

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.

2

91277



912770



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

SUPERVISOR'S USE ONLY

Level 2 Music, 2015

91277 Demonstrate understanding of two substantial contrasting music works

9.30 a.m. Monday 30 November 2015
Credits: Six

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of two substantial contrasting music works.	Demonstrate in-depth understanding of two substantial contrasting music works.	Demonstrate comprehensive understanding of two substantial 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 the questions 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 2–11 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.

Low Excellence

TOTAL

22

ASSESSOR'S USE ONLY

In this paper you are to discuss two contrasting music works you have studied.
Read all the questions carefully before you begin.

ASSESSOR'S
USE ONLY

Do NOT repeat the same material in your answers to different questions.

QUESTION ONE: DISCUSSION OF FIRST WORK

Use a music work with a score that you have studied to answer this question.

Work title: Kembang Suling
Composer/performer: Garreth Farr
Genre/style/period: 20th century contemporary classical

- (a) Explain in detail ONE way that rhythm and/or metre is an important feature of the work as a whole.

You might consider one of the following suggestions, or another feature that is more relevant to the work that you have studied:

- rhythmic patterns
- time signature(s)
- syncopation.
- ostinato
- back-beat

Support your response with specific musical evidence from the score.

Kembang Suling is a contemporary classical piece of music, split into 3 movements. Each movement is Asian inspired (Movement 1 → Bali, Movement 2 → Japan, Movement 3 → South India). Each movement uses instruments of flute and marimba. In movement 3 (the south Indian inspired piece), the time signature changes in every bar, from bar 1 being $\frac{5}{4}$, bar 2 being $\frac{5}{8}$ and bar 3 being $\frac{5}{16}$. It then circles and repeats as bar 4 is $\frac{5}{4}$ etc...

This gives the illusion that the two instruments are //

* please see extra paper

Nov 3

Marimba

Notice changing time signature
This bar is repeated ostinato every 3 bars until bar 64.

Mov 1 → Balinese Pelog scale

ASSESSOR'S
USE ONLY

Select (✓) ONE of the following elements of the work.

- ☒ Form/Structure (e.g. outro/coda, contrast, phrases)
- ☐ Melody (e.g. motif development, melodic range, imitation/call and response)
- ☒ Tonality (e.g. key relationships, modulation, harmony/chords)

Mov 2 → Japanese

Mov 3 → South India's Pentatonic Scale.

- (b) (i) Explain in detail ONE important way this element is used in the work. (You might refer to the examples above, or your own ideas.)

Support your response with specific musical evidence from the score.

Kembang suling is a 3 movement piece of music with each movement having a different Asian culture/music inspiration. Movement one is in the Balinese Pelog scale, inspired by the Balinese Gamelan orchestra. The Gamelan orchestra plays in pelog scale. C[#], D, E, G[#], A, however ~~not~~ movement.

- (ii) What is the impact of the use of this element on the work as a whole? Support your response with specific musical evidence from the score.

The impact of having these tonal[^] shifts and key changes, along with Gareth Farris use of the Pelog and South Indian[^] (Asian inspired) Scales, helps us as listeners understand the development of non-western and Asian music, and how the different instruments are used to relate us to each country. We can see how Gareth uses these tonal/tonic changes to make the ~~entire~~ piece Asian inspired by.

Mov 1

Flute



marimba



E7

QUESTION TWO: DISCUSSION OF SECOND WORK

ASSESSOR
USE ONLY

Use a different music work (with or without a score) that you have studied to answer this question.

Work title: A day in the life

Composer/performer: The Beatles

Genre/style/period: Pop music (popular music)

- (a) Discuss the context in which the work might typically be performed. Consider any specific purpose the work has, and how it might fit into a programme of similar works.

