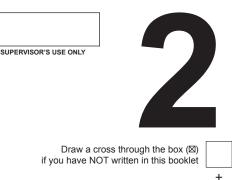
No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.





91277

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.



Merit

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): Take 5 was created in a post will America experiencing on economic boom, People had money to spend on things like entertainment and the entertainment industry was more valuable because of the boom. The mony conflicts of the time, the korean and vietnow wors and whill, had hed to many of the big bands bracking up as their misicians an instrumats had left for way. This led to the formation of smaller cool Jozz groups of which the Dave Bubeck quarter was one.

Work (2): Jours was also created in the fost will Arerican economic boom. This meant that People had enough money to go worken Jowns and that "Steven speilbury the Could attend to hive John Williams for the film Music This was the feriod after the golden eage of film had ended and the Pentopoly that the Big S film companies had Previously beld over the abolisty had ended. New yong inspired liventers like speilburg more enterly the industry and balaging new anique ideas. Jaws mas the first blockbuster film an Arved the way for films like Ster hars

Compare how each work reflects the lived experiences of the composers and/or performers. (ii) Doth works were created during the America Post WW/ economic boom in a time of prosperity and never inspiration in the entertainment industry. For take 5 the conflicts at the filme had led to the breaking up or many big bands. This left behind a mismatched assortment or musicions and instruments who formed Smaller "Cool" J=22 grouts in order to beep flaging. Take S was performed by the Dave Onbeck quested which was one of these small rezz groups, This disinption in the musical world led to go but more experimentation and new ideas. The improvisation sections that are a key feature of both Take 5 and the Jazz gene of the time, are an example of ver ideas and inspiration as a result of this historical context. The members of Takes, and its composer (who was also a menber) faul Desmend, would have lived through this disaption (context and that would have influenced the firce they wroter Plazed, For Jam's the breaking up or the big s film compare's pertopoly on the film indistry hould have led to spielburg being able to create Tarrs, The economic boom would have also node this possible, The new extertainment industry freedom would have ted to willions drying new things with the frece, The use or the Jows there to reperesent and even replace the shork in the film is a prompte or a new defination as a result of John William's lived experience!

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5 (b) Comparison of the use of a musical element or feature in the works Select () ONE of the following four elements / features to answer part (b): Rhythm Melody Structure Tonality For each work, briefly discuss the ways this musical element or feature is used. (i) Work (1): Take S uses many interesting and enique shythmic elevents such as on concisual time signature Syncopulion, triplets, and improvisation. - Take S'S & fine signature Aba is unusual and makes the frece interesting to lister to. Each box feels one best loger then expected as \$ is the most comen and's probably expected time signature. - Synceholy is used to create thythruc interest. Other rotes are unexpected and so are interesting. - Triplets are also used to make the thything more diverse, as Work (2): The Hene from Jaws uses a mix of stedely shything evel inequilor shything to erecte territor It has a main steady driving "heartbeat" thything that uses they think tools such as doubling the Steed (1.1 to J.J.) to incrase tersion The inequiler rhothing like willets, Septuppers and at beent states and to the tester because they are unexpected.

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

Paul Dernad uses many shythmic features to make Take s interesting. Its & time signature mens to Play S crotchet beats per borr. Most Pieces use a time signature like & or & so listers are not expecting the explana beat, As shown in exprant A the drum rhythm uses syncotation and there is. The 3rd beat (and 2nd beat) don't sound in the share as they are syncolastel. The 4th beat 13 fied into the sth (nove syncopation) which is a triplet. The unexpected placing or the beats makes the fiece intersting for the listerer. More examples of Scholetion on in extract 0, the Pione vonP where the first chan in each bar is shead. This The staly notivere or the righting creates a Jumps feel to the pilece. John willions uses short attack on steady driving thythin to create tension in the Zans there. The simplicity of this shythin gives it a primal feel which mining the shork it is representing. The shything Soretches doubles in face (as known in extract C). when this howens the tension increases and it feels lite the shork is getting closer. The intensity goes up. Williams also uses inequaler that that like the septoplet shown in extract 0, these This is plager by the that and is suprising and unsettling to the lister because it is unexpected, It hints that the shark could affack Eudderly I without warning Just like the rhythms, The "accel" in extract c combined with the increase in dynamic to MF adds to the increase DE tension. Music 91277, 2024 00545

MUSICAL QUOTATIONS (OPTIONAL)



57.11.1.

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Merit

Subject: Music

Standard: 91277

Total score: 06

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Q	Grade score	Marker commentary
One	M6	In part (a) (i), the a detailed response to the context in which the work was created is provided. This provides relevant social and historical information and relates it to the creation of the studied works. In subpart (ii), the response provides information on the social context within which the composers lived and gives this as the impetus behind the creation of the work. the simple response does not provide enough details on the lived experience of the composer / performer specifically.
		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 specific musical evidence of the musical element, how it is used in the piece, and what effect it is intended to have on the audience.