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91277



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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.

Excellence

TOTAL

E8

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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.

Work (1)

Title: Brandenburg Concerto No. 5 (1st mvt)

Composer/performer: J.S. Bach

Genre/style/period: Baroque

Work (2)

Title: ~~Unsettled~~ Volume Pig

Composer/performer: Gareth Farr / STRIKE

Genre/style/period: 20th Century

(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.

Both the Brandenburg Concerto No. 5 and Volume Pig come from different historical and cultural contexts with hugely different composers that produce two very different sounding pieces. They both have musical features used in different ways, however the musical constant in both works, is the composers utilisation of improvisation. //

Firstly, the ~~first~~ Brandenburg concertos were a compiled set of works that were

presented to the Margrave of Brandenburg by JS Bach in 1721, after whom they were eventually named. Not any of the concertos share the same instrumentation, however Bach included constantly the use of a Harpsichord. The harpsichord, in Baroque times as in the first movement of the 5th Brandenburg Concerto played "basso continuo" throughout pieces. This was scored using "figured bass," a feature that allowed for a performer on the harpsichord to improvise chords/inversions to fill the harmonies of the music, as seen from Bar 1 of the score.^{*1} Bach then extends the role of the harpsichord in the cadenza solo that showed Bach's virtuosity and skill at improvisation and key board compositions. //

Secondly, Gareth Farr's Volume 19 with its massively contrasting texture, melodies, tonality/harmony, dynamics and rhythmic use has traits that saw it identified the piece as ~~being~~ as 20th Century style. However, like in many works of the 20th Century such as in Jazz, Blues and Pop music, improvisation occurs within the work, like in Bach's 5th Brandenburg. The temple blocks part in bars 196 and 212^{*2} show room for improvisation as the directions "range freely over" and "players are not synchronised" are used in the score. This... //