The context might include (but is not limited to):

- a live performance
- a music festival
- a competition.
- a recording studio
- a sacred event

'A day in the life' by 'The Beatles' was a popular song and was the last song on their 'Sgt peppers' album. It took 3 sessions to record in a studio,
 1 → the original track (with band members and vocals)
 2 → the orchestral atonistic sections //
 3 → the final 42 second E chord. //

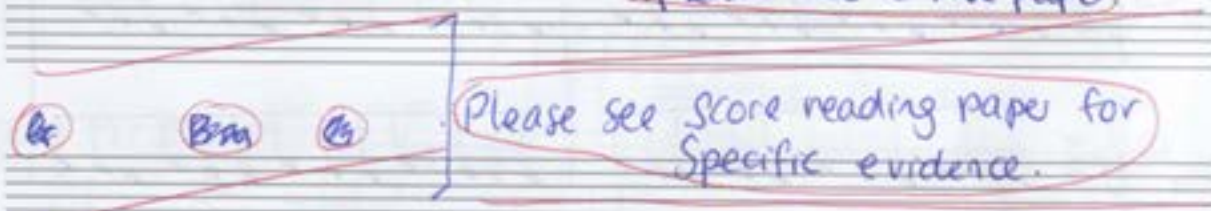
This song was written about a car crash of Tara Browne, the holes in the road of Blackburn, and contains many drug references. //

Because of the drug references the song was banned by BBC productions, but the ban was ^{soon after} lifted.

We can see that due to offensive drug references,

it is unlikely that the song would be played live, along with the fact that it would be hard to play

with a large orchestra at a live concert, however, it is likely that it was played live due to its popularity.
 (please see extra paper)



Attrib

Identify ONE significant feature of the work that is typical or atypical of music of this genre, style, or period. The feature might include (but is not limited to):

- a performance practice (e.g. improvisation, inclusion of cadenzas, use of auto-tune)
- a method of transmission of the music (e.g. live performance, audio recording, posting online)
- a rhythmic convention (e.g. swung or double-dotted quavers), and explain how it is used in the work.

Feature: Structure.

(b) How is the use of this feature typical or atypical of music of this genre, style, or period?

Support your response with specific musical evidence.

The structure of this piece of music is atypical for a piece of popular music. The typical structure of ^a ~~this~~ piece of music ~~was~~ in this genre ^{of pop} would be ^{intro} verse, ~~chorus~~ prechorus, chorus, verse two, prechorus, chorus, bridge, chorus, outro. However this piece of pop music does not have a stand-out chorus, (with the structure of 3 verses, aleatoric orchestra transition, bridge, Verse 4, aleatoric achemical slide to final E chord). Having no chorus in a piece of popular music makes it difficult for the ~~necessitates~~ musician to connect ~~the~~ intentions with the listener/ audience, as there is not a repeating 'catchy' phrase, however, John Lennon uses lines that are repeated such as "I'd love to turn you on", which is repeated twice throughout the song. The use of the trill between notes B and C create a 'catchy' memorable section to the listener. //

Vocals John Lennon

I'd love to Turn you On

E7

QUESTION THREE: DISCUSSION OF BOTH WORKS

Refer to the two music works that you discussed in Questions One and Two to answer this question. Provide different musical evidence from any that you have given in your previous answers.

Kembang Suling.

- (a) Choose **one of the works**, and explain in detail the use of texture in the work.

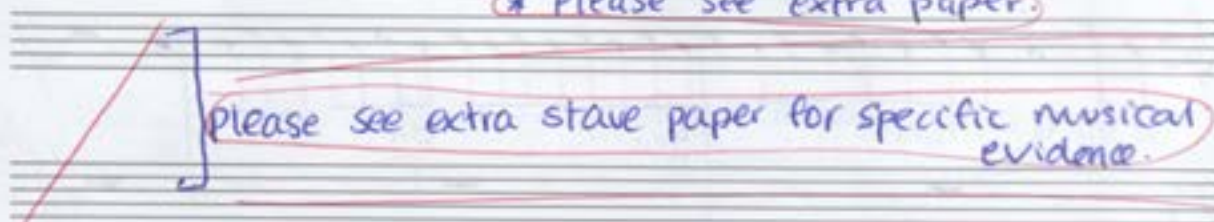
Terms you might refer to include (but are not limited to):

- monophonic/heterophonic
- homophonic
- polyphonic
- layering
- fore- / mid- / background
- melody and accompaniment.

