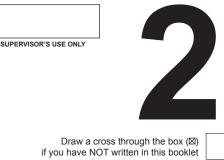
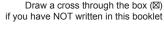
No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA gualification or award.



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Mana Tohu Mātauranga o Aotearoa New Zealand Qualifications Authority

# Level 2 Music 2024

## 91277 Demonstrate understanding of two substantial and contrasting music works

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.

### Complete 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 2–8 in the correct order and that none of these pages is blank.

Do not write in the margins (1/1/1/2). This area will be cut off when the booklet is marked.

### YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.





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### INSTRUCTIONS

You are to discuss two contrasting music works you have studied. Support all parts of your discussion with specific musical evidence.

Read all parts of the task carefully before you begin.

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: Take Five	
Composer/performer: Composer: Paul Desmond Pe	formers : David Brubeck Quartet
Genre/style/period: Jazz, first performed 20	1th June 1959.
Work (2)	
Title: The Jaws theme	
Composer/performer: John Williams	
Genre/style/period: Film Score, released with the	film score 21st September 1975

#### TASK

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#### (a) Comparison of the context of the works

American jazz saxophonist, band leader, and composer Charlie Parker once said: "Music is your own experience, your own thoughts, your wisdom. If you don't live it, it won't come out of your horn."

(i) Briefly describe the context in which each work was created.

Work (1): As a jazz prece, Take Five represents a unique blend of many cultural contexts. As slavery had only been utilished lev then UD years hetore, segregation was shill very present in 1959. Because of this the bornation and receess of the David Braket quartet, which the thether had African American players such as David Braket was particularly impressive, as many social, and even light obstacles had to be overcome by this group, making their ingenally and high danda d of playing particularly impressive. As well as this in the context of jazz, Take Five also had many cultural facets as it included agrees of Western European music, such as informant the the prime and double bass as well or musical features tall from the two gares. Work (2): Technology at this time had come for enough in order to allow her good cine matography and therefor good film madage.

However, it had not get reached personal kleves, on be coming common in home, The meant the social context allowed for going to the cinema to be quite a social occasion, making the value of score-making for films to increase. The enjoyment of now and formes of entertainant, such as horror, in Peter Benchley 5 book Taws which the film and the reare we based on, also shows that life had become care for not people in the Western world, as these additions were conjuned by the public.

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Both were part of wide movements.

Compare how each work reflects the lived experiences of the composers and/or performers. (ii) Both works reflect John Williams and Paul Desmond taking advantage of nectound treedoms in their maxic, allowed for by the American social context of the time. Both works were composed in the USA, by American during a period of economic and buby booms that resulted from America's recent victory in 1945 of WWI, with their status as the new World superpower' lending itself to increased consumerism. This was combined with many Americans gaining an escapist attitude due to the stresses of many overseus conflicts buch as the Vietnam & Korcan Wars which hoth keyn in the 1950's), which led to an increased value of the entotainment and music industries, which led to opportunity to experiment on these fields. Despite both works being comparell in a rimita geographic area and time period, both composers had unique corcanstances. For example, Mariot Bra Paul Desmond was a jazz composer who had to deal with, and adapt to, the demolition of leave jazz hands (by kands) in the USP, due to hope amounts of musicians bit to consurption to the previously monthoused Oursens conflict, This led to the torrachos of many smaller surez corrobor, such a The David Brukeck quartety This ment he had the ability to say least the another music Fourton tabl real books and improvise, the is guded a a result to say he left, "perfectionism to the classical musicions! On the other hand, John William & Steven Spielburg together tech advantage of the denolitions of the boy til other the 'hilden Age' of Film whitey in the 1960's which allowed for yong druckon and film reason to man away from traditional, tilly European orchestrated music scores and crute this own squature style, leading he Atha Williams becoming on of the most families Music 91277, 2024 00547

	omparison of the use of a musical element or feature in the works
Se	elect (✓) ONE of the following four elements/features to answer part (b):
L	Melody Rhythm
L	Structure Tonality
(i)	For each work, briefly discuss the ways this musical element or feature is used.
	Work (1): Rhythm & The defining feature of Take Five as it is
	Famous by its & time signature which allows for uncovertential
	improvisation opportunities for Juzz solosils, who would not a
	improvoe a 4. It's rhythmic ingeninity also comes from mor
	common ja 22 feature such as swany Irelaxed ghavers as
	syncopation, held together by straight concentrianal shyth.
	Features in the rhythm rechan.
	Haveres in the Ingine reason.
	Work (2): Rhythm is used to drive Juns, with a mechanic
	ostincto carried through out. It also pourides opportuni
	to exact in the angel dealed with a - A
	10 experiment in white mapical economis, such as melod
	and tonality, as the consistent thythms allow tor mode
	to experiment in other munical elements, such as melod and tonality, as the consistent rhythms allow for mode composition in other arcs. It is used symbolically, as
	is a film score, as well as to heighter emphand
	responses of ferror from the audience Alter

