

91275



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 2 Music, 2017

91275 Demonstrate aural understanding through written representation

9.30 a.m. Thursday 16 November 2017
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

12

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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 A major 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
- TWO changes in tempo, using appropriate Italian words
- a pause mark (i.e. a *fermata*)
- articulation markings, adding appropriate musical signs to the note(s) affected
- dynamic markings, using appropriate musical signs.

Handwritten annotations for the music extract:

- INSTRUMENT:** Violin A
- TEMPO:** 60 Bpm / ~~Andante~~
- Dynamic markings:** *mp*, *p*, *mf*, *f*, *p*
- Tempo markings:** *M accel.*
- Other markings:** *M*, *rit*

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 ^{sus4}	ii	IV	V	V ⁷	V ^{sus4}	vi
Jazz/rock chords	A	A ^{sus4}	Bm	D	E	E ⁷	E ^{sus4}	F#m

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

A A OR I D OR IV A OR I E OR V

B F#m OR vi E⁷ OR V⁷ A OR I E OR V

Cadence ①: Interrupted

Cadence ②: Plagal

A

A4

QUESTION TWO

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

(a) You will hear an extract in the key of E major for flute and cello, played as follows:

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

Transcribe the missing notes in the flute part. (Some durations are provided.)

A Adagio

Flute

Violoncello

pizz.

4

8

B

12

Handwritten annotations: 'C' and '3' are written above the flute staff in several places, indicating corrections or specific notes. A circled note is visible in the first system of the flute part.

4c

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

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(b) You will hear an extract in the key of G minor for trumpet and trombone, played as follows:

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

Transcribe the missing notes in the trombone part. (Some durations are provided.)

A Andante

Trumpet (concert pitch)

Trombone

5

B

9

13

3 C
IR
AB

QUESTION THREE

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

- (a) You will hear extracts from an arrangement of the final movement of the violin sonata by César Franck.

Extract 1 This is the opening of the movement. It is 20 seconds long and will be played TWICE.

- (i) Name the two instruments that are playing the music.

(1) Piano

(2) Flute

Explain how the instruments interact.

While the piano is supporting the flute their parts are playful and there is lots of call and response type motifs which create the mood of the piece.

Extract 2 This extract is 30 seconds long and will be played THREE times.

- (ii) Identify TWO compositional devices you hear, and explain how they are used.

~~Repetition~~ Reiteration is used frequently throughout the extract. This creates a depth of suspense in the music because you don't know when it will change.

Sequencing is used to bring the beginning motif lower and lower creating a dark character and mysterious ambience to the extract.

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

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- (b) You will hear extracts from the pop song "I See Red" by Split Enz.

Extract 3 This is the introduction and first chorus of the song. It is 35 seconds long and will be played TWICE.

- (i) Comment on the harmony of the extract, and explain how it is typical of the rock/pop genre.

The Rock/Pop Genre is generally geared towards the vocalists, so the homophonic texture in the harmony is supportive of the vocals.

A

Extract 4 You will hear the first chorus again, followed by the first verse. The extract is 50 seconds long and will be played TWICE.

- (ii) The mood changes dramatically at the verse.

Comment on at least TWO significant differences between the verse and the chorus. Use specific musical evidence to support your response.

The verse becomes quite monophonic which means there's a lot of lost energy.

The pulse of the beat shifts twice at the end of the verse because of drummer's style change. ~~As~~ Changing the beat again to become energized for the next chorus

A

You now have one minute to read Question Three (c).

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- (c) You will hear extracts from *Rhapsody in Blue* by George Gershwin.

Extract 5 This is the opening theme. It is 40 seconds long and will be played TWICE.

- (i) Identify the solo instrument.

Clarinet

Comment on how the instrument is being played, and explain why these techniques are unusual in this ensemble.

The clarinet's solo features lots of swung notes and the articulation of ~~that~~ that of a jazz ensemble. However the solo is accompanied by a concert band, of which jazz techniques are not a part of their typical ~~and~~ style.

Extract 6 You will hear two restatements of the opening theme played by different sections of the ensemble. The extract is 20 seconds long, and will be played THREE times.

- (ii) The theme was first played by the solo instrument you identified above.

Comment on how the timbre of the theme has been changed the next two times you hear it in Extract Six, and explain the effect this has on the sound of the music.

The trumpets (with a mute) make the piece sound lighter and the rest of the concert band feature much more, because of the different texture and timbre. However when the low brass play the solo the ~~swing~~ swing is ~~and~~ removed completely and the piece has more of an anthem theme like Star Wars.

Achievement exemplar 2017

Q	Grade score	Annotation
1	A4	This provides evidence towards A4 because the candidate has correctly identified some details of the music. If they had provided greater accuracy in these details and notated them more precisely on the score, they may have scored M5 or above.
2	A4	This is an A4 because the candidate has successfully notated melodic contours and rhythmic patterns. If they had notated the pitch of the notes with more accuracy, they may have scored M5.
3	A4	This is an A4 because the candidate has identified features of the music but has generally not supported the answers with comments that indicate understanding of these features. Answers tend to be overly focussed on the mood of the music and some key terms are not applied correctly.