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91275



912750



NEW ZEALAND QUALIFICATIONS AUTHORITY
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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.

Not Achieved

TOTAL

5

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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: Imperfect cadence

Cadence ②: Perfect cadence

4

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: 2nd cadence

Cadence ②: 2nd cadence

2

N2

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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IP
10

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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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) Harp
- (2) flute

(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): Harp
 repetition - the harp played the same chords over and over

Element (Instrument 2): Flute

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.

A

First section: ~~3~~ Second section: 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:

slow, calm when played, gives a chilled out effect.

The cellos and basses in the first section:

Double stopping, slowly, letting notes ring out

The first violins in the second section:

all have the same notes and play them very quickly

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) Dynamics are used ~~to show~~¹ to show variation in sound via terraced dynamics which indicate build ups and drops in the tracks

(2)

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.

~~Trumpet~~ 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

the notes get played quickly. The notes are all in groups with the chord the clarinet plays

(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):

Rhythmic feature (2):

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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: ~~scaling~~
going up and down on scales in order of notes and then back again

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

Device: Call and response
the saxophone plays something as a solo then the rest of the band plays a tune back

(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: ~~Tempo~~ Rhythm
the same tempo is kept throughout both extracts and stays the same through both parts

Element that is different:

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N2

Not Achieved exemplar for 91275 2015		Total score	05
Q	Grade score	Annotation	
1	N2	Few chords are accurately identified and generally in isolation. One cadence is correctly identified.	
2	N1	The candidate is not able to either identify contours or transcribe patterns with any consistency. Several bars are left blank.	
3	N2	There is limited evidence provided with a number of questions either not done at all or partially completed. There is some evidence of understanding and the candidate would reach A3 with one more correct answer.	