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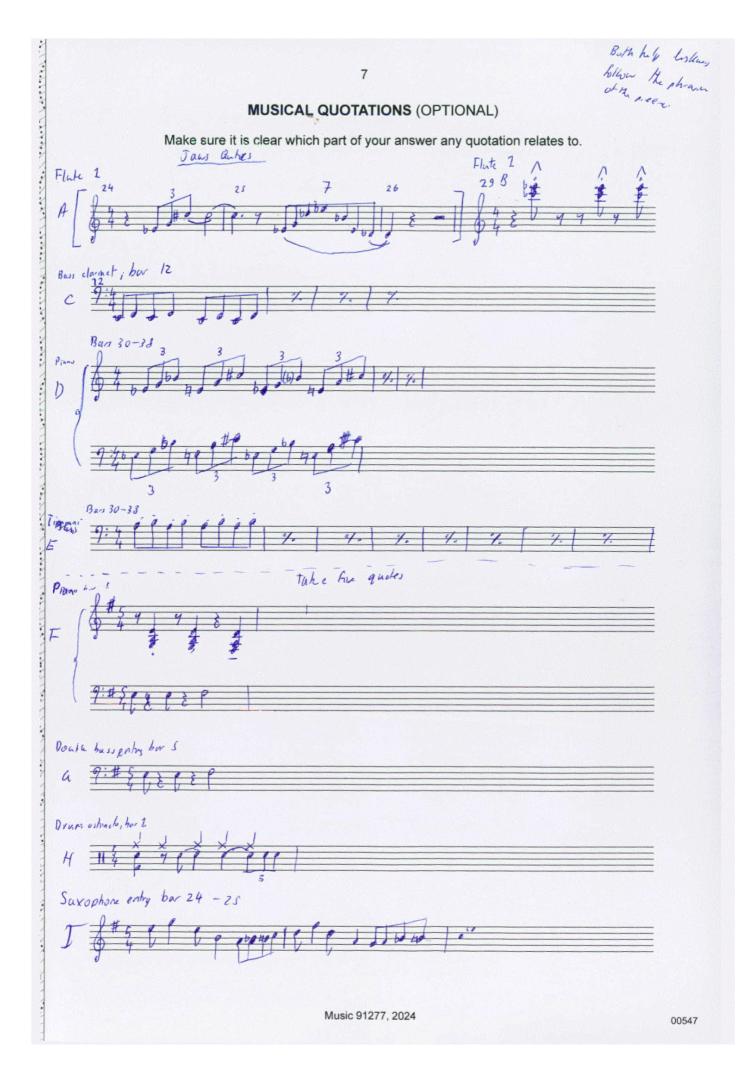
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 Compare and contrast how the composers use your chosen element or feature. Support your response with specific musical evidence.

Both John Williams and Paul Desmond used rhythm in the Jaws theme and Take Five to creak both stability and suprise within their respective pieces, as both use rhythmic ostinatos, as well as contracting rhythms in melody and ornaments. In Take Five Paul Desmond begins the piece with a rhythmic ophnato in the drums. This includes a constant five beat Apulse provided by the high-hat, This grounds the piece until the drum solo in bur 35 of the prece. This five beat palse is supported by the piano and double bass vamp inhoduced in bar 5 (de shown in F and G), which although includes, synco patron, also provides a construct heat reference for the litener. The considercy of these rhythmic ostinatos in the rhythm section and the listener in counting to five, which normalises the seemingly unusual & time signature, helping than to relax and appreciate more complicated rhythmic features, which the complex time signature allows for. In a similar way, John Williams uses a very simple, and therefore contrailing to that of Fale Fire, rhythmic added of eight quarers, to fit with the simple time signature of 4. This is nonduced by the base clarinet in box 12 (shown at c) and is always played by at least one section of the orchestra throughout the entire piece, with another example of it being played by the timpon: from has 30-38, as shown at E. This ostinate also provides a rhythmic backbone to the Jaws theme, which allows for more complex shythms in other sutions of the orchestra. However, in contrast to Take Fire, the othinato creates anxiety indead of relaxation, for the litere because of the primal nature the simplicity of the orthando gives it. It's constant prescence also instills fear in the hitener as it represents the sharks heartbeat, and the omniprescence of the shark in the water, as represented by the constant prescence of the ostinato in the piece. Both composes also use more complex rhythmic feature that add interest to their pieces .

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8 Extra space if required. Write the question number(s) if applicable. blill Paul Desmond does this to entertain the andrence and show what can be achieved with an irregular time in nature, while John Williams uses contrasting rhythm to build tension in the audience. Examples of contrasting rhythms in the Jaw theme can be seen in : · Flute 192 Bars 24-26 \$ 29 " Piano bars 30-38 The triplets, septuplets, syncopation and and the to create syncopetion compete with the regular & eight quarer ostinate for dominance, as these shythms do not naturally fit in with eachother. This competition motes the prece sound chaotic, and cause the audience to panic. Many off-beat stabs, such as those shown in bur 20 of Ante 1, shoch the audience as we expect the strongest quare to be at the beginning of each bar. These add to the home 91277 the audience feels as we dow not know what to expect. Examples of unique rhythmic features, in Take Fire can be seen in : "The saxophone melody "has 24-25 (I) Drum oshnolo (11) · Piano Vamp All three are given unique juzz qualities, craiting rhytamic interest for a clusical point of view as they called swhay quavers and syncombu with the dum rit containing three examples of syncords on the same bar. All are also considered quirky simply because of the terme signature, which also allow for rhythmic experimentation in sole seeing Overall, rhythm is used as a grounding force in both Take Fine and the Juws There keray well as to achieve each composers purpose of entertainment, her enjoyment in the case of Take File, and horror, mhe are of Jami

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## Excellence

Subject: Music

Standard: 91277

### Total score: 08

Q	Grade score	Marker commentary	
One	E8	In part (a) (i), a perceptive response to the context in which the work was created is provided. This provides prior and contemporary social and historical information and relates it to the creation of the studied works. In subpart (ii), the candidate provides a response which provides details on the lived experience of the composer/performer. The candidate has answered the question perceptively, linking the social context to the creation of the work in a detailed manner.	
		In part (b) (i), the candidate has selected a musical element and given a range of examples of how it is used in the work. They have provided a brief description of its use in the piece as well as a justification for the use of elements in the work. In subpart (ii), the candidate has provided well-chosen musical evidence of the musical element, how it is used in the piece, and what effect it is intended to have on the audience. The comparison between works, and the chosen musical element, is clear and perceptive.	