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2

91275



912750



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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SUPERVISOR'S USE ONLY

Level 2 Music, 2015

91275 Demonstrate aural understanding through written representation

9.30 a.m. Monday 30 November 2015
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate aural understanding through written representation.	Demonstrate in-depth aural understanding through secure 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.

Low Merit

TOTAL

16

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 30 seconds after every playing.

QUESTION ONE: CHORD RECOGNITION

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

- (a) You will hear a 20-bar extract in the key of D minor, played on the trumpet with piano accompaniment. It will be played FIVE times.

- Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	i	i ^{sus4}	iv	V	V ⁷	V ^{sus4}	VI
Jazz/rock chords	Dm	Dm ^{sus4}	Gm	A	A ⁷	A ^{sus4}	B \flat

- Identify the two cadences formed by the chords bracketed and numbered ① and ②.

Some chords are written in for you.

A crotchet-beat pulse will be heard before the extract starts.

Trumpet (concert pitch)

$\text{♩} = 88$

Chords written in for you: Dm OR i, A OR V, Dm OR i, A, Dm OR i, B \flat OR VI, Em⁷ OR ii⁷, A OR V.

Cadence ①: Gm, A^{sus4}, A

Cadence ②: Gm, A^{sus4}, B \flat , Dm, Gm, Dm^{sus4}, Dm

Cadence ①: Imperfect

Cadence ②: Plagal

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

- (b) You will hear an 11-bar extract in the key of E major, played on the clarinet, with guitar and bass accompaniment. It will be played FIVE times.

- Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	I	I ^{sus4}	ii	IV	V	V ⁷	vi
Jazz/rock chords	E	E ^{sus4}	F \sharp m	A	B	B ⁷	C \sharp m

- Identify the two cadences formed by the chords bracketed and numbered ① and ②.

Some chords are written in for you.

A crotchet-beat pulse will be heard before the extract starts.

Clarinet (concert pitch)

$\text{♩} = 100$

Chords written in for you: E OR I, A OR IV, E/G \sharp OR Ib, A OR IV.

Cadence ①: E, C \sharp m, A, F \sharp m, B

Cadence ②: B, C \sharp m, A, B⁷, B, E, E

Cadence ①: Imperfect

Cadence ②: Perfect

QUESTION TWO: MELODIC AND RHYTHMIC DICTATION

You are strongly advised to answer this question in pencil, but you must go over your answers in ink at the end of the examination.

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

- (a) You will hear a 17-bar extract in the key of D major played on the guitar and bass. It will be played FIVE times.

Complete the missing guitar part highlighted on the staves below. Some rhythms are given for you.

A crotchet-beat pulse will be heard before the extract starts.

$\text{♩} = 100$

Guitar (concert pitch)

Bass (concert pitch)

5

10

14

2P
1C

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

- (b) You will hear a 17-bar extract in the key of C minor played on the flute and bassoon. It will be played FIVE times.

Complete the missing bassoon part highlighted on the staves below. Some rhythms are given for you.

A crotchet-beat pulse will be heard before the extract starts.

$\text{♩} = 84$

Flute

Bassoon

5

10

14

Ph

QUESTION THREE: ELEMENTS AND EXPRESSIVE FEATURES

You now have one minute to read Question Three (a) on pages 6 and 7.

- (a) You will hear extracts from the *Fantasia on "Greensleeves"* by Ralph Vaughan Williams.

Extract 1 This is the introduction. It is 20 seconds long and will be played THREE times.

- (i) The music is scored for string orchestra with solo instruments. Identify the two solo instruments that play the introduction.

A

- (1) Flute
(2) Harp

- (ii) For each of the solo instruments:

- identify a different musical element (e.g. "rhythm")
- describe precisely how the element is used differently throughout the extract (e.g. "there is a motif which is syncopated at first and then played without syncopation").

Element (Instrument 1): Melody

In the opening the flute has a very beautiful larghato melody solo line that states the main motif/idea.

A

Element (Instrument 2): Harmony

The harp has long sustained chords in the opening and is a supportive role, providing the chordal harmony to the flutes melody.

Extract 2 This is the ending of the first section followed by the beginning of the second section. It is 45 seconds long and will be played THREE times.

- (iii) Identify the time signature of each section.

M

First section: 6/8 Second section: 4/4

- (iv) Describe the ways the following instruments are played (e.g. "double-stopping – playing two notes at the same time").

The first violins in the first section:

Bowing long larghato notes which is the melody

M

The cellos and basses in the first section:

Very short notes at the start of each bar, pizzicato

The first violins in the second section:

They are playing a long note trill, very fast

Extract 3 This is the second section. It is one minute long and will be played THREE times.

