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# 2

91277



912770



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## Level 2 Music, 2016

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

2.00 p.m. Wednesday 30 November 2016

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.

**You should attempt 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 2–12 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**

**A4**

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**TASK**

You are to discuss two contrasting music works you have studied. 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.

<p><b>Work (1)</b></p> <p>Title: Brandenburg Concerto. N°5 movement 1.</p> <p>Composer/performer: J.S. Bach</p> <p>Genre/style/period: Baroque</p> <p><b>Work (2)</b></p> <p>Title: Volume P. 1</p> <p>Composer/performer: Gareth Farr</p> <p>Genre/style/period: 20th Century</p>
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**(a) Discussion of both works**

Select (✓) ONE of the following options:

- The historical and/or cultural context in which the work was composed and/or performed
- The purpose and/or function of the work

Compare and contrast this aspect of the two works you have studied. Support your response with specific musical evidence.

In 1721, J.S. Bach composed the Brandenburg Concertos and sent them to the Margrave of Brandenburg, hoping to be hired as a court composer. As a result, the Brandenburg Concertos are a showcase of Bach's ~~his~~ talent and virtuosity, as Bach wanted to show to the Margrave all of his talent in order to be hired. This is especially prevalent in the 5th Brandenburg concerto.

movement 1, Not only is the work fine firecely energetic, but there is also a stunning harpsichord cadenza at bar 155 that shows the way Bach must have improvised and played at the keyboard.

1- low contrast, Careth fare did not compose Volume Pig to get a job. The purpose of this work, composed in 1992, was to create a percussion piece for STRIKE!, a New Zealand percussion group the work is dedicated to one of its founding members, Murray Hickman. As a result, this is purely a percussive work for four people, the members of STRIKE!. As the purpose of the work was to create a piece for STRIKE! to perform, every aspect of Volume Pig caters to STRIKE! and takes advantage of their characteristics, such as unusual instrumentation (used in bar 161 of Volume Pig) and use of percussive instruments (shown in bar 161, low tom toms).

Volume Pig

low tom toms

low tom toms

161

hit small metal plate with hammer

## (b) The form or structure of one of the works

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Work title: Volume P. 7

Analyse the form or structure of the work, giving details of the main sections of the work and any sub-sections.

You may represent the structure with a diagram, bullet points, and/or a written description. Support your response with specific musical evidence (such as bar numbers, key changes, use of motifs/instruments).

## DIAGRAM

RONDO FORM

A - Bars 1-30

A' - Bars 1-30 repeated (slight changes)

B - ~~60~~<sup>58</sup> onwards

~~to~~  
Always returns to original motif (A) albeit with  
some minor changes or abbreviations. //

Volume P.g follows Rondo form, in which each motif is followed by the original motif, with slight changes. The original motif (A) in this case is bars 1-30, shown below. This is repeated from bar 31 to bar 57 with minor change and a small abbreviation. After this, ~~the~~ another motif emerges, and runs until the original motif reappears, again with slight changes. This continues, with a new motif being introduced and a return to ~~the~~ A ~~original motif~~ (with some change and/or abbreviation), until an accordion cadenza at bar 304. At the conclusion of this, a new motif begins and runs to the end of the piece. //

Original motif (A)

HA!

## (c) The use of musical elements in the other work

Work title: Brahms Concerto N° 5 movement 1.

Select (✓) TWO of the following elements of the work:

Instrumentation/timbre

Texture

Melody

Tonality/harmony

Discuss in detail how each of these two elements is used in the work, explaining why their use is important. Support your response with specific musical evidence.

Element (1)

Texture is a very important aspect of the 5th Brahms Concerto movement 1. This concerto follows ritornello form, in which the main motif (or ritornello) is played many times throughout the piece, with modulations and abridgements, by the ripieno (main body of the orchestra). Interspersed between ritornellos are solo episodes featuring the solo trio (or concertino). Because there are many instruments playing the ritornello, and it there is a single harmonised melody, the ritornello is homophonic and dense. There are multiple melodies played in each solo episode, and by very few instruments, giving it a polyphonic, thin texture. The use of textural density is important because it helps...

18 episode

19

Violin 2

episode → ritornello

cont. on extra paper

\* Violin 2 is part of the ripieno and plays only in the ritornello

## Element (2)

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Melody is used throughout this work, in both the ritornellos and the solo episodes. In the baroque period, melody was used to convey the ideas of the piece. Most or all ~~most~~ music composed during this period had a <sup>clear</sup> melody, and the 1st movement of  $\#$  Brandenburg Concerto N<sup>o</sup> 5 is no exception. ~~But~~ In this piece, the melody of the ritornello has a harmonic accompaniment ~~on the~~ for the entire ripieno, ~~and~~ ~~the~~ ~~first~~ ~~solo~~ ~~episode~~ (bar 9, shown below), the melody is traded back and forth between the two solo instruments featured in the episode. Melody is especially important in this work because it is consistently present throughout and used to convey the main ideas and motifs of the work. The melody defines the mood of the piece, presenting this particular work as cheery and lively. It is an incredibly important feature of this piece. //

Flute

Violin I

Extra space if required.  
Write the question number(s) if applicable.

QUESTION  
NUMBER

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c) Element 1

keep the music predictable. It is a good sign posting technique that makes it obvious when each solo episode ends. As well as this, it provides a surge of unified sound to the ritornello that makes it feel energetic and lively, while also isolating talent in the solo episodes and harpsichord cadenza //



**Achievement exemplar 2016**

<b>Subject:</b>	<b>Music</b>	<b>Standard:</b>	<b>91277</b>	<b>Total score:</b>	<b>A4</b>
<b>Q</b>		<b>Annotation</b>			
(a)		The candidate makes a simple comparison of the purpose / function of the two works. Some musical evidence is presented in the form of written description and one notated example, but the evidence is not particularly relevant. To move to Merit level the response needed some more detailed and specific comparisons between the two works.			
(b)		The candidate presents a very simple diagram of the structure, then follows this with a clear but simple written description, with one supporting musical example notated. Further detail on the use of motifs and a more detailed diagram / description could have moved this to a Merit response.			
(c)		The candidate describes the musical elements very simply, and gets diverted into a discussion of form instead of texture. The discussion of melody is simple, but paired with suitable (if slightly inaccurate) evidence is an adequate response.			