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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 1 Music 2025

**91950 Demonstrate understanding of music in
relation to contexts**

EXEMPLAR

Achievement

TOTAL 04

Another Brick in the Wall (Part 2)

Pink Floyd

The piece of music I chose is, “Another Brick in the Wall (Part 2),” by Pink Floyd. This song was written and released to openly protest against teacher cruelty and punishment towards schoolchildren.

“Another Brick in the Wall (Part 2),” is sung in the genre of Disco Rock, which helps to reflect on the message within the song. The Rock genre (throughout the years) has been used as a form of protest, as it helps to share a message through music. The Disco genre has historically been used to protest against oppression and represent freedom and fun. The combined genre of Disco Rock has been used to protest against the oppression of schoolchildren in the UK, and represent how they should be given more freedom and fun.

This song uses ABA structure, there being no pre-chorus, intro, or bridge. This structure is used to simplify the song, making people listen to the lyrics and melody more. This causes the song to be stuck in the listeners head, making it more memorable and the message well remembered. The song uses chorus and chanting from (01:14-02:15), using chorus vocals of schoolchildren from Islington Green School. The use of Chorus in this song is used to make a stronger and powerful statement, and supports the context by making listeners hear how many are singing.

Instruments that can be heard within the song include drums, bass guitar, electric guitar, and vocals. The drums can be heard playing a military-style rhythm. This can be inferred as a representation of how schoolchildren are forced to act. The bass guitar is heard playing a syncopated rhythm with the drums, symbolising how children must “stay in line.” The electric guitar plays two different parts; the melody with the vocals (during the verses), and a chord progression when the vocals aren’t sung. The guitar plays the melody to support the vocals during the verses. However, the progression used in the verses is a



repetitive D minor chord. This repetitive chord is used to create a moody feeling.

[Verse]	[Verse]
E -----	Dm
B -----	We don't need no education
G -----	Dm
D --0--2--3--2---0--2--3--2---	We don't need no thought control
A -----	Dm
E -----	No dark sarcasm in the classroom

“Another Brick in the Wall (Part 2),” was composed to share an aural protest against the British Education system; the song specifically protests against the teacher’s cruelty against students, defying the allowance of schooling punishments and control. This song was released in 1979. Up until 1987, it was still legal for teachers to punish children through physical abuse. One lyric says, “We don’t need no thought control.” This lyric represents how Pink Floyd believes children should still be able to have their own opinions and freedom. The lyrics show how Pink Floyd believes the British Education system is, “cruel,” and, “largely rubbish.” Within the song, from (01:14-02:15) , the vocals are sung by both Pink Floyd’s lead vocalist, Rodger Walters, and students from Islington Green School in London. The students are heard singing the repeated verse, and the chorus lyric, “Hey, teacher, leave us kids alone.” The first two words are not sung, but yelled instead. This supports the message of the song, as it expresses more than singing would.



Ka Mānu

Rob Ruha, Balla Kalalo, Maisey Rika, Ria Hall, Rob Ruha, Seth Haapu, Troy Kingi

The piece of music I chose is “Ka Mānu,” by a collaboration involving Bella Kalalo, Maisey Rika, Ria Hall, Rob Ruha, Seth Haapu, and Troy Kingi. Each artist has released their own songs in Te Reo Māori and English; in this song, they all joined together to produce this piece of music in Te Reo Māori. In this song, Te Reo Māori is the only language sung. This is because each artist is a Māori composer, and the song was composed to support a Māori cause. The use of Reo was chosen because Māori is considered to be an “indigenous language.” This piece of music was composed not only to show support for the Ihumātao Land Protectors, but also to express problems that indigenous people from all over the world have commonly faced. The name of the song, “Ka Mānu,” means “Afloat.” The word, “tonu,” means to continue, and the words “e ta,” refer to, “my friend.” Overall, the repetitive phrase, “Ka Mānu tonu e ta,” translates to, “To continue to stay afloat,” or, “We will stay afloat.” This message could mean to continue fighting for what one believes in (Ihumātao, in this context), and to never “back down,” (as in staying “afloat”). This song uses a melodic ostinato; throughout the song, many words are repeated, making the song very catchy and making it stuck in peoples head. Near the end (04:27-04:40), the words “Takinakina e,” are constantly repeated. These words mean “to now challenge.” These words could be seen as a message against those who were trying to take Ihumātao.



