

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

2

91275



912750



NEW ZEALAND QUALIFICATIONS AUTHORITY
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QUALIFY FOR THE FUTURE WORLD
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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.

Excellence

TOTAL

22

ASSESSOR'S USE ONLY

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) Timbre → By having the woodwind as the melody in the first two sections, portrays the idea of birds chirping in the morning
- (2) Articulation → all of the instruments that play the melody play in long, legato lines. This gives the sleepy and lazy feel associated with waking up.

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: Putting an emphasis on the first beat of each bar in the accompanying parts gives the piece a steady $\frac{3}{4}$ waltz feel which conveys that this is a dance.

Use of timbre: By having the strings playing the backing parts (pizzicato) more emphasis is given to the down beat. The same effect is achieved by the triangle accenting the first beat of each bar. The triangle stands out amongst the other instruments.

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.

The first time the theme is played, it is quiet and played by the lower instruments such as double bass. Next, it is played slightly louder by pizz. strings and woodwind. At this point, the tempo begins to dramatically increase. The backing parts become more frantic and varied. Vocals are also brought in to add a sense of chaos.

All of these aspects help to develop the story of the added danger, suspense and fear that is present as we move through the piece. Getting closer to the Hall of the Mountain King, the tempo, timbre and dynamics all create this sense which speeds backing more frantic into the dangerous Hall of the Mountain King. Diff. instruments each time creates the story of moving into the dangerous Hall of the Mountain King. Starts double bass low instruments pizz strings and closer to the woodwind higher ↑

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.

Jazz/rock chords	$D^{\#}$	D^{sus4}	E_m	G	$A^{\#}$	A^7	A^{sus4}	B_m
	A	A	B	D	E	E	E	D

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

Clarinet (concert pitch)

$\text{♩} = 100$

3

$F^{\#}m$ E^7 A^{sus4} A B G E_m

6

B_m G A D^{sus4} D

①

Cadence ①:

Perfect

E8

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

ASSESSOR'S
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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

Rhythm → a lot of the melody is played off-the-beat in both covers

Differences

- (1) Articulation → in the Shakira version, there is a lot of staccato articulation ^{however} in the Apocalyptica version, the accompanying part was more legato.
- (2) Timbre → The Apocalyptica version was done solely with cellos, however the Shakira version had guitar, percussion and voice.

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

The accompanying cellos repeat the same four bass notes throughout the first section. ^{off the chords,} _{descending}

Device (2): Sequence

At the end of the first section, a $\frac{1}{2}$ bar phrase is repeated an octave lower by the lead instrument.

Extract 8 Shakira performs "Nothing Else Matters" as part of a medley that also includes her own song "Despedida" ("Farewell"), which is sung in Spanish. You will hear an extract from "Despedida". It is 30 seconds long and will be played TWICE. The lyrics and a translation are given, for reference. Complete part (d).

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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>

- (d) Explain how TWO musical elements are used to portray ideas suggested by "no hay más" ("there is no more"). Support your response with specific musical evidence.

- (1) Texture → The only instruments are guitar and some drums which are both played sparingly. This creates a very thin texture, tying into the idea of ^{no hay más} ~~nothing~~.
- (2) Melody → the melody is very repetitive as are the lyrics which ties into the idea that there is no more because there ~~are~~ is no more variation or change or creativity or anything. Everything is very uniform.

E7

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 *do later*
- 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.

INSTRUMENT [REDACTED]

Flute

INSTRUMENT [REDACTED]

Bassoon

TEMPO Andante

anacrusis

mp

mp

mf

p

a tempo

mf

rit.

rit.

possible

1

2

3

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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USE ONLY

- 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).

E flat / c minor

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

B 4

A ♩ = 80

Violin

Violoncello

4

B

8

C

E7

Excellence Exemplar 2018

Subject	Level 2 Music		Standard	91275	Total score	22
Q	Grade score	Annotation				
1	E8	The candidate has provided specific detail describing elements and features identified and explained their effect on the music. Consecutive chords are accurately identified.				
2	E7	The candidate has correctly identified compositional devices and elements and supported their answers with specific details about their use. The impact of the elements is clearly explained.				
3	E7	Aspects of the music in (a) are notated to a high degree of accuracy on the score.				