

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.

Excellence

TOTAL

24

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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.

INSTRUMENT
Violin A

TEMPO
M Largo

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

①

D A Bm E F#m

B F#m E⁷ A E
 OR vi OR V⁷ OR I OR V

②

D C#m D E F#m ~~E7~~ A^{sus4} A

Cadence ①: Imperfect

Cadence ②: Perfect

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

ph

B

8

ph

12

ph

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

(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

E8

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) Flute

(2) Piano

Explain how the instruments interact.

Imitation - the flute imitates (echoes) the phrases the right-hand part of the piano plays but ^{the flute} imitates the phrases an octave higher than how the piano played it.

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.

1. Sequence - the flute repeats the first two phrases it plays an octave lower.

2. Pedal notes - when only the piano is playing, the left-hand part plays the bass notes in octaves and holds it ^{for} ~~for~~ two bars.

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 chord progressions used were I-IV-V for the part where they sing "I see red" and vi-I for the part where they are singing harmony (block chords). Chord progressions used in the rock/pop genre revolve around the chords I, IV, V, and vi.

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.

1. ~~The chorus is very distorted guitar and bass driven, with fast drum beat, while the verse only had~~ the 1. The chorus had both the soloist and backup vocalists singing. The backup vocalists were either echoing the melody ("I see red") or singing in harmony with the lead vocalist.

2. The chorus was in the key of F major (chords used were F, B^b, C, and Dm.) The verse still used F and C chords, but it also used G and G⁷ chords - ^(dominant) the verse is in the key of C major instead.

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

- (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.

Oboe

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

The oboe does trills in the beginning, followed by glissandos and runs. This is unusual because the oboe usually does not do solos in a wind ensemble.

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.

1. The timbre sounds more ^{in the 1st restatement} brassy as the solo instrument is a brass instrument.

2. The timbre sounds much heavier in the 2nd restatement as the whole brass band plays the melody of the solo instrument in block chords.

A

E8

Excellence exemplar 2017

Subject:	Music	Standard:	91275	Total score:	24
Q	Grade score	Annotation			
1	E8	This is an E8 due to the high degree of accuracy of most answers. Markings on the score are precise and neatly drawn.			
2	E8	This is an E8 due to the high degree of accuracy in both pitch and rhythm. The notation is precise and neat including leger lines.			
3	E8	This is an E8 because features in the music are accurately identified and described and this is supported by the addition of specific detail or explanation of the effect of those features. All musical terms are used correctly, indicating understanding of the concepts being discussed.			