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91093



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

SUPERVISOR'S USE ONLY

Level 1 Music, 2011

91093 Demonstrate aural and theoretical skills through transcription

9.30 am Wednesday 30 November 2011

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate aural and theoretical skills through transcription.	Demonstrate aural and theoretical skills coherently through transcription.	Demonstrate aural and theoretical skills securely through transcription.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You will be given three minutes to read and prepare before the audio recording begins to play. Read the questions and listen carefully to the instructions on the recording.

You should attempt ALL the questions in this booklet.

You may wish to answer in pencil while the recording is playing, but your completed answers must be in ink. You will have time to go over your answers in ink after the recording ends.

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 2–8 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.

TOTAL

ASSESSOR'S USE ONLY

It will take about 55 minutes to complete this assessment activity.

Each of the music extracts in this examination will be played FIVE times, with a pause of 30 seconds after every playing.

QUESTION ONE: RHYTHM


- (a) You will hear an eight-bar extract played on the trumpet. Transcribe (write) the rhythm of the extract on the staff below. The first and last rhythms are written in for you.


A crotchet-beat pulse will be heard before the extract starts.

Hoe a te Vaka

Tahitian Folk Song

Trumpet $\text{♩} = 92$

$\frac{4}{4}$ 

5 

- (b) You will hear an eight-bar extract played on the cello. Transcribe (write) the rhythm of the extract on the staff below. The first and last rhythms are written in for you.


A crotchet-beat pulse will be heard before the extract starts.


Piano Concerto No. 1

Theme from the first movement

Pyotr Ilyich Tchaikovsky

Cello $\text{♩} = 68$

$\frac{3}{4}$ 

5 

- (c) You will hear an eight-bar extract in the key of G major played on the bassoon. Transcribe (write) the missing parts of the melody in the bass clef on the staff below using the given rhythm. The notes in bars 1, 5, and 8 are written in for you.

A crotchet-beat pulse will be heard before the extract starts.

Harold in Italy

Theme from the first movement

Hector Berlioz

♩ = 66

Bassoon

5

3

QUESTION THREE: CHORDS

- (a) You will hear the following extract played on the piano.

Identify the chords you hear. Write your answer in the boxes above the staff using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	I	IV	V	vi
Jazz/rock chords	F	B \flat	C	Dm

The first and last chords are written in for you, and the slashed noteheads indicate the rhythm in which the chords will be played.

A crotchet-beat pulse will be heard before the extract starts.

♩ = 88

Piano

5

F OR I

F OR I

- (b) You will hear the following extract played on the clarinet, with guitar accompaniment.

Identify the chords you hear. Write your answer in the boxes above the staff using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	I	IV	V	vi
Jazz/rock chords	D	G	A	Bm

The first and last chords are written in for you.

A crotchet-beat pulse will be heard before the extract starts.

Symphony No. 9 ("From the New World")

Theme from the second movement

Antonín Dvořák

♩ = 56

Clarinet (concert pitch)

D OR I

3

D OR I

- (c) You will hear the following extract played on the piano. The melody has four phrases. Each phrase ends with a cadence made up of two different chords.

Identify the chord progressions you hear. Write your answer in the boxes above the staff using Roman numerals for the chords, as shown in the table below.

Cadence	Perfect	Plagal	Imperfect	Interrupted
Progression	V-I	IV-I	I-V IV-V vi-V	V-vi

The extract begins with chord I in bar 1. The tonic chord (chord I) and a crotchet-beat pulse will be heard before the extract starts.

Now the Star of Christmas

Colin Gibson

♩ = 112

Piano

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

QUESTION
NUMBER

Handwriting practice area consisting of 10 sets of four horizontal lines.

Acknowledgements

Material from the following sources has been adapted for use in this examination:

Audibility Check

Henry Purcell, Suite a 4 in G, Z. 770 (fifth movement), London Baroque, 1990.
Compact disc: Harmonia Mundi HMC 901327.

Question One

- (a) John Higgins and Brad Shank, *World Rhythms: Multicultural Resources of Songs and Ensembles* (Milwaukee, WI: Hal Leonard, 2007), p 83.
- (b) Philip Hawthorn (ed), *Learn to Play Easy Piano Classics* (London: Usborne, 1994), p 60.
- (c) The Corrs, *Forgiven, Not Forgotten* (London: Wise Publications, 1999), p 3.

Question Two

- (a) Princess Te Rangi Pai arr. Dorothy Buchanan, *Hine, E Hine* (SSA Version), © 1981 Dorothy Buchanan.
- (b) Nick Haines, *Tunes for Electronic Keyboard, Book 2* (Harlow: Longman, 1989), p 5.
- (c) Philip Hawthorn (ed), *Learn to Play Easy Piano Classics* (London: Usborne, 1994), p 46.

Question Three

- (b) *That's Easy: Classics for Clarinet/Tenor Sax* (London: Wise Publications, 1993), p 17.
- (c) *Hope is Our Song: New Hymns and Songs from Aotearoa New Zealand* (Palmerston North: The New Zealand Hymnbook Trust, 2009), pp 211–212.