Bar 1 (Brand. Concerto No. 5)^{*1} Harpsichord

Bar 212^{*2} Temple blocks (5 seconds) (range freely over) 3

Figured bass notation

filling out harmonies

Basso continuo line

pp p mf

see very end of extra paper

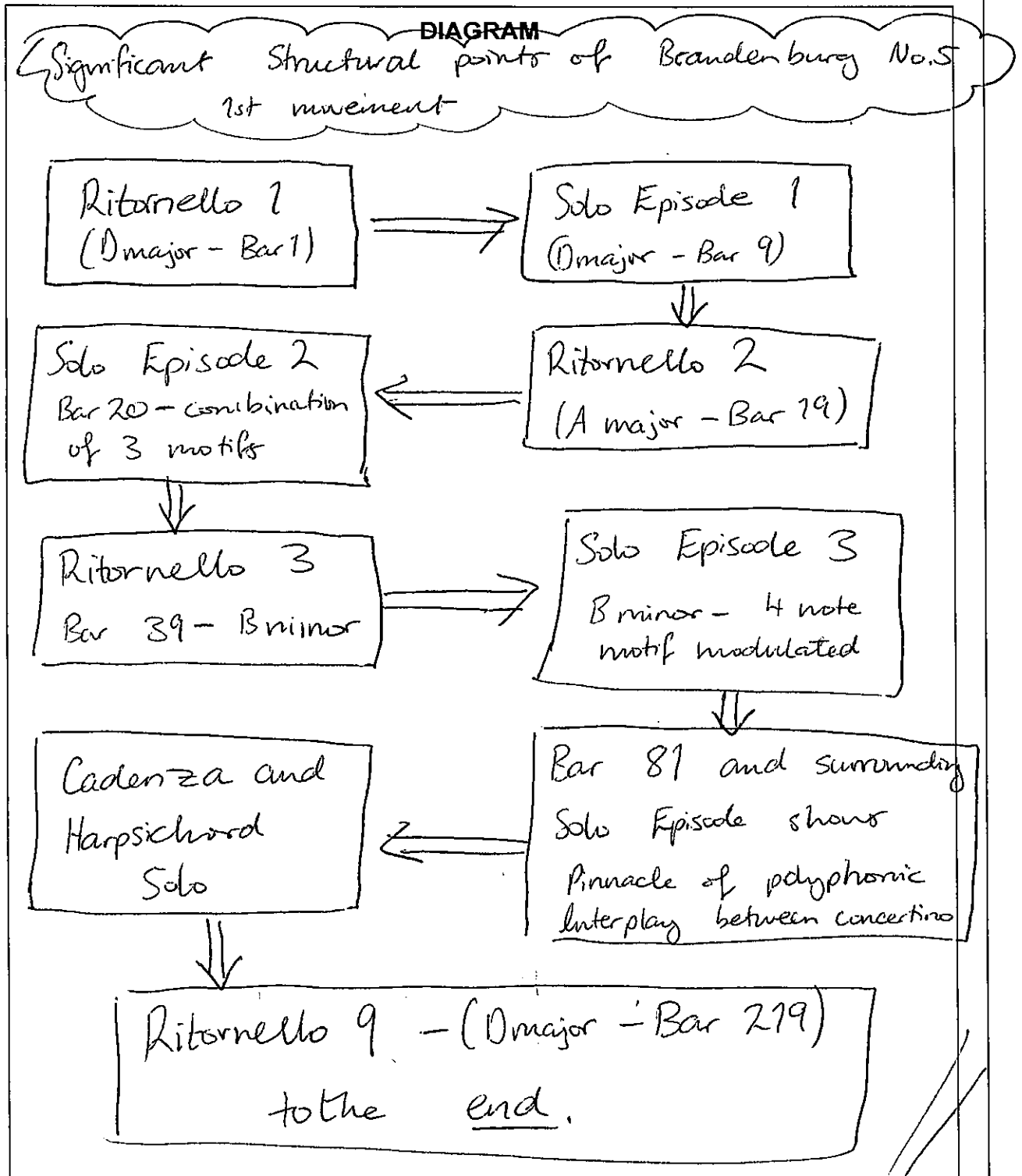
Music 91277, 2016

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

Work title: *Brandenburg Concerto No.5 (1st mvt) - J.S. Bach*

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).



In the ~~piece~~ first movement of his 5th Brandenburg Concerto, JS Bach uses ritornello as ^(the) main form/structure of the piece. The term ritornello literally means "a little theme that returns"; and this is evident throughout the piece. The first bar begins with the ritornello theme, an ascending arpeggiated motif of the D major chord, that is played by the ripieno - or whole ensemble.*¹ The motif, in semiquavers, gives the idea of momentum and enjoyment to the audience, while Bach develops the motif continually throughout the work using modulation. The ritornello occurs a total of 9 times modulating to A major in bar 19 and B minor in bar 39. In between the main themes, Bach uses complex polyphonic sequences in Solo Episodes played by the concertino group - the flute, Violin I and Harpsichord. The first solo episode in bar 9 is built off a 4 note motif (D, C#, B, A) that is interchanged between flute and violin and developed through sequencing. The second solo episode in Bar 19 then integrates a combination of 3 motifs, whilst the third modulates these ideas all into B minor. This eventually leads to just counterpoint melodies. * see extra paper

Bar 1 *¹

Bar 87 *²

Ritornello theme in D major

(Flute)

Canonic interplay between flute & Violin I

(Violin)

using 4 note motifs.

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

Work title: *Volume Pig* - Gareth Farr

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

- Instrumentation/timbre Texture
 Melody Tonality/harmony

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

Element (1) INSTRUMENTATION

In Gareth Farr's "Volume Pig", the music is scored for a percussion quartet from the ensemble STRIKE. The instruments used in the piece include drums like; low toms, snare, log drums, brake drums, temple/wood blocks and splash/suspended cymbals. Farr also uses pitched instruments such as glockenspiel, marimba, crystal and the piano accordion. Furthermore he scores for unusual instruments including; a hammer, small metal plate, whistle and toy pistols. The peculiar instrumentation of the piece characterises its sound and the use of specific instruments in it enhances the moods felt in the piece. The very first bar is played by 4 low toms in a dominant, loud tone at "fff" ^{*1} giving the initial musical intention.

