

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



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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.

Merit

TOTAL

16

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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) Harmony - The extracts ~~is~~ are predominantly in a major key, giving a bright, happy, peaceful sound that gives the listener an image of a pristine, clear morning.

(2) ~~Dynamics~~ Dynamics - The piece maintains a quiet/soft, and legato dynamic throughout the three extracts, this leads to a flowing, peaceful ~~peace~~ energy to the music, like the stillness and slowness of a world awakening from ~~slumber~~ slumber.

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 piece is in $\frac{3}{4}$ time, at a common waltz tempo. There is also a lot of emphasis on each beat, creating a steady speed and rhythm that is easy to follow.

Use of timbre: ~~The strings~~ The strings that are providing this on-beat rhythm are played pizzicato, with the short attack and short sustain ~~providing~~ providing an almost percussive element, making the time of the music easier to follow for a dancer.

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 composer predominantly uses dynamics and instrumentation to build the theme - starting off at a very quiet, pianissimo dynamic with a few instruments, ~~playing~~ ^{starting} playing a muted, skeletal version of the theme. As the theme progresses, the volume and intensity of the playing rises to create tension, and more instruments are added to fill out the sound, finalising in the loud, colossal version of the theme played in the last third of the extract.

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		ii	IV	V			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** ~~B~~ ~~G~~ ~~Em~~ ~~Er~~

6

Bm ~~G~~ **A⁷** **D^{sus4}** **D**

①

Cadence ①: Perfect Cadence

M6

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

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 ♩. = 44

Violoncello 1

Violoncello 2

pizz.

R C

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 main theme and chords - both tunes follow the same chord progression and the melody is unaltered between the two

Differences

(1) Instrumentation - Shakira's version uses folk instruments including a melody mandolin to give a different texture and mood to the song

(2) Articulation - The apocalyptica cover's articulation is more legato with less emphasis on the downbeat compared to Shakira's more staccato, dancier version of the song, giving the two covers a different energy and mood.

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 verse is a replaying of the original theme, with the restatement of this theme being an anchor point for the listener after possibly being overwhelmed by the solo.

Device (2):

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

(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) Instrumentation - The instrumentation is a skeletal and bare, with only a bass drum, a mandolin, and ~~some~~ castanets to carry the song - this provides an empty feeling that carries the theme of depression.
- (2) Timbre - Shakira's voice is very pitched with a lot of tremolo - conveying a desperation and emptiness, the lyrics describe, and how she is afraid of it and wants to escape it a recapture the meaning in it that has been lost.

~~voice~~
~~desperate~~

M5

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.

Handwritten annotations and musical score for Extract 9:

INSTRUMENT Flute

INSTRUMENT Bassoon

TEMPO *Allegro*

Dynamic markings: *mp* (mezzo-piano) and *rit.* (ritardando).

Tempo changes: *Allegro* (written above the first system), *rit.* (circled around the end of the first system), *rit.* (circled around the end of the second system), *rit.* (circled around the end of the third system), *rit.* (circled around the end of the fourth system).

Articulation markings: *acc.* (accents) and *rit.* (ritardando) are used to mark specific notes and phrases.

Time signature: The score is in 3/4 time, indicated by the handwritten '3' over the '4' in the first system.

Bar lines: Handwritten bar lines are added to match the 3/4 time signature.

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 ♩ = 80

Violin

Violoncello

4 **B**

8 **C**

Merit Exemplar 2018

Subject	Level 2 Music		Standard	91275	Total score	16
Q	Grade score	Annotation				
1	M6	The candidate has correctly identified chord phrases. They have identified relevant elements and features and described them in some detail. Had they then convincingly explained the effect of those elements and features, they could have gained E7.				
2	M5	This is a M5 because the candidate has correctly identified elements and features and described them with some detail. A more convincing explanation of the relevance of those elements in (b) could have resulted in E7.				
3	M5	Aspects of the music in (a) are notated with some detail. Greater accuracy in the identification and notation of these elements and features could have raised this grade.				