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.

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QUALIFY FOR THE FUTURE WORLD KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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.

Achievement

TOTAL

10

ASSESSOR'S USE ONLY

QUESTION ONE: CHORD RECOGNITION

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

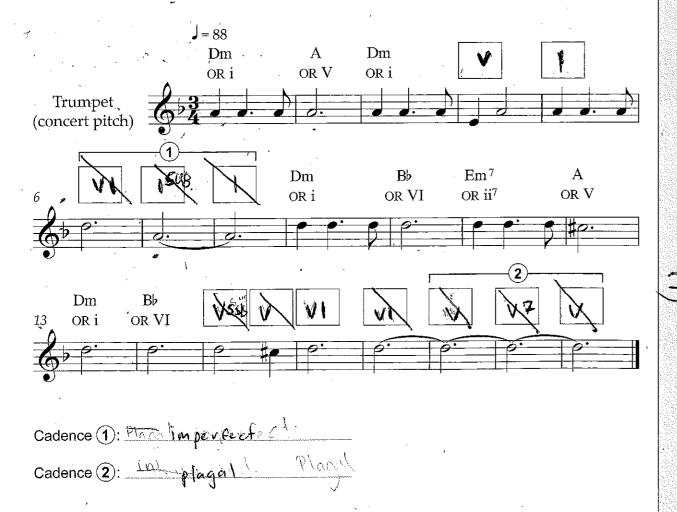
- (a) You will hear a 20-bar extract in the key of D minor, played on the trumpet with piano accompaniment. It will be played FIVE times.
 - Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

	Roman numerals	i	i ^{sus4}	iv	V	V ⁷ .	Vsus4	VI
,	Jazz/rock chords	Dm	Dm ^{sus4}	Gm	Α	A ⁷	A ^{sus4}	В♭

• 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.



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

ASSESSOR'S USE ONLY

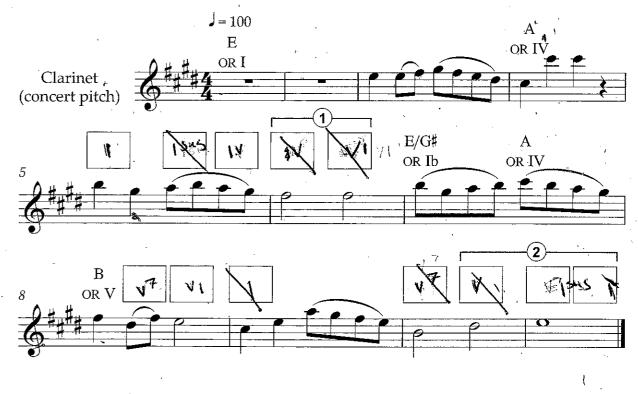
- (b) You will hear an 11-bar extract in the key of E major, played on the clarinet, with guitar and bass accompaniment. It will be played FIVE times.
 - Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	I	Isus4	ii	IV	V	V ⁷	vi
Jazz/rock chords	E	E ^{sus4}	F#m	A	В	\mathbf{B}^7	√C‡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.



Cadence 1: interrupted

Cadence 2: perfect

ASSESSOR'S

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.



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

ASSESSOR'S USE ONLY

(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.







1 P 2 C

ASSESSOR'S USE ONLY

A3

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) Picito flute ' '

(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").

A

it is a desending melody for the first used the whole fire.

Element (Instrument 2): Appearsor yethyrin

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.

chords

First section:

ten

Second section:

(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

The cellos and basses in the first section:

50 plucking the sninges plucking Pizz

The first violins in the second section:

(grace notes)

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	7
Extract 3	This is the second section. It is one minute long and will be played THREE times.
	e same melody is stated three times. Select () TWO of the following elements or tures and explain how they are used differently each time the melody is heard. Instrumentation Countermelody Dynamics
(1)	countermellary is developed through the peice of the Gellos fusions about basses willing as the Gellos play the main and the double basses are playing something different and and cellos begins to play thin and voriation const antly swap as try go therough the peice. This effects reinforces the tanal
. (2)	Varity as it gives a different feel The whole time
<i>k</i>	

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		9
Ext	ract 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)	Ident	ify and describe the jazz technique used by the bass in the first chorus.
	Tech	nique: walking bases
	cr-	nique: walking bases 1 acceding and decing me lody
		1 - 3

(v)		ify and describe the compositional device used by the instruments as they interact second chorus.
	Devi	ce: Q and awnser
	15	used when an moter is used ad another instrum
	"Au	ovest s
رiv)	(apar	ify ONE musical element that is the same in both choruses, and ONE element t from the melody) that is different. Explain how these elements are the same or ent, using appropriate musical terms.
	Elem	ent that is the same: walking bass
	The	walking bass is used in the same way

The walking bass is used in the same win worke sections.

Element that is different: soto instruments

is introduced only in the second where if

didnf in the first as they were added and

changed.

A4

Ach	ievement exe	Total score	10		
Q	Grade score	Annotation			
1	А3	Some chords are correctly identified but generally in isolation. They do not reach A4 due to the number of correct chords given. A Merit grade requires the identification of more chords in pairs. Only one cadence was correctly identified.			
2	A3	Only the second extract provides any correct responses. The candidate is able to identify contours correctly with some correct pitches also being transcribed.			
3	The candidate provides enough evidence for A4 in this question by providing generally accurate answers to some questions. They do not reach M5 because there is not enough detail in the answers given or elements or features are incorrectly identified.			ŭ	