- (v) The same melody is stated three times. Select (✓) TWO of the following elements or features and explain how they are used differently each time the melody is heard.

☒ Instrumentation ☐ Countermelody ☐ Dynamics

- (1) The first time we have the cellos playing the melody in octaves with the 1st violins playing long trill notes as support/counter melody. The second time we have two flutes playing the melody in harmony with a pizzicato countermelody from the violins.
- (2) The third time we have a large instrumentation, with a much fuller, richer sound. Melody is played by the violins and violas in octaves, with the lower end of the string section (cellos and basses) playing a strong countermelody. Goes from duets to full string section.

You now have one minute to read Question Three (b) on pages 8 and 9.

(b) You will hear extracts from "One O'Clock Jump" performed by the Count Basie Orchestra.

Extract 4 This is part of a chorus. It is 20 seconds long and will be played FOUR times.

(i) Identify the solo instrument.

Clarinet

(ii) Identify the instrument that makes up the accompanying horn (wind) section, and describe how the timbre (tone colour) of these instruments has been altered.

Horn section instrument: Trumpet

The trumpet section are using straight mutes to create a different timbre to support clarinet.

(iii) Identify TWO rhythmic features of the part played by the horn section instruments, and explain in detail how these are used.

Rhythmic feature (1):

~~Playing accented syncopation~~ Charleston rhythm
~~off beats~~ The trumpets are playing on the off beats in the bar, repeated each time.

Rhythmic feature (2):

Articulation / Swing
It is very accented on the off beats, and are laying back to create the swing feel.

Extract 5 You will hear part of a chorus with a bass solo, followed after a short pause by part of a chorus featuring the saxophones. The extract is 35 seconds long and will be played FOUR times.

(iv) Identify and describe the jazz technique used by the bass in the first chorus.

Technique: Walking bass line

The bass player is playing what is known as walking bass, where he is playing 4 crotch notes per bar.

(v) Identify and describe the compositional device used by the instruments as they interact in the second chorus.

Device: Call and response

The saxes are playing a melody line and then the solo trumpet is improvising in return.

(vi) Identify ONE musical element that is the same in both choruses, and ONE element (apart from the melody) that is different. Explain how these elements are the same or different, using appropriate musical terms.

Element that is the same:

Improvisation
In the 1st section the bass player is taking a solo, and then in the 2nd section the trumpet player is improvising in response to what the saxophone section played.

Element that is different:

Instrumentation
In the bass solo it is just the bass soloing with rhythm section and saxophone accompaniment. Whereas the 2nd section has a much fuller instrumentation with a saxophone solo and trumpet response.

Low Merit exemplar for 91275 2015			Total score	16
Q	Grade score	Annotation		
1	M6	The candidate correctly identifies chord progressions and the four cadences. They do not reach E7 because there are insufficient progressions of three or more chords.		
2	M5	The candidate is able to transcribe isolated patterns of notes accurately, with one phrase being transcribed. They do not reach M6 because there are insufficient patterns in total.		
3	M5	The candidate provides enough evidence for M5 with answers that show some accuracy over most questions. They do not reach M6 or higher because incorrect elements or features are identified in some answers and / or sufficient detail is lacking.		

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High Merit

TOTAL

17

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 30 seconds after every playing.

QUESTION ONE: CHORD RECOGNITION

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

- (a) You will hear a 20-bar extract in the key of D minor, played on the trumpet with piano accompaniment. It will be played FIVE times.

- Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	i	i ^{sus4}	iv	V	V ⁷	V ^{sus4}	VI
Jazz/rock chords	Dm	Dm ^{sus4}	Gm	A	A ⁷	A ^{sus4}	B \flat

- Identify the two cadences formed by the chords bracketed and numbered ① and ②.

Some chords are written in for you.

A crotchet-beat pulse will be heard before the extract starts.

Trumpet (concert pitch)

$\text{♩} = 88$

Handwritten notes above staff: Dm OR i, A OR V, Dm OR i, ~~Gm~~, Dm.

Handwritten notes below staff: ① ~~B \flat~~ ~~A^{sus4}~~ A, Dm OR i, B \flat OR VI, Em⁷ OR ii⁷, A OR V.

Handwritten notes below staff: 13 Dm OR i, B \flat OR VI, ~~Gm~~ ~~A~~ ~~B \flat~~ Dm, ~~Gm~~ ~~Dm^{sus4}~~ Dm.

Handwritten notes below staff: ② ~~Gm~~ ~~Dm^{sus4}~~ Dm.