Bar 1 ^{*1} fff (d = 1+4)

HA! (low toms) x 4

* see extra paper

Element (2) TONALITY & HARMONY

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In Volume Pig, Farr effectively uses tonality ~~and~~ within a percussion ensemble piece. The first hint of tonality ~~doesn't~~ doesn't show until Bar 65^{#1} when the crotales and marimba play a combination of 4 notes (A, B, C & D) which add to the suspenseful, unfamiliar mood of the work. This progression of notes by the marimba give the listener the impression of an almost A minor key signature, but this is not certain.*¹ The tonality of the piece is then muddled by a melody in the glockenspiel line in Bar 218, that is full of accidentals and is an example of atonal music in 20th Century works.*² The sound of the glockenspiel melody leans towards the atonal music of other 20th Century composers such as Arnold Schoenberg and Stockhausen. This use of melody in such a way was a prevalent phenomenon in 20th Century compositions, identifying Volume Pig as a work that fits into this shows the context of the piece and Farr's influences. Furthermore, the tonality of the piece is addressed in the Piano accordion part in Bar 304.*³ This shows the only ^(concrete use of a) key signature in ~~the~~ the piece, in the key of A minor. This short.

Bar 65^{#1} (crotales) (low toms) (marimba) pp

Bar 218^{#2} (glockenspiel)

Bar 304^{#3} (Piano accordion)

* see extra paper

Extra space if required.

Write the question number(s) if applicable.

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QUESTION
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ask (b)
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... that create fantastic polyphonic texture, a typical characteristic of Bach's works and so many other pieces of the Baroque Period. In the 5th Brandenburg's 1st movement, it eventually leads to intricately shaped canonic interplay between flute and violin (as in Bar 81)^{*2}; that vindicates Bach's virtuosity as a composer and musical genius. Furthermore the utilisation of a cadenza into the structure of the piece that consists of a complicated harpsichord solo, has earned the work to be described as the first ever keyboard concerto. It entrances the audience while showing the virtuosity of Bach himself on a keyboard. The cadenza's solo ends when the 9th and final ritornello returns in Bar. 279 in D major, aptly acting as a final section to the work. Bach's use of contrasting textures, melodic development and soloist virtuosity are all compiled in an effective form and structure of ritornello in his 5th Brandenburg concerto's first movement.

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
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QUESTION
NUMBER

ask (c)
element 1
continued

...of the work. The loud crashing accented quavers give an incessant pulse to the action that captivates the audience from the very start. Farr then contrasts this using marimba and crotales at Bar 65₃₇ at pianissimo. This huge contrast changes the mood from action and powerful "Volume", to a hushed intense, quite suspenseful and peculiar mood. The marimba and crotales, as pitched instruments, provide contrast and a huge change in mood, and are effective factors of Farr's instrumentation. The Piano accordion is introduced in Bar 304 in the cadenza giving a light, satirical and humorous mood to the piece. The odd toy pistols are then used to "shoot the piano accordion player" on cue, giving a funny and jovial side to the work. Gareth Farr therefore wittily provides ^(highly varying) moods amongst the audience with effective instrumentation that uses percussive, pitched and peculiar instruments in his work, "Volume Pig".

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
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... however, useful small part of harmony and solid tonality gives definition to the piano accordion part, not seen yet in the work. This minimalistic use of a musical element in a percussions composition again identifies Volume Pig as a 20th Century style piece in a significant manner. Therefore the use of tonality and harmony is important in characterising the piece as a 20th Century style composition, adding to the moods of the piece that are created by Gareth Furr in Volume Pig.

k (a)

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... gives a sense of a ~~chaotic~~ chaotic ramble that is orchestrated in an innovative way by furr to again show moods of a work. The piece being composed in 1992, gives furr the experience of past styles and improvisation such as in 20th Century genres like Jazz.

Both works have hugely contrasting historical contexts and the perspectives of both composers vary ~~hugely~~ as well. This gives for a difference in the use of musical elements but also gives the similarity of improvisation in both works.

Excellence exemplar 2016

Subject:	Music	Standard:	91277	Total score:	E8
Q	Grade score	Annotation			
(a)		The candidate compares and contrasts the historical context in a general way, and then specifically focuses in on one element of comparison, discussing it perceptively and in detail and giving detailed and well-chosen evidence to support the response.			
(b)		The candidate student gives a detailed and accurate diagram of the structure, then follows this with a perceptive written description, drawing on evidence of a number of musical elements as well as some detailed examples.			
(c)		The candidate not only describes the musical elements in detail but also discusses their use and importance with insight. The musical evidence presented is accurate and relevant.			