No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

SUPERVISOR'S USE ONLY

91277



Level 2 Music, 2016

KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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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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 movement 1.
Composer/performer: J-S. Back
Genre/style/period: Barrage
Work (2)
Title: Volume Pin
Composer/performer: Careth force
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

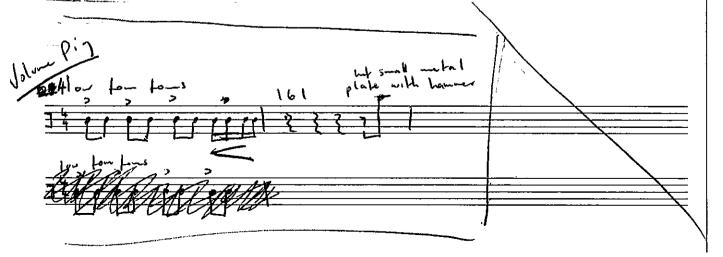
Compare and contrast this aspect of the two works you have studied. Support your response with specific musical evidence.

In 1721, J.S. Back composed the
Branda Sung Concertos and sunt the potential of the Margara of Brandanting, hoping to be lined as a court composer. As a result, the
Branda Sung Concertos are a summasse of Back's
fair talent and virtuosity, as Back manted to show to the Margare all of his talent order to be hind. This is especially prevalent in the St Brandanting concertos.

energetic, but there is also a Sturning hopsicherd cadenze at Son 155 that Shows the way Back worst have improvised and played at the beeplooned.

I - los contrast, Coureth four dud not compose Volume Pig to get a job. The propose of this work, composed in 1992, was to create a percussion prece for STRIKE!, a New Zealand parcussion groups the work is deducated to an of its founding members, Morray technique As a result, this is pively a percussion with for four people, the numbers of STRIKE!.

As the pirpose 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 Sear 161 of Volume Pig) and use of percussion instruments (show in Sear 16, 10 of Volume Pig) and use of percussion instruments (show in Sear 16, 10 of Volume Pig)



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

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Work title: 4 stage

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

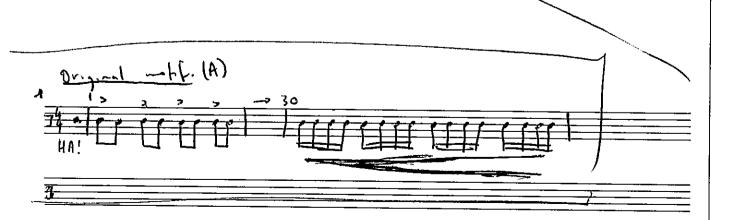
A - Bars 1-30

A'- Bar, 1-30 repeated (slight days)

Always returns to original motif (A) about with/ Some winer changes or abbreviation.

Volume P., follows Rondo form, in which each motif is followed by the original motif.

with slight changes. The original motife of the slight changes of the original motife of the bar 31 to bow 57 with miner change and a small abbreviation. After this, with another motife energy, and vous with the original motife reappears, again with slight changes. This continues, with a new motife being introduced and a return to the A original water afternation), with an accordion conductor and box 304. At the conclusion of this, a new motif begins and vous to the



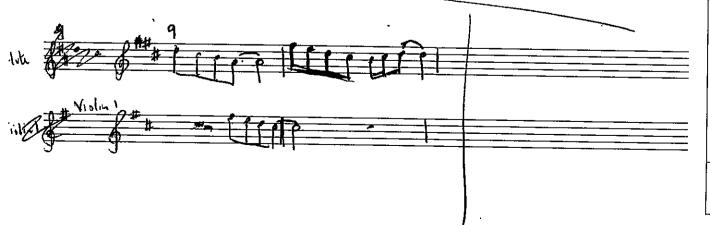
(c) The use of musical elements in the other work

Work title: B: mlenbury Concerto N-5 munt 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 imported aspect of the SH Bradi-Sung Concerto wave ent 1. This concerto follows ribracillo form, in which the man with Cor ribracillo form, in which the man with Cor ribracillo form, is played many times throughout the piece, with modulations and adsignations, by the ripress I main soly of the ordistra). Interspersed between ribracillos above solo episodes featuring the colo trio Cor concertino). Because there are many instruments playing the ribracillo, and of there is a single harmonized websity, the ribracillo is homophome and deser. There are puriliple nelodies played in each sale episode, and sy very few isostructor, giving it a polyphome, then texture. The use of textured density is imported because it helps
cont. on exta

episode -> rifernella

* Violin 2 is port of the vipieno at plays only in the
Music 91277, 2016

Melody is used throughout this work, in both the reformallor and the solo episodes. In the barroque period, melody was used to convey the rdear of the piece. Most or all most work composed during this period had a suchody, and the 1st movement of \$0 Brandon's of Concerto Nº 5: , as exception. Books IL. piece, the valody of the referrable has a harmone accompanient and the fram the entire ripieno. sol the first sol episole (box 9, show below), the melody is fronted back and forthe between the two sides 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 matif s of the wall. The melody defines the mod of the piece, presuling this perharler works as duez I lively. It is an incredubly important feature piece.



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

QUESTION NUMBER

c) Elevent

sign posting technique that makes it obvious
when each sais apsode who. As well as this,
it provides a surge of unified sound to the
referrello that makes it feel energetic and lively,
while also isolating talent in the salo
episodes and herpsichand caderra

Achievement exemplar 2016

Sub	Subject: Music		Standard:	91277	Total score:	A4	
Q	Annotation						
(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.				_		