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2

91275



912750



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
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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.

Excellence

TOTAL

21

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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 \flat

- 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.

$\text{♩} = 88$

Trumpet (concert pitch)

Chords written in for you: Dm (OR i), A (OR V), Dm (OR i), V, i, V, V^{sus4}, V, Dm (OR i), B \flat (OR VI), Em⁷ (OR ii⁷), A (OR V), Dm (OR i), B \flat (OR VI), iv, V⁷, VI, i, iv, i^{sus4}, i.

Cadence ①: Imperfect

Cadence ②: 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 \sharp m	A	B	B ⁷	C \sharp 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.

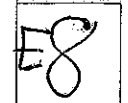
$\text{♩} = 100$

Clarinet (concert pitch)

Chords written in for you: E (OR I), A (OR IV), I, IV, V⁷, V, E/G \sharp (OR I \flat), A (OR IV), B (OR V), vi, IV, V, V⁷, I^{sus4}, I.

Cadence ①: Imperfect

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.

$\text{♩} = 100$

Guitar (concert pitch)

Bass (concert pitch)

5

10

14

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4P
1C

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.

$\text{♩} = 84$

Flute

Bassoon

5

10

14

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M6

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) 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 Dynamics

~~The flute plays a ^{softly} ~~rather typical~~ melody, which with quiet dynamics, and there is also slight crescendos and decrescendos.~~

Element (Instrument 2): Counter melody

The harp plays a sequence passage of notes that is repeated twice, along with the flute melody

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.

M

First section: 6/8 Second section: 3/4

(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:

Played as normal, have the melody in their part

The cellos and basses in the first section:

Pizzicato - plucking the strings

M

The first violins in the second section:

tremello - playing ^a the same note repeatedly by moving the bow up and down as fast as possible, for the duration of the note

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
- Countermelody
- Dynamics

(1) The first time the melody is heard ^{played by the cellos and basses} with an accompanying tremello part in the strings, then the second time, the melody is heard ~~with~~ the flute part with a counter melody introduced in the strings section with pizzicato. Then, the third ~~of~~ time the melody is now played by the upper strings ^{as well as flute} with the counter melody ^{played by the lower strings - cellos and double bass}

(2) In the first time the melody is heard, the dynamic is quiet, at mp, then in the second section, the dynamic falls even quieter to p, as there is a single flute ~~with~~ playing the melody with the strings pizzicato accompaniment. This is contrasted with the third section, where the dynamics increase to mf - f, as the full upper strings sound is heard playing the melody.

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.

(i) Identify the solo instrument.

Clarinet

(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: Trumpet

They are being played with mutes, to allow for these instruments to play a less intrusive accompanying part, so the clarinet solo is clearly audible.

(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): Syncopation

A syncopated rhythm is used as the accompanying part, beginning halfway through the first beat of each bar, emphasising and accenting the weak beats.

Rhythmic feature (2): Ostinato

The horn section is playing an ostinato accompanying part, and this rhythm is repeated while the clarinet plays its solo part.

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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

The bass plays 4 crotchets per bar, which move mostly in stepwise motion.

(v) Identify and describe the compositional device used by the instruments as they interact in the second chorus.

Device: Call and reponse

The saxophone section plays a phrase, which is then answered by a phrase by the trumpet.

(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: Texture

In both the first and second chorus, the texture was polyphonic, with two different musical ideas heard, and with two parts moving differently, as well as a counter melody introduced.

Element that is different: Instrumentation

In the first chorus the texture was mainly homophonic, instrument with the melody was a bass with the brass section playing an accompanying counter melody, whereas in the second chorus, the saxophones would play a musical idea, which is then responded to by a melody played by a trumpet.

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E7

Excellence exemplar for 91275 2015			Total score	21
Q	Grade score	Annotation		
1	E8	Chord progressions are identified with accuracy. All cadences are accurately identified.		
2	M6	Some patterns are accurately transcribed, with one complete phrase being transcribed.		
3	E7	The candidate provides enough evidence for E7 with answers that are accurate and detailed across most questions. Musical terms are correctly identified and defined where required.		