Cadence ①: VI - V, *interrupted*

Cadence ②: iv - i, *plagal*

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

- (b) You will hear an 11-bar extract in the key of E major, played on the clarinet, with guitar and bass accompaniment. It will be played FIVE times.

- Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	I	I ^{sus4}	ii	IV	V	V ⁷	vi
Jazz/rock chords	E	E ^{sus4}	F \sharp m	A	B	B ⁷	C \sharp m

- Identify the two cadences formed by the chords bracketed and numbered ① and ②.

Some chords are written in for you.

A crotchet-beat pulse will be heard before the extract starts.

Clarinet (concert pitch)

$\text{♩} = 100$

Handwritten notes above staff: E OR I, A OR IV.

Handwritten notes below staff: ① ~~E~~ ~~E^m~~ ~~A~~ V, E/G \sharp OR Ib, A OR IV.

Handwritten notes below staff: 8 B OR V, ~~B⁷~~ ~~C \sharp m~~ A, ~~B⁷~~ ~~B~~ ② ~~E^{sus4}~~ ~~E~~.

Cadence ①: I - V, *plagal*

Cadence ②: V - I, *perfect*

You are strongly advised to answer this question in pencil, but you must go over your answers in ink at the end of the examination.

(a) You will hear a 17-bar extract in the key of D major played on the guitar and bass. It will be played FIVE times.

Complete the missing guitar part highlighted on the staves below. Some rhythms are given for you.

A crotchet-beat pulse will be heard before the extract starts.

[illegible]

10

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The treble staff contains a melody with eighth and sixteenth notes, and a final measure with a triplet of eighth notes. Above the final measure of the treble staff is a triplet bracket with the numbers '1 + 2 + 3 + 4 +'. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes, and a final measure with a half note. The entire score is enclosed in a rectangular box.

14 $\dot{1} + 2 + \text{B} + 4 + \dot{1} + 2 + 3 + \text{P} + \dot{1} + 2 + 3 + 4 + 1 + 2 + 3 +$

Handwritten musical score for exercise 14. The score is written on two staves, Treble and Bass clef, in G major (one sharp). The melody in the Treble clef consists of quarter and eighth notes, with a final measure containing a quarter rest. The bass line in the Bass clef consists of quarter and eighth notes, with a final measure containing a half note G. Above the Treble staff, there are handwritten rhythmic markings: '1 + 2 + B + 4 + 1 + 2 + 3 + P + 1 + 2 + 3 + 4 + 1 + 2 + 3 +' with a wavy line connecting the first group and another wavy line connecting the last group. An arrow points from the 'E' in the bass line to the second measure of the Treble staff.

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

- (b) You will hear a 17-bar extract in the key of C minor played on the flute and bassoon. It will be played FIVE times.

Complete the missing bassoon part highlighted on the staves below. Some rhythms are given for you.

A crotchet-beat pulse will be heard before the extract starts.

Flute

Bassoon

♩ = 84

The image shows the first three measures of a musical score for 'The Bird Song' from 'The Nutcracker'. The tempo is marked as ♩ = 84. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Flute part is written on a treble clef staff, and the Bassoon part is written on a bass clef staff. Both parts feature a melodic line with eighth and sixteenth notes, and a bass line with eighth and sixteenth notes. The Flute part has a fermata over the final note of the third measure. The Bassoon part has a fermata over the final note of the third measure.

5 

10

Example 10-10

14

Handwritten musical score for "The Rose Tree" on a grand staff. The treble clef part starts with a half rest, followed by a descending eighth-note scale (G4, F4, E4, D4, C4, B3, A3, G3), then a half note G3, and finally a quarter-note scale (F3, E3, D3, C3). The bass clef part starts with a half note G2, followed by a quarter-note scale (F2, E2, D2, C2), then a half note G2, and finally a quarter-note scale (F2, E2, D2, C2). Handwritten fingerings are present: Treble: 1+2+3+4+5+4+3+2+1+2+3+4+5+4+3+2+1; Bass: 1+2+3+4+5+4+3+2+1. A large 'X' is drawn over the bass staff, and a diagonal line connects the end of the treble staff to the beginning of the bass staff.

QUESTION THREE: ELEMENTS AND EXPRESSIVE FEATURES

You now have one minute to read Question Three (a) on pages 6 and 7.

(a) You will hear extracts from the *Fantasia on "Greensleeves"* by Ralph Vaughan Williams.

Extract 1 This is the introduction. It is 20 seconds long and will be played THREE times.

(i) The music is scored for string orchestra with solo instruments. Identify the two solo instruments that play the introduction.

