

91275



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KĪA NOHO TAKATŪ KI TŌ ĀMUA AO!

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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.

Merit

TOTAL

17

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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 Adagio

INSTRUMENT

Trumpet

E p

mf

ff

mp

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} | A ^b |

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

A Cm OR i A^b OR VI Cm OR i ~~V~~

~~iv~~ Cm OR i ~~V~~ ~~VI~~ ~~i~~

B Fm OR iv ~~V~~ ~~i~~ G⁷ OR V⁷ ~~V~~ ~~iv~~

~~VI~~ G⁷ OR V⁷ ~~V~~ ~~VI~~ ~~i^{sus4}~~ ~~i~~

Cadence ①: Perfect

Cadence ②: Perfect

M6

QUESTION TWO

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

(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

ph

B

8

C R

11

C R

3

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 $\text{♩} = 50$

Violin

Violoncello

4

Violin

Violoncello

B 7

Violin

Violoncello

10

Violin

Violoncello

M5

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

Starts off as a single solo line and then becomes homophonic because the other octaves come in and create chords to accompany the melody

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.

M

- (1) Counter melody - when the left hand comes in it plays another melody to the first one
- (2) Ostinato - when the ^{final line of} harmony comes in it repeats the same tune over _{two notes}

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: Jazz style

M The tempo is a swung style and there is use of syncopation. Also there is a walking bass which is commonly used in the jazz style.

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 The composer makes the word agony suddenly loud (sf) and the accompaniment plays a lead up to the word and decrescendos straight away after.

- (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.

- (1) ~~Instrumentation~~

~~Instrumentation~~ (Rhythm)

The singer uses syncopation to swing off the lyrics and put stresses in different places

- (2) A new voice enters, he adds emphasis to different lyrics e.g. doors and ah-ah-ah
(Instrumentation)

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.

- M
- (1) When the singers sing the word agony there is a cymbal and ~~at~~ ~~the~~ many instruments join to add emphasis to the lyrics.
 - (2) In the first section (the lyrics on the right) the violins play arco ~~string~~ starting off piano and then crescendo to "ah-ah-ah etc." because the lyrics are exciting ~~and~~ so the instruments reflect this. They also play very fast to create a thrill effect alongside the lyrics.

M6

Merit exemplar 2016

| Q | Grade score | Annotation |
|----------|--------------------|---|
| 1 | M6 | There is some accuracy in the perception and identification of score details. Correct identification of chords and cadences would have raised this to E7 or E8. |
| 2 | M5 | The candidate has transcribed some complete melodic phrases with few errors in pitch or rhythm. More completed phrases would have raised this mark to M6 or possibly E7 with fewer errors. |
| 3 | M6 | Correct identification of elements, features and compositional devices is supported by accurate descriptive comments. However, there is little or no explanation of these elements and features as required by the questions, preventing the candidate from gaining E7. |