This song was inspired by Jesus walking on water, in Matthew 14 from the bible. Just like Jesus, this song could be seen as bringing people together. This inspiration is what led to this song’s meaning and context (expressing unity with peaceful resistance).

The tempo of the song is at a constant speed; the tempo could be considered Andante to Moderato, making it sound quite “loose.” This tempo is used in a lot of reggae-style songs, which makes this song sound “chill.” Previously, this tempo was used in many protest songs, as it shows support in a non-violence way. Throughout the song, multiple instruments are used: electric guitar, bass guitar, drums, saxophones, vocals, a trumpet, a keyboard, hitting of the poi, wooden koauau, and synthesizer. Many of these instruments are commonly used in the genre reggae. The song’s genre suggests (and historically proves) that reggae is commonly used as protest music, as it shows a peaceful protest and is considered to be calm.



The song (from 00:04 - 00:32) highlights the use of taonga pūoro, specifically a wooden koauau (short flute). They are commonly used for storytelling and healing, sounding similar to the call of birds. This taonga pūoro is used because it relates to how this song tells a story about Ihumātao. There’s also a wooden Pūmotumotu (long flute) used in this song (02:00 - 02:04, 02:07 - 02:10); historically, a Pūmotumotu was used on infants so they would have songs and historic tribal knowledge inserted into their brain. The use of Pūmotumotu is clearly used so infants and children will forever remember this song and the meaning behind it (supporting the Ihumātao Land Protectors in their protest).

The song “Ka Mānu,” was produced to support the Ihumātao Land Protectors in their protest, and acknowledge those who have met difficulties in indigenous issues. The artists who wrote and released this song did this by creating a Māori contemporary song, using Te Reo Māori and reggae.

Achievement

Subject: Music

Standard: 91950

Total score: 04

Marker commentary

Another Brick in the Wall – Pink Floyd

The response establishes a context statement and introduces relevant historical information. There is some evidence of concept understanding, including two claims relating to the disco genre. The response attempts to link the musicality of the chorus (many voices together) with the strength of the song's message. The response also describes rhythmic elements of the drums and bass, and melodic aspects of the vocals and guitar. A strong lyrical quote is used to support the discussion.

To achieve a higher grade, the response would benefit from:

- Crafting stronger and more direct links between the identified musical concepts and the stated context.
- Evidencing claims more consistently with specific musical examples taken directly from the song.
- Explaining statements about genre, rhythm, and harmony more clearly.
- Strengthening how these musical elements reinforce or express the wider context of the work.

Ka Mānu – Rob Ruha, Balla Kalalo, Maisey Rika, Ria Hall, Rob Ruha, Seth Haapu, Troy Kingi

The response clearly establishes the origins of the piece and explains the context of its creation – support for the Ihumātao land protectors. The response describes the feeling of the music as “loose” and “chill,” and references tempo and instrumentation in relation to the idea of a protest song.

To achieve a higher grade, improvements could include:

- Making clearer and more explicit links between the identified musical concepts and the stated context.
- Providing musical evidence to strengthen claims.
- Using music-specific terminology to support descriptions of the “loose” and “chill” musical feel.
- Describing tempo using beats per minute (BPM) rather than Italian terms, which may be more suitable for this style.
- Giving further explanation of how the music communicates the story of Ihumātao.
- Discussing how Pūmotumotu (the vocal technique) is used within the piece and how it contributes to meaning.