(1) ~~Flute~~ Flute

(2) Harp

(ii) For each of the solo instruments:

- identify a different musical element (e.g. "rhythm")
- describe precisely how the element is used differently throughout the extract (e.g. "there is a motif which is syncopated at first and then played without syncopation").

Element (Instrument 1): Melody
The ~~flute~~ melody ~~is~~ is pitched very high and moves down the flute's range.

Element (Instrument 2): ~~Rhythm~~ Rhythm
The rhythm played by the harp fills the gaps left by the long notes of the melody. Pushes the music forward, gives it movement.

Extract 2 This is the ending of the first section followed by the beginning of the second section. It is 45 seconds long and will be played THREE times.

(iii) Identify the time signature of each section.

First section: $\frac{3}{4}$ Second section: $\frac{4}{4}$

(iv) Describe the ways the following instruments are played (e.g. "double-stopping – playing two notes at the same time").

The first violins in the first section:

arco - bowed

The cellos and basses in the first section:

pizzicato - plucking the strings

The first violins in the second section:

Tremolo - playing the same note in rapid succession

Extract 3 This is the second section. It is one minute long and will be played THREE times.

(v) The same melody is stated three times. Select (✓) TWO of the following elements or features and explain how they are used differently each time the melody is heard.

☒ Instrumentation

☐ Countermelody

☒ Dynamics

- (1) First, the low strings (cellos, double basses) have the melody. The second time, the woodwind (flutes) play the melody, creating a different colour. The third time the first violins play the melody, extending the fatter out the music.
- (2) The ~~strings~~ cellos and double basses play at a low dynamic level. When the flutes take over, they crescendo slightly before the first violins take over and the music is played at a louder/stronger dynamic level.

You now have one minute to read Question Three (b) on pages 8 and 9.

(b) You will hear extracts from "One O'Clock Jump" performed by the Count Basie Orchestra.

Extract 4 This is part of a chorus. It is 20 seconds long and will be played FOUR times.

(i) Identify the solo instrument.

Clarinet

(ii) Identify the instrument that makes up the accompanying horn (wind) section, and describe how the timbre (tone colour) of these instruments has been altered.

Horn section instrument: Trumpet

The trumpets play with mutes. This makes the tone quality thinner, and less dense.

(iii) Identify TWO rhythmic features of the part played by the horn section instruments, and explain in detail how these are used.

Rhythmic feature (1): syncopation

The stresses are on the weak beats of the bar, as is typical in jazz music.

Rhythmic feature (2): many accents

The ~~bars~~ accent the syncopated notes with staccati, creating interest and a more interesting, stylistic sound.

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Extract 5 You will hear part of a chorus with a bass solo, followed after a short pause by part of a chorus featuring the saxophones. The extract is 35 seconds long and will be played FOUR times.

(iv) Identify and describe the jazz technique used by the bass in the first chorus.

Technique: Walking bass

The bass plays a walking bass line, which creates a ground beat. It gives the music forward momentum.

(v) Identify and describe the compositional device used by the instruments as they interact in the second chorus.

Device: Call and response

The saxophones play the question phrase of the melody and are answered by the trumpet, who plays the answering phrase.

(vi) Identify ONE musical element that is the same in both choruses, and ONE element (apart from the melody) that is different. Explain how these elements are the same or different, using appropriate musical terms.

Element that is the same: Harmony

The saxes play the accompaniment the first time, but their harmonies are the same both times through.

Element that is different: Timbre

The ~~music~~ timbre (tone colour) of the first chorus is significantly darker than the timbre of the second chorus. When the saxes take over the melody, the timbre of the music brightens and softens - the saxes have a fuller sound and this contributes to the overall density of the music.

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High Merit exemplar for 90275 2015			Total score	17
Q	Grade score	Annotation		
1	M6	This candidate provides enough evidence for M6 in this question because a grouping has been described in (a) with detail such as formations, shapes, level and direction. The ideas/feelings in the dance have also been described in detail as the information in (c) provides further support. The answer does not reach E7 as it fails to explain why the grouping itself communicates the ideas/feelings described.		
2	M5	This answer shows evidence towards M5 as there is some detail in the description of sound such as how the sound was made and what effect it provided. There is also some detail in (b) and the information (c) also supports this description. It does not reach M6 as a description of the music/sound in other sections of the dance was not provided and specific detail of the dancers movements in (b) were not included.		
3	M5	Two contrasts were provided in this answer and they were described using some detail however the answer lacks specific detail overall which would be required for M6. Specific detail such as the movement in the canon and how it differed from the effect of the unison section could have suggested evidence towards M6. Furthermore, the information in (c) falls short of clearly explaining the effect of the contrasts in the performance and is unsupported.		