Support your response with specific musical evidence from the work.

Kembang Suling has a variation in textures depending on the movement. If we look at Kembang Suling as though the instruments of flute and marimba are having a conversation and argument, we can see the different textures due to the amount they are arguing. For eg: when the instruments are at peace they are very monophonic and homophonic, but when arguing, we hear the piece become very polyphonic. In Bar 59 of movement one, Garreth Farr uses a drone of deadstroke F, to show that the marimba is winning / taking power of the argument, however in bar 61, Garreth uses a technique called 'hocketing' where the two instruments share notes (when there is a rest for one instrument there is a note for another). This shows in the argument that the flute is trying to win again, but the marimba is still holding its place with the

** Please see extra paper.*



For the other work, identify ONE aspect of instrumentation/timbre (tone colour) that is typical or atypical of music of this genre, style, or period. You might consider (but are not limited to):

- historical changes to instruments (e.g. the addition of valves to brass instruments)
- the way the timbre of instruments is altered (e.g. by the use of a mute or effects pedals)
- the use of electronic equipment to generate new sounds.

use of A Orchestra.

Day in the life.

(b) How is this aspect typical or atypical of music of this genre, style, or period?

Support your response with specific musical evidence from the work.

The use of a 41 instrument orchestra featuring in the piece of pop music 'A day in the life' by the Beatles is very un-common ^{use of instruments} for this style/genre of music. ~~and therefore gives the piece unique sound and timbre~~ Commonly, there would be electric instruments including bass and guitar, along with piano, ~~and~~ vocals and drums (a drum kit.) However 'A day in the life' includes 41 instruments from an orchestra including the unique use of an alarm ^{Clock} ~~clock~~. Commonly, ~~the~~ if an orchestra was included in a piece of music, the score/a score would be highly notated, telling each person in the orchestra exactly how and when to play the desired sound. However, with this piece of pop music, the orchestra was only told to start at the bottom note of their instrument and work their way to the highest note of their instrument in the desired timeframe. This meant that the music was completely ~~aseatronic~~ ^{aleatoric} (chance music) and would sound different each time it was played. ~~This is unique to~~

* Please see extra score paper/stave paper for specific musical evidence.

→ It is unique to have a large orchestra in a piece of pop music as larger orchestras are mainly found in more classical ~~pieces~~ pieces of music.

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

ASSESS
USE C

QUESTION
NUMBER

3b) seen

Vocals
John Lennon

you..... On.....

Slide.

Orchestra

2a) seen

Word
Painting
to drug
reference
Sombdy
Spoke as
- went into
a dream."
- Paul
McCartney

Circle of fifths Ahhh...

Ahh Ahh Ahh... Ahh... Ahh... Ahhh...

"Found my way upstairs and had a smoke and
somebody spoke as I went into a dream."
- Paul McCartney.

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

1a) having an argument, and the change in time signature makes us feel as though the instruments are almost having a 'race' to see who can get to the end of the piece ^{seen} first. This rhythm ^{time signature change} pushes the music forward along with a change in ~~time signature~~ ^{tempo} which changes from 180 crotchets per minute to 120 crotchets per minute by the end of the movement, resolving the piece by slowing down the pace / tempo and linking the 120 crotchets per minute to the movement one. //

1bi) one has been transposed up a diminished 4th, therefore being in a new Key ^{scale} ~~etc~~ and having the piece based around the notes F, G^b, A^b, B^b, D^b. [The Second Movement is Japanese inspired written for the Shukuhachi Flute. This piece is split into 3 sections. The first section has a tonic of B ^{seen} which transitions to a tonic of D[#]. The second section imitates the first section and the third section ~~is~~ has a tonic of F. This Movement is in ABA Structure.] [The third movement is in the Indian pentatonic scale, A, B^b, C, E^b, F.] These changes in key signatures and scales throughout Kembang Suling show the Asian ^{different} inspiration and links to the country's traditions, and music techniques and features. ^{inspiration and links to the country's traditions, and music techniques and features.}

