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2

91275



912750



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 2 Music, 2018

91275 Demonstrate aural understanding through written representation

9.30 a.m. Tuesday 27 November 2018
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 25 seconds after each playing.

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You now have two minutes to read Question One on pages 2 to 4.

QUESTION ONE

You will hear music by the Norwegian composer Edvard Grieg.

Extract 1 This extract includes three sections of "Morning Mood" from the *Peer Gynt Suite* for orchestra. It is 70 seconds long and will be played THREE times. Complete part (a).

- (a) Discuss how the composer uses TWO musical elements to portray ideas suggested by the title "Morning Mood". Support your response with specific musical evidence.

(1) Dynamics - the dynamics of the piece near the beginning ~~of the~~ are relatively soft and gradually get louder.

(2) Timbre - the instruments during the beginning of ~~the~~ piece are being played quite smoothly.

Extract 2 You will hear part of "Anitra's Dance", from the *Peer Gynt Suite*. The extract is 45 seconds long and will be played THREE times. Complete part (b).

- (b) The dance evokes the gracefulness of Anitra, the daughter of a desert chieftain, who hopes to seduce the hero Peer Gynt.

Discuss how the composer uses the elements of rhythm and timbre to convey that this is a dance. Support your response with specific musical evidence.

Use of rhythm: the string instruments ~~the~~ ^{play} on every beat. This piece is in 8/8 therefore the strings are playing each quarter beat

Use of timbre: the string ~~int~~ instruments ~~pluck~~ ^{use} pizzicato (pluck) to indicate

Extract 3 This is part of "In the Hall of the Mountain King", from the *Peer Gynt Suite*. It is just over 90 seconds long and will be played TWICE. The theme is printed below. Complete part (c).

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(c) This music depicts Peer Gynt being chased by trolls and goblins from their cave.

Explain in detail how the composer develops the theme to tell a story. Support your response with specific musical evidence.

Tempo - the tempo of the music gradually gets faster from the beginning.

Instrumentation - the further the piece progresses, the more instruments begin to play. (e.g. Voice ~~now~~ comes in near the end)

Dynamics - ~~the~~ as the piece progresses, the ~~dynamics~~ dynamics gradually increases
Volume

Extract 4 You will hear part of "Wedding Day at Troldhaugen", one of Grieg's *Lyric Pieces*, in an adaptation for clarinet and piano. It will be played as follows:

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- the whole 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 whole extract.

Complete part (d).

- (d) (i) Add the missing chord indications to the score below using jazz/rock notation, as shown in the table.

	I	I ^{sus4}	II	IV	V	V ⁷	V ^{sus4}	VI
Jazz/rock chords	D	D ^{sus4}	Em	G	A	A ⁷	A ^{sus4}	Bm

- (ii) Identify the cadence formed by the chords at the bracketed and numbered ①.

Clarinet (concert pitch)

♩ = 100

3

A D **Bm**

3

F#m E⁷ **A^{sus4}** **A** **B** **C** **Em**

6

Bm **Em** **A⁷** **D^{sus4}** **D**

①

Cadence ①: ~~plagal~~ (IV - I) (I^{sus4} - I)

You now have two minutes to read Question Two on pages 5 to 7.

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QUESTION TWO

You will hear excerpts from different versions of the song "Nothing Else Matters" by Metallica.

Extract 5 This is an arrangement of the introduction, for two cellos, played as follows:

- the whole extract (a dotted-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 whole extract.

Complete part (a).

(a) Transcribe the missing notes in the cello 1 part (some durations are provided).

A Slowly $\text{♩} = 44$

Violoncello 1

Violoncello 2

pizz.

B

4

3

3

8

3

Extract 6 You will hear part of the verse, in two different cover versions:

- the first is by the Finnish cello quartet Apocalyptica
- the second is by the Colombian singer Shakira.

The extract is 50 seconds long and will be played TWICE. Complete part (b).

- (b) Identify ONE similarity and TWO differences between the two versions. Discuss the differences in detail, supporting your response with specific musical evidence from both versions.

Similarity

~~The~~ Tempo - the tempo between ~~the~~ both versions are relatively similar or the same

Differences

(1) ~~The~~ Shakira's version plays in a different key compared to Apocalyptica

(2) ~~Voice is added~~ another difference is that there is a voice added to shakira's version

Extract 7 This is the instrumental solo and following verse, from the cover version by Apocalyptica. The extract is 50 seconds long and will be played TWICE. Complete part (c).

- (c) Identify TWO compositional devices and discuss in detail how each is used. Support your response with specific musical evidence.

Device (1): Repetition

There is a progression being played underneath the main melody and is ~~rept~~ repeated
~~rept~~ repeated

Device (2): Ostinato

the main melody is being repeated near the end of the piece

No hay más cielo, no hay	<i>There is no more heaven, there is none</i>
No hay más viento, no hay	<i>There is no more wind, there is none</i>
No hay más hielo, no hay	<i>There is no more ice, there is none</i>
No hay más fuego, no hay	<i>There is no more fire, there is none</i>
No hay más vida, no hay (x2)	<i>There is no more life, there is none (x2)</i>
No hay más rabia, no hay	<i>There is no more rage, there is none</i>
No hay más sueño, no hay	<i>There is no more dreaming, there is none</i>

- (1) ~~Heat Harmony~~ ~~the~~ ~~the~~ ~~the~~ Harmony - the tonality of the piece is minor portraying a feeling of sadness

- (2) ~~Lyrics~~ - the lyrics being sung ~~translate~~
into when translated into english
speak ~~off~~ ~~the~~ as if there is no hope.

Music 91275, 2018

You now have two minutes to read Question Three on pages 8 and 9.

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QUESTION THREE

You will hear extracts from the French Suites by J. S. Bach.

Extract 9 This is part of the Gavotte from Suite No. 4, arranged for two instruments. It will be played FOUR times. Complete part (a).

(a) Add the following details to the score below:

- the names of the instruments
- the time signature
- bar lines to match the time signature
- the tempo of the music, using an appropriate Italian word and/or metronome marking
- any changes in tempo
- dynamic markings, using appropriate musical signs
- articulation markings, adding appropriate musical signs to the note(s) affected.

The image shows a handwritten musical score for two instruments, Flute and Bassoon, arranged for two staves. The score is written in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The dynamics include 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The score is divided into four systems, each with a treble and bass staff. The first system has a tempo marking 'Andante' and a dynamic marking 'mp'. The second system has a dynamic marking 'mf'. The third system has a dynamic marking 'mf'. The fourth system has a dynamic marking 'rit' (ritardando) and a circled note. The score is annotated with various musical signs, including bar lines, slurs, and articulation marks.

Extract 10 This is an arrangement for violin and cello of part of the Courante from Suite No. 3, played as follows:

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

Complete part (b).

(b) Transcribe the missing notes in both parts. (Some durations are provided.)

A $J = 80$

Violin

Violoncello

B

C

A3

Achievement Exemplar 2018

Subject	Level 2 Music		Standard	91275	Total score	11
Q	Grade score	Annotation				
1	A4	The candidate has correctly identified relevant elements and features with limited description in (b) and (c), but did not add enough details or explanation regarding the impact of those elements and features to gain a higher grade.				
2	A4	This answer is an A4 because the candidate identified elements / features and devices accurately but did not support their answers with enough relevant descriptive details, or fully explain the relevance of those elements / features and devices.				
3	A3	Limited information was transcribed onto the score in (a). Further details correctly identified and transcribed would have raised this mark to A4 or above.				