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2

91275



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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.

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.

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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 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 musical score for a solo instrument in A major (key signature: two sharps).

INSTRUMENT: A Violin

TEMPO: moderato

Dynamic: *mp*

Tempo changes: *moderato* → *andante* → *allegro*

Articulation: *fermata* over the final note of the first phrase.

Dynamic markings: *p* (piano) at the start of the second phrase, *A* (forte) at the start of the third phrase, *M* (mezzo-forte) at the start of the fourth phrase.

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.

Handwritten annotations on the musical score:

- Staff 1:** Chord boxes labeled A, A, D, A, E. Above the staff: A OR I, D OR IV, A OR I, E OR V.
- Staff 2:** Chord boxes labeled A, E, Bm, E, F[#]m. A bracket labeled ① connects Bm and E.
- Staff 3:** Chord boxes labeled D, A, B, F[#]m OR vi, E⁷ OR V⁷, A OR I, E OR V. A bracket labeled ② connects B and F[#]m.
- Staff 4:** Chord boxes labeled D, C[#]m OR iii, ~~E⁷~~, ~~D~~, F[#]m, E, A^{sus4}, A. A bracket labeled ② connects F[#]m and A.

Cadence ①: ~~plagal~~ imperfect

Cadence ②: plagal

M5

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

- 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.

[illegible]

(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

9

B

13

QUESTION THREE

ASSESSOR'S
USE ONLY

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.

The flute plays the main melody, and the piano imitates it after the flute plays, it plays a counter melody. Sometimes the piano plays it first and the flute plays it after.

M

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.

Sequence is used by the flute, which starts out playing a high repeated set of notes, and then it gradually plays it lower, bringing the dynamic of the flute down and the piano's dynamic louder. This sequence is also an ostinato, as it is repeated a number of times by the flute.

E

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

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USE ONLY

- (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 harmonies complete triads of chords, which is typical of rock/pop because the chords are very prominent and stable. They sing "I see red" in the same tune that the electric guitar plays.

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.

It changes from a happy, Major key to minor. It has lots of accidentals and sharp and flat notes in the melody of the verse. The instruments aren't playing as intensely either, the electric guitar even dropping out, as well as the harmonies. Timbre is thinner.

M

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.

Slides are used significantly, and accents and repetition, which are ~~unusual~~ unusual because blues is very laid back and these aren't laid back devices. It sound winey, also unlike the style. It is unusual to have these techniques in this ensemble because they aren't typical to the style of blues.

M

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 first time, more instruments are introduced, so you can find a pulse and tempo easier, although it does sound fuller. Even more instruments are introduced the second time, giving the piece a grand feel, and it sounds like a full orchestra.

A

M6

Merit exemplar 2017

Subject:	Music	Standard:	91275	Total score:	17
Q	Grade score	Annotation			
1	M5	This answer provides evidence towards M5 rather than M6 because accuracy is shown in some details of the score while other details are incorrect. If the candidate had notated tempo and dynamic changes with greater precision, they may have scored M6 or above.			
2	M6	This is an M6 because the candidate transcribed melodic phrases with some accuracy, rather than contours or rhythmic patterns. The answer would have scored E7 if more phrases were transcribed with more accuracy.			
3	M6	This is an M6 because features in the music are accurately identified and supported by descriptive comments. Musical terms are generally used correctly, indicating understanding of the concepts being discussed. If the candidate had added more detail and / or more comments explaining the effect of the features, they may have scored E7.			