inspiration, and the changes in tone ^{and} ~~etc~~ tonics show the country's

QUESTION
NUMBER

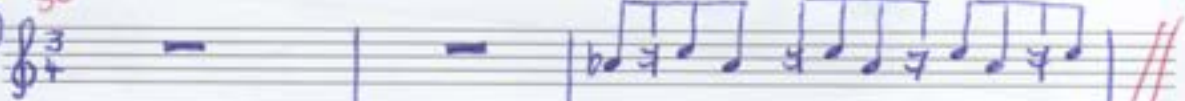
Extra space if required.
Write the question number(s) if applicable.

3a)

Flute

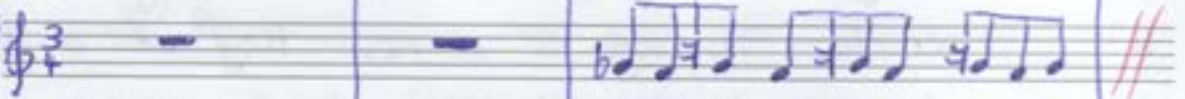
59

seen



Marimba

59



Marimba

59



Sim

Monophonic

Polyphonic

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

1bii) his use of the different scales in the piece (for example in movement one, he uses the pelog scale transposed up a diminished 4th to F, G^b, A^b, B^b, D^b, ^(as inspired by the Balinese Gamelan) as a fast flute ascending scale 3 note ostinato with notes F, G^b and A^b, ^{mono} ~~harmonic~~ phonic with the marimba.)// seen

2a) and the fact that it was around during the popular time of the genre popular music / pop music. It would have also been popular with its amped instruments, However we know that this song was ideal for a recording studio, as it was easier to collect the large orchestra together at a scheduled time. ^{we must also consider that} It would have been hard to ~~use an orchestra in a recording studio, therefore if the live performance was rated (not for children) it would be ideal to play this piece live~~ ^{fit an orchestra in a recording studio, therefore if the live performance was rated (not for children) it would be ideal to play this piece live} seen

3a) F deadstroke crotchet drone. We can see that Garreth has used texture to create the atmosphere of an argument, going from a Monophonic drone of the marimba in bar 59, to a polyphonic hocketing technique of both instruments in bar 61.// seen

Notes:

Kembang suling Movement 1 → Balinese pelog scale
 Movement 2 → Japanese shakuhachi flute
 Movement 3 → South Indian Kaga Pentatonic Scale.

Low Excellence exemplar for 91277 2015			Total score	22
Q	Grade score	Annotation		
1	E7	<p>(a) The candidate describes in detail the use of rhythm and metre in a specific movement of the work and makes some insightful comments about the effect the changing time signatures have on the movement.</p> <p>(b) While there is a lot of repetition in this response, there is also evidence of comprehensive understanding of both the work as a whole, and the specific movements, supported by detailed musical evidence.</p>		
2	E7	<p>(a) There is clear detail provided about the purpose and conception of the work and some personal perspective provided about the context in which the work might be performed. The musical evidence, while it links to the response, is not totally relevant for this question.</p> <p>(b) This answer is detailed, succinct and draws strong parallels with the contemporary music of the time. There is evidence of some insight into how the artist has incorporated some of the aspects of popular writing to connect with the listener.</p>		
3	E8	<p>(a) This is a comprehensive response with detailed musical evidence that supports a strong analysis of the use of texture within the work. Musical terminology is used confidently and accurately throughout.</p> <p>(b) This response focuses on one aspect of the instrumentation / timbre that is atypical and discusses it in detail with accurate musical evidence. This candidate has provided clear instructions in all questions about evidence provided on the extra space, although the paper could have been even more coherent if the page numbers of the relevant evidence were also referenced.</p>		

91277



912770



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

2

SUPERVISOR'S USE ONLY

Level 2 Music, 2015

91277 Demonstrate understanding of two substantial contrasting music works

9.30 a.m. Monday 30 November 2015
Credits: Six

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of two substantial contrasting music works.	Demonstrate in-depth understanding of two substantial contrasting music works.	Demonstrate comprehensive understanding of two substantial 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 the questions 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 2–11 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.

