

SUPERVISOR'S USE ONLY

91277



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.

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

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.

Wo	ork title:
Со	mposer/performer:
Ge	nre/style/period:
(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 ostinato time signature(s) syncopation. back-beat
	Support your response with specific musical evidence from the score.

Sel	ect (🗸)	ONE of the following elements of the work.	ASSESSOR'S
	Form	/Structure (e.g. outro/coda, contrast, phrases)	
	Melod	ly (e.g. motif development, melodic range, imitation/call and response)	
	Tonali	ty (e.g. key relationships, modulation, harmony/chords)	
(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.	
	(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.	

QUESTION TWO: DISCUSSION OF SECOND WORK

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

Wor	rk title:
Con	nposer/performer:
Ger	nre/style/period:
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.

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):

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- 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.

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.

QUESTION THREE: DISCUSSION OF BOTH WORKS

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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.*

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

 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):

 layering
 fore-/mid-/background
 melody and accompaniment.

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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.

Support your response with specific musical evidence from the work.	Support your	response with sn	ecific musical	evidence from	m the work	
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