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2

91275



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NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 2 Music, 2015

91275 Demonstrate aural understanding through written representation

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

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate aural understanding through written representation.	Demonstrate in-depth aural understanding through secure written representation.	Demonstrate comprehensive aural understanding through written representation.

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.

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 2–12 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

10

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

QUESTION ONE: CHORD RECOGNITION

You now have one minute to read Question One (a).

(a) You will hear a 20-bar extract in the key of D minor, played on the trumpet with piano accompaniment. It will be played FIVE times.

- Identify the chords you hear. Write your answers 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	i ^{sus4}	iv	V	V ⁷	V ^{sus4}	VI
Jazz/rock chords	Dm	Dm ^{sus4}	Gm	A	A ⁷	A ^{sus4}	B ^b

- Identify the two cadences formed by the chords bracketed and numbered ① and ②.

Some chords are written in for you.

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

Trumpet (concert pitch) $\text{♩} = 88$

Cadence ①: Plagal imperfect
 Cadence ②: imperfect Plagal

You now have one minute to read Question One (b).

(b) You will hear an 11-bar extract in the key of E major, played on the clarinet, with guitar and bass accompaniment. It will be played FIVE times.

- Identify the chords you hear. Write your answers 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	I ^{sus4}	ii	IV	V	V ⁷	vi
Jazz/rock chords	E	E ^{sus4}	F ^{#m}	A	B	B ⁷	C ^{#m}

- Identify the two cadences formed by the chords bracketed and numbered ① and ②.

Some chords are written in for you.

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

Clarinet (concert pitch) $\text{♩} = 100$

Cadence ①: interrupted
 Cadence ②: perfect

QUESTION TWO: MELODIC AND RHYTHMIC DICTATION

You are strongly advised to answer this question in pencil, but you must go over your answers in ink at the end of the examination.

You now have one minute to read Question Two (a).

- (a) You will hear a 17-bar extract in the key of D major played on the guitar and bass. It will be played FIVE times.

Complete the missing guitar part highlighted on the staves below. Some rhythms are given for you.

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

♩ = 100

Guitar (concert pitch)

Bass (concert pitch)

You now have one minute to read Question Two (b).

- (b) You will hear a 17-bar extract in the key of C minor played on the flute and bassoon. It will be played FIVE times.

Complete the missing bassoon part highlighted on the staves below. Some rhythms are given for you.

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

♩ = 84

Flute

Bassoon

1P
2C

A3

QUESTION THREE: ELEMENTS AND EXPRESSIVE FEATURES

You now have one minute to read Question Three (a) on pages 6 and 7.

(a) You will hear extracts from the Fantasia on "Greensleeves" by Ralph Vaughan Williams.

Extract 1 This is the introduction. It is 20 seconds long and will be played THREE times.

(i) The music is scored for string orchestra with solo instruments. Identify the two solo instruments that play the introduction.

A

- (1) Piccolo flute
- (2) harp

(ii) For each of the solo instruments:

- identify a different musical element (e.g. "rhythm")
- describe precisely how the element is used differently throughout the extract (e.g. "there is a motif which is syncopated at first and then played without syncopation").

Element (Instrument 1): Melody
 it is a descending melody for the flute is used the whole time.

A

Element (Instrument 2): Arpeggio rhythm
 arpeggio is used in the harp the 1st half then chords are played as.

Extract 2 This is the ending of the first section followed by the beginning of the second section. It is 45 seconds long and will be played THREE times.

(iii) Identify the time signature of each section.

First section: $\frac{9}{8}$ Second section: $\frac{6}{8}$

(iv) Describe the ways the following instruments are played (e.g. "double-stopping - playing two notes at the same time").

The first violins in the first section:

arco

A

The cellos and basses in the first section:

Plucking the strings plucking pizz

The first violins in the second section:

fast flowing (grace notes)

Extract 3 This is the second section. It is one minute long and will be played THREE times.

(v) The same melody is stated three times. Select (✓) TWO of the following elements or features and explain how they are used differently each time the melody is heard.

- Instrumentation Counter melody Dynamics

(1) Counter melody is developed through the piece as the cellos ~~flutes~~ double basses and violins play the main and the double basses are playing something different and cellos begin to play their own variation constantly swap as they go through the piece. This effects reinforces the tonal variety as it gives a different feel to whole time

(2) Dynamics is used often as it starts with pp very soft and then develops that generates more volume as it goes into the last section which is f loud as it provides dynamic complexity.

A

You now have one minute to read Question Three (b) on pages 8 and 9.

(b) You will hear extracts from "One O'Clock Jump" performed by the Count Basie Orchestra.

Extract 4 This is part of a chorus. It is 20 seconds long and will be played FOUR times.

- M
- (i) Identify the solo instrument.
~~trumpet saxophone~~ ^{trumpet} saxophone
 - (ii) Identify the instrument that makes up the accompanying horn (wind) section, and describe how the timbre (tone colour) of these instruments has been altered.
 Horn section instrument: brass (trumpet)
it has been muted which creates a compressed feel and very block & white colour)
 - (iii) Identify TWO rhythmic features of the part played by the horn section instruments, and explain in detail how these are used.
 Rhythmic feature (1): walking bass
the bass is using a blues scale and is "walking" up and down.
 Rhythmic feature (2): Sycapation.
- M

Extract 5 You will hear part of a chorus with a bass solo, followed after a short pause by part of a chorus featuring the saxophones. The extract is 35 seconds long and will be played FOUR times.

- (iv) Identify and describe the jazz technique used by the bass in the first chorus.
 Technique: walking bass
ascending and decending melody
- (v) Identify and describe the compositional device used by the instruments as they interact in the second chorus.
 Device: Call and answer
is used when an motif is used ad another instrument "Answers"
- (vi) Identify ONE musical element that is the same in both choruses, and ONE element (apart from the melody) that is different. Explain how these elements are the same or different, using appropriate musical terms.
 Element that is the same: walking bass
The walking bass is used in the same way in both sections.
 Element that is different: solo instruments
is introduced only in the second where it didnt in the first as they were added and changed.

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M

M

A4

Achievement exemplar for 91275 2015		Total score	10
Q	Grade score	Annotation	
1	A3	Some chords are correctly identified but generally in isolation. They do not reach A4 due to the number of correct chords given. A Merit grade requires the identification of more chords in pairs. Only one cadence was correctly identified.	
2	A3	Only the second extract provides any correct responses. The candidate is able to identify contours correctly with some correct pitches also being transcribed.	
3	A4	The candidate provides enough evidence for A4 in this question by providing generally accurate answers to some questions. They do not reach M5 because there is not enough detail in the answers given or elements or features are incorrectly identified.	