High Excellence

TOTAL

24

ASSESSOR'S USE ONLY

In this paper you are to discuss two contrasting music works you have studied.
Read all the questions carefully before you begin.

ASSESSOR'S
USE ONLY

Do NOT repeat the same material in your answers to different questions.

QUESTION ONE: DISCUSSION OF FIRST WORK

Use a music work **with a score** that you have studied to answer this question.

Work title: Kyrie et Introit, Requiem

Composer/performer: Gabriel Fauré

Genre/style/period: Sacred mass, choir orchestra, Romantic

- (a) Explain in detail ONE way that rhythm and/or metre is an important feature of the work as a whole.

You might consider one of the following suggestions, or another feature that is more relevant to the work that you have studied:

- rhythmic patterns
- time signature(s)
- syncopation.
- ostinato
- back-beat

Support your response with specific musical evidence from the score.

Syncopation is an important feature of the work as a whole as it communicated as well (Section 2: Andante moderato) stability, ~~and~~ as shaping the harmony. In Bar 19, the violas have a repeated syncopated sequence, which seamlessly shaped the d minor tonality of the section. The syncopated figure also provided strong harmonic support for the Tenors, who introduce the main theme in Bar 20 - a lyrical songlike melody based on descending 4ths. This created a sense of unity while whilst effortlessly shaping the harmony. Syncopation is also an important feature of the work as it emphasised re-emphasised the lyrical content draw attention to Section F (Eradu) - the most dissonant & rhythmically unstable section of the piece. The organ & choir are in rhythmic union (syncopated) and are pitted against dotted sequences in the strings, communicating unrest & building rhythmic complexity. This emphasised the lyrical contents - Eradu: (Lord hear our prayer).

Bar 18 + 19 violas
(Bar 20 & Bar 21 are the same)
Bar 20 choir
Bar 20 + 21 Tenors main theme
B50 Cellos + 51
Re-qui-em ae-ter-nam

QUESTION TWO: DISCUSSION OF SECOND WORK

Use a different music work (with or without a score) that you have studied to answer this question.

Work title: All You Need Is Love

Composer/performer: John Lennon, The Beatles

Genre/style/period: 60s Pop

- (a) Discuss the context in which the work might typically be performed. Consider any specific purpose the work has, and how it might fit into a programme of similar works.

The context might include (but is not limited to):

- a live performance
- a music festival
- a competition.
- a recording studio
- a sacred event

All You Need Is Love would typically be performed at a live performance or a music festival, as it is a well-known pop song which would appeal to the general audience and youth of today. The work was first performed for the first ever global live satellite broadcast on 25th July 1967 to over 350 million viewers, instantly becoming a number one hit. The 60s was a period of excitement and fear, with the emergence of the hippie counter-culture which preached the importance of universal love and peace. It was a time of changing opinions - with the Black Civil Rights campaign in the positive of the contraceptive pill in 1960. It was also a time of fear, the US, heavy with heavy leaders involvement in the Vietnam war, the tensions between Russia & the US & the prospect of a nuclear war and also the emergence of the arms race. In this period of fear & excitement, the Beatles believed that there was an underlying principal that people needed to address, "All You Need Is Love."

The Beatles' manager Brian Epstein stated that they (the Beatles) "wanted to give the world a message" and Ringo Starr also said in a recent interview that he "got excited even now when I remember that it was for peace & love and putting roses in guns."

Bar 4 2.5

love, love, love

establishes early on that the purpose is love

Identify ONE significant feature of the work that is typical or atypical of music of this genre, style, or period. The feature might include (but is not limited to):

- a performance practice (e.g. improvisation, inclusion of cadenzas, use of auto-tune)
- a method of transmission of the music (e.g. live performance, audio recording, posting online)
- a rhythmic convention (e.g. swung or double-dotted quavers), and explain how it is used in the work.

