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2

91275



912750



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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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.**

**Achievement**

**TOTAL**

**11**

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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.

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## 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

A 60-70 bpm

INSTRUMENT

Trumpet (with mkt)

M p

E

A

pp

p

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

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(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 <sup>sus4</sup>	iv	V	V <sup>7</sup>	V <sup>sus4</sup>	VI
Jazz/rock chords	Cm	C <sup>sus4</sup>	Fm	G	G <sup>7</sup>	G <sup>sus4</sup>	A <sup>b</sup>

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

**A** Cm OR i      A<sup>b</sup> OR VI      Cm OR i      ~~V~~

~~V<sup>sus4</sup>~~      Cm OR i      ~~i<sup>sus4</sup>~~      ~~V~~      ~~i~~

**B** Fm OR iv      ~~V~~      ~~V~~      G<sup>7</sup> OR V<sup>7</sup>      ~~i~~      ~~IV~~

~~V~~      G<sup>7</sup> OR V<sup>7</sup>      ~~VI~~      ~~V~~      ~~V~~      ~~i~~

Cadence ①: ~~Interrupted~~

Cadence ②: ~~Perfect~~

A4

## QUESTION TWO

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

(a) You will hear an extract in the key of G minor <sup>harmony</sup> 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**  $\text{♩} = 80$

Clarinet (concert pitch)

Bassoon

5

**B**

8

11

3

R

R

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

ASSESSOR'S  
USE ONLY

(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

**B**

7

10

A3

## 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.

A It starts as a monophonic texture and moves to homophonic, and then polyphonic texture, with the table and bass playing different melodic lines.

**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) Pedal point/drone. The organist ~~to plays~~ plays the same note every other time.

E (2) Sequence. The organist plays the same phrase multiple times at different pitches. He does this both the distinct phrases.

**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.

ASSESSOR'S  
USE ONLY

- (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

Used a jazz ensemble, and ~~there is~~ an improvised, jazzy take on the melody. Also the piece is played with swing ~~eight~~ eighths, a time keeping feature common in jazz music.

The ensemble is a jazz trio, featuring drums, ~~an~~ upright bass, and a piano soloist. A walking bassline ~~is used~~ is used.

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

ASSESSOR'S  
USE ONLY

- (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.

A By putting it at the musical crescendo

- (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) A high <sup>pico</sup> ~~woodwind~~ ~~instrument~~ plays small fills between the vocal lines, which makes the music seem more light hearted.

(2) The vocalist sings at a higher pitch than the first chorus, which lifts the music.



**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.

ASSESSOR'S  
USE ONLY

You know nothing of madness  
Till you're climbing her hair  
And you see her up there  
As you're nearing her,  
All the while hearing her,  
"Ah-ah-ah-ah-ah-ah-ah—"

Agony! Misery! Woe!  
Though it's diff'rent for each.  
Always ten steps behind—  
Always ten feet below—  
And she's just out of reach.  
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.

(1) during the first ~~the~~ verse the final word of each ~~line~~ line is accented in the music to make it stand out.

(2) The two lines starting with agony start at a ~~fast~~ ~~gusto~~ crescendo, and calm down afterwards.

A4

**Achievement exemplar 2016**

<b>Subject:</b>	<b>Music</b>	<b>Standard:</b>	<b>91275</b>	<b>Total score:</b>	<b>11</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1	A4	Some score details are identified but there is a lack of accuracy in certain areas including chord identification and perception of dynamics. Individual chords only are identified.			
2	A3	The candidate has transcribed some melodic contours and rhythmic patterns correctly and one melodic phrase is notated with some accuracy. Greater accuracy in the transcription of one or two more phrases would have raised this to M5 or M6.			
3	A4	Correct identification of elements, features and compositional devices is supported by accurate descriptive comments but only in some questions. Additional descriptive comments and / or explanation in one or more questions would have raised this to M5 or above.			