

91275



NEW ZEALAND QUALIFICATIONS AUTHORITY
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2

SUPERVISOR'S USE ONLY

Level 2 Music, 2016

91275 Demonstrate aural understanding through written representation

2.00 p.m. Wednesday 30 November 2016
Credits: Four

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

23

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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

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

- (a) You will hear an extract in the key of C minor for a solo instrument. It will be played THREE times.

Add the following details to the score below:

- the name of the instrument
- the time signature
- bar lines to match the time signature
- the tempo of the music, using an appropriate Italian word and/or metronome marking
- a change in tempo, using an appropriate Italian word
- a pause mark (i.e. a *fermata*)
- articulation markings, adding appropriate musical signs to the note(s) affected
- dynamic markings, using appropriate musical signs.

TEMPO

M Andante

INSTRUMENT

A Saxophone

E p

E

E

pp

ritardando

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

(b) You will hear the same music again, this time with piano accompaniment, played as follows:

- the complete extract
- the section between **A** and **B**, twice
- the section from **B** to the end, twice
- the complete extract.

- Add the missing chord indications to the score, using Roman numerals OR jazz/rock notation (as shown below).

Roman numerals	i	i ^{sus4}	iv	V	V ⁷	V ^{sus4}	VI
Jazz/rock chords	Cm	C ^{sus4}	Fm	G	G ⁷	G ^{sus4}	Ab

- Identify the cadences formed by the pairs of chords numbered ① and ②.

Handwritten annotations on the score include circled boxes around the following chords: Fm, G, G^{sus4}, Ab, Cm, Cm, G, Ab, G, Fm, and C. Brackets labeled ① and ② indicate the cadences between Cm and G, and between Fm and C respectively.

Cadence ①: imperfect

Cadence ②: plagal

QUESTION TWO

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

u

(a) You will hear an extract in the key of G minor for clarinet and bassoon, played as follows:

- the complete extract (a crotchet-beat pulse will be heard before it starts)
- the section between **A** and **B**, twice
- the section from **B** to the end, twice
- the complete extract.

Transcribe the missing notes in the bassoon part. (Some pitches and durations are shown.)

A ♩ = 80

Clarinet (concert pitch)

Bassoon

5

B Ph

8

11 Ph

Ph

Ph

Music 91275, 2016

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

(b) You will hear an extract in the key of A major for violin and cello, played as follows:

- the complete extract (a quaver-beat pulse will be heard before it starts)
- the section between **A** and **B**, twice
- the section from **B** to the end, twice
- the complete extract.

Transcribe the missing notes in the violin part. (Some pitches and durations are shown.)

A ♩. = 50

Violin

Violoncello

4

Violin

Violoncello

B

7

Violin

Violoncello

10

Violin

Violoncello

E8

QUESTION THREE

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

- (a) You will hear extracts from the Toccata and Fugue in D minor, BWV 565, by J. S. Bach.

Extract 1 This is the opening of the work. It is 35 seconds long and will be played TWICE.

- (i) Name the instrument that is playing the music.

A

organ

- (ii) Comment on the texture of the music, and explain how the texture changes during the extract.

M

The music initially is monophonic with one melody being played repeatedly (in different octaves). However as the music progresses the texture thickens - becomes polyphonic with two voices being played in the right hand and a drone is played in the left hand.

Extract 2 This is a later part of the work. It is 30 seconds long and will be played TWICE.

- (iii) Identify TWO compositional devices in the music, and explain how they are used.

(1) sequence - the same motif / phrase is repeated in lower pitches that lower each time it is played again

E

(2) imitation - the same melody / phrase is repeated / imitated by other voices

Extract 3 You will hear the same music you heard in Extract 2 performed in a different style, followed by Extract 2, and then the new version again. The extract is two minutes long and will be played THREE times.

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(iv) What is the musical style of the new version? How can you tell?

In your response, explain at least TWO significant differences in the way the music is performed, compared to Extract 2.

Musical style: the style is jazz

New instruments are added - drums (cymbals) and a bass can be heard. The notes are much more fluctuated in the jazz version - chromaticism and new accidentals are added in by the piano with additional chords and notes. The main harmonies are however still similar - they both are mostly in d minor however the new version adds in additional jazz chords and suspensions. There are several new runs in the piano part and syncopation can be clearly heard. The tempos are relatively similar, but there is a larger range of dynamics in the new version with accents. The left hand of the new version tends to play chords in accompaniment of the right hand whereas the old version's ~~left hand~~ texture is polyphonic and the left hand carries its own melodies.

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

- (b) You will hear extracts from "Agony", from Stephen Sondheim's fairy-tale musical *Into the Woods*. The song is a duet in which Cinderella's prince and Rapunzel's prince each complain of their lack of success in love.

Extract 4 This extract is the first two verses of the song. It is one minute long and will be played THREE times.

- (i) Comment on how the composer emphasises the word "agony" in the music.

M
*This happens not once, but two times in the extract played.

'Agony' is the word sung at the peak of a phrase - sung at a very high pitch, with a very loud dynamic ^{in contrast to the other words sung.} *The last syllable is ~~seen~~ held for some time, drawing listeners' attention to the sung word and not.

- (ii) Describe TWO ways the music is changed in the second verse (beginning at the words "High in her tower"), and explain the effect the changes have on the music.

M

(1) The accompaniment has changed - a harp is added, and the melody of a flute can be heard interacting with the singer.

(2) The overall dynamic has become louder, ~~the~~ ^{the} the melody and harmonies have developed and the lead up to the word 'agony' is different - the second time the instruments climax also, ~~I~~ with ascending arpeggio notes and increasing dynamics.

Extract 5 This extract is from later in the song. It is 40 seconds long and will be played THREE times. The lyrics are shown below for reference.

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You know nothing of madness	Agony! Misery! Woe!
Till you're climbing her hair	Though it's diff'rent for each.
And you see her up there	Always ten steps behind —
As you're nearing her,	Always ten feet below —
All the while hearing her,	And she's just out of reach.
"Ah-ah-ah-ah-ah-ah-ah—"	Agony! That can cut like a knife!

- (iii) In this extract the timbre/instrumentation is used in various ways to support the meaning of the text.

Identify and describe TWO ways the timbre/instrumentation is used, and explain how this supports the meaning of the text.

- E
- (1) When the words 'As you're nearing her' are sung, tremolos in the strings help add to the suspense and anticipation. The word 'madness' is supported with a viola and cello playing a bizarre combination of notes.
- (2) As the music climaxes to 'Agony! Misery! Woe!' the crash cymbals ~~and~~ that are heard and the build up of dynamic, pitch ^{ascending} ~~higher~~ in strings ^{Support the climax}. Brass instruments are also added that help ~~to~~ accentuate the boldness of the music.

E7

Excellence exemplar 2016

Subject:	Music	Standard:	91275	Total score:	23
Q	Grade score	Annotation			
1	E8	There is a high degree of accuracy in the perception and identification of score details. All chords and both cadences are correctly identified.			
2	E8	The candidate has transcribed entire melodic phrases accurately.			
3	E7	Correct identification of elements, features and compositional devices is supported by accurate and detailed descriptive comments. The candidate shows perception in the explanations of stylistic differences in the Bach / jazz extracts and the way timbre supports song lyrics in the final question.			