Feature: Use of consonant harmonies

(b) How is the use of this feature typical or atypical of music of this genre, style, or period?

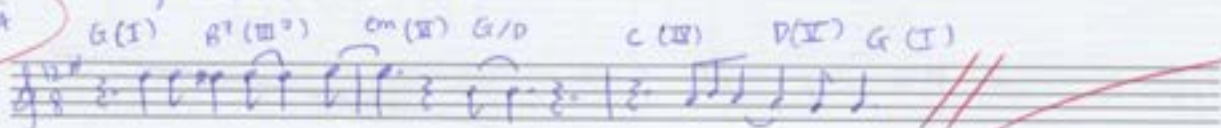
Support your response with specific musical evidence.

A typical feature of "All You Need Is Love" that is typical of the period (60s pop) is the use of consonant harmonies. The use of primary chords are used ^{to} so as not to overcomplicate the music & ^{however make} ~~the music~~ ^{the song} unappealing or too complex for the general audience. Thus, primary chords I, IV, V and VI are used to ^{create} ~~give~~ & release tension whilst ensuring harmonic stability. ^{in the verses,} ~~There is however~~ the chords G, D⁷, Em (I, IV, V) ~~are~~ ^{are} used & the harmonic rhythm is constant (with one change per bar). In the chorus, there is more dissonance, ^{due to the} ~~however, which~~ ^{dominant} ~~lead~~ ^{pedal} note (d) which creates tension during chord changes, especially in the A⁷ (V⁷) chord. Dissonance is also very prominent in B24-26 due to a chromatic ascent in the melody line, leading to a modulation to G Em, creating instability & tension. This is, however, resolved & the harmony descends via primary chords, providing reassurance. The dissonance in the chorus created by the ^{the} ~~the~~ ^{dominant} ~~dominant~~ pedal and also the use of ^{modulation} ~~the~~ ^{chromatic} ~~chromatic~~ ascent of the melody line is atypical of the genre/style. ^{more} However, one could argue that the dissonance was a small step towards the ^{psychotic} ~~psychotic~~ music released by the Beatles in the 60s, as the 60s was, at a period of experimentation after 1960.

Rev 20



Rev 24



QUESTION THREE: DISCUSSION OF BOTH WORKS

Refer to the two music works that you discussed in Questions One and Two to answer this question. Provide different musical evidence from any that you have given in your previous answers.

(a) Choose **one of the works**, and explain in detail the use of texture in the work.

Terms you might refer to include (but are not limited to):

- monophonic/heterophonic
- homophonic
- polyphonic
- layering
- fore- / mid- / background
- melody and accompaniment.

Support your response with specific musical evidence from the work.

The texture

All You Need Is Love is distinctly homophonic (solo & accompaniment)

with elements of polyphony in the coda. The texture of the piece progresses (knows)

thicker) as the song goes on, as to develop & create a party-like atmosphere in the coda. In the verse first introduction, the texture is relatively thick due to a 3

part brass ensemble playing an excerpt of the French National Anthem (Bar 4 - Bar 11)

(La marseillaise), and introduction 2 sees the introduction of the band & the

harpichord as well as 2 parts singing "love love love". Despite the numerous

instruments, the texture remains distinctly homophonic. The ^{chorus} ~~second~~ sees elements of

polyphony due to the call & response of saxophones, ^{and this is} ~~however~~ ~~reinforced~~

in the final verse due to a guitar solo (improvised), and ~~dominant~~ ^{typical}

countermelodies from the strings. The coda is the most dense section of

the piece, as with well known European tunes superimposed (at different

tempo) on top of a strong pulse ^{a baseline} ~~which~~ ^{alternates} on chords I & V

and changing every 2 beats (p. 17) (providing a sense of stability amidst chaos). Tunes such as Greensleeves,

