layer's dynamics and rhythmic and harmonic features. //

The interpretation of this piece can be seen in many different forms. The original composition ~~ended at~~ only had 5 sections ending on the large chord. However, Fisher was approached by Richard Nunn (a Maori instrument researcher) ~~and he~~ proposing that the koauau (Maori nose flute) would fit the piece. Fisher and Nunn worked together to ~~create~~ fit a new flute melody into the piece, as the koauau has a much shorter range than the European flute. This melody was a piece composed by Nunn and partially improvised which kept the feeling similar to the original, with free flowing rhythms and ~~stagewise~~ movement. ~~This was~~ In this version, Nunn played an extra section, ~~making meaning~~ Fisher ~~wanted~~ ~~used the cho~~. Fisher liked this section so much that she created the 6th section to again hear the //

flute almost in isolation. Further interpretation has been done by a Japanese choir. During the 1990 Asian Music Festival, 'Pounamu' was performed. A Japanese flute player approached Fisher and believed the flute melody could be played on a Japanese flute (~~flute~~). Later, Fisher invited the Japanese choir to perform ~~it~~ on this version in New Zealand. This version was very similar to ~~the~~ Fisher's ~~at~~ NZ choir, however, the Japanese alphabet ~~was~~ is similar to the Maori alphabet and so the Maori vowel sounds were ~~it~~ pronounced almost perfectly and retained the cultural integrity of the piece. //

Overall, there ~~are~~ ^{were} many factors that influenced the conception, production and interpretation of 'Pounamu'. Helen Fisher's main concern was keeping the integrity of the Maori culture in this piece and she always consults with Maori about the use of the proverbs and waiata. ~~Still~~ ~~t~~ Fisher has completed other works with Maori New Zealand culture influences. and 'Pounamu' is no different. //

A4

MUSICAL QUOTATIONS (OPTIONAL)

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

ASSESSOR'S
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1)

Handwritten musical notation on a staff. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The first measure contains a quarter note on G4 with a 'tr' (trill) marking above it. The second measure contains a quarter note on A4. The third measure contains a half note on B4. The fourth measure contains a whole note on C5. The staff ends with a double bar line and the word 'etc.' followed by two red diagonal slashes. Below the staff, there are two sets of dynamic markings: 'mp' (mezzo-piano) and 'pp' (pianissimo). A red line is drawn across the page, starting from the first measure and extending diagonally down to the bottom left corner.

Achievement exemplar 2017

Subject:	Music	Standard:	91423	Total score:	04
Q	Grade score	Annotation			
	A4	<p>A clear understanding of the work studied is demonstrated and there are generalised explanations provided about geographical influences across the range of conception, production and interpretative aspects.</p> <p>Some good ideas are presented throughout the essay, although often statements are made that are not supported with detailed explanations (e.g. “she became attached to New Zealand culture as there was no connection with her Scottish heritage”).</p> <p>There is a range of simple musical evidence throughout, although at times this is more presentation of facts, rather than analytical material that supports a contextual concept.</p> <p>The chosen work provides rich discussion material and this needed to be explored in greater depth overall.</p>			