Bach's Invention No. 7 and excerpts from Beatles hits (e.g. Yesterday) are super-

imposed to create a festive atmosphere & ~~communicate~~ ^{reinforce} the

message - which is also constant ^{like the} ~~message~~ ^{baseline} - "love is all you need"

Harpichord
B4-5 G (I) D (V) E m (VII)



For the **other work**, identify ONE aspect of instrumentation/timbre (tone colour) that is typical or atypical of music of this genre, style, or period. You might consider (but are not limited to):

ASSESSOR'S
USE ONLY

- historical changes to instruments (e.g. the addition of valves to brass instruments)
- the way the timbre of instruments is altered (e.g. by the use of a mute or effects pedals)
- the use of electronic equipment to generate new sounds.

(b) How is this aspect typical or atypical of music of this genre, style, or period?

Support your response with specific musical evidence from the work.

Mozart's Requiem The minimal orchestration of Mozart's Requiem is a distinctly atypical aspect of instrumentation for the time period of his work (Romantic). Unlike the large scale and epic proportions of most romantic orchestras, the Requiem consists of almost no ~~brass~~ woodwinds (except for Bassoons for 1 bar only), trumpet & horns, cellos, violas & organ. ~~and~~ There is an absence of high frequency instruments i.e. no violins, piccolos, nor is there percussion. ~~This~~ ^{the} ~~the~~ minimal orchestration ensured a more subdued sound as well as drawing attention & emphasising sections where more prominent / piercing instruments are used (i.e. brass). Mozart ~~believed that the~~ ^{and wanted} ~~also~~ ^{more peaceful} ~~the~~ ^{as he} ~~afterlife is~~ ^{depicted} ~~from a place~~ ^{the} ~~more than his fellow romantic composers.~~ He disliked the violent characteristics of Verdi & Berlioz's requiems and sought to "get away from the conventional." The minimal orchestration of the Requiem ensured a more sincere and subdued sound, reflecting his depiction of a peaceful afterlife. Due to the minimal orchestration, the use of more prominent / piercing instruments became much more apparent in sections, even though they would be typically used in works of the same time period. An example of this is in Bar 39, when the trumpets play a descending figure, heralding the ~~the~~ ^{emphasised} introduction of the second theme in Bar 42. ~~The~~ ^{the} ~~spacing is~~ ^{spacing is} ~~sparsely~~ ^{sparsely} & ~~brings~~ ^{emphasised} ~~moments of importance,~~ ^{moments of importance,} ~~and~~ ^{eg. Bar 1, the} ~~imitating the~~ ^{beginning} ~~of the piece~~ ^{of the piece}

Trumpets Bar 39
Soprano Bar 42 f
Theme #2
F# in B major - submediant of Dm
- harmonically distant to final centre

Horns B1
H > ||

Trumpets Bar 39
Soprano Bar 42 f
Theme #2
F# in B major - submediant of Dm
- harmonically distant to final centre

High Excellence exemplar for 90277 2015			Total score	24
Q	Grade score	Annotation		
1	E8	<p>(a) The candidate makes a clear and focussed statement that is then discussed comprehensively, and supported with detailed musical evidence. The response is concise and insightful.</p> <p>(b) This is a thorough and detailed response that makes strong links between the impact of the element and the considerable analytical detail provided. There is a depth of understanding of both the music work and the musical element demonstrated throughout this response.</p>		
2	E8	<p>(a) The candidate's response addresses clearly the context in which the work might be performed in a modern context, as well as discussing comprehensively the original performance context and purpose of the work.</p> <p>(b) This response demonstrates a sophisticated understanding of harmonic analysis, combined with insightful discussion on the aspects of the work that are both typical and atypical of the period / genre.</p>		
3	E8	<p>(a) Whilst there is some confusion about the concept of polyphony, this response provides a detailed analysis of the texture of the work, supported by detailed written evidence. There is perceptive use of both musical terminology as well as descriptions of textural density,</p> <p>(b) This is a concise and thorough response that clearly discusses the ways in which the instrumentation is atypical of the period in which it was written. Breadth of understanding is demonstrated in the links made with the works of other composers of the time.</p>		