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.

SUPERVISOR'S USE ONLY

91275



Level 2 Music, 2017

91275 Demonstrate aural understanding through written representation

9.30 a.m. Thursday 16 November 2017 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

12

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

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

(a) You will hear an extract in the key of A major for a solo instrument. It will be played THREE times.

Add the following details to the score below:

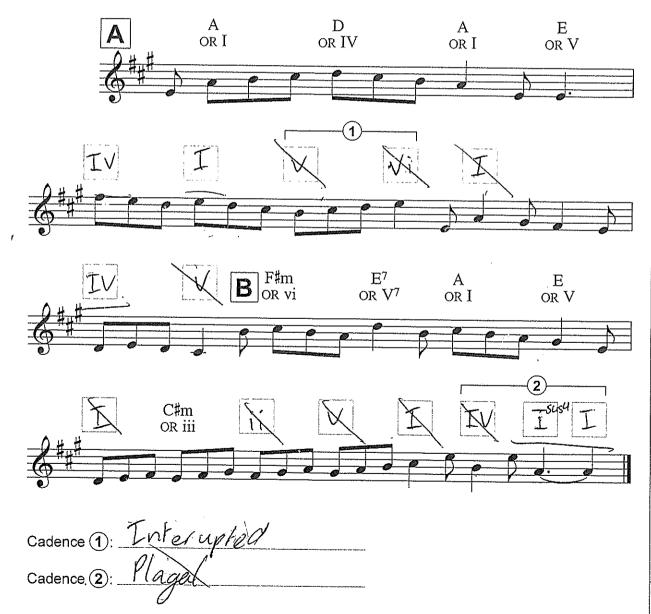
- the name of the instrument
- the time signature
- bar lines to match the time signature
- the tempo of the music, using an appropriate Italian word and/or metronome marking
- TWO changes in tempo, using appropriate Italian words
- a pause mark (i.e. a fermata)
- articulation markings, adding appropriate musical signs to the note(s) affected
- · dynamic markings, using appropriate musical signs.



- (b) You will hear the same music again, this time with piano accompaniment, played as follows:
 - · the complete extract
 - the section between **A** and **B**, twice
 - the section from B to the end, twice
 - the complete extract.
 - Add the missing chord indications to the score, using Roman numerals OR jazz/rock notation (as shown below).

Roman numerals	I	Isus4	ii	IV	V	V^7	Vsus4	vi
Jazz/rock chords	A	A ^{sus4}	Bm	D	Е	E ⁷	E ^{sus4}	F#m

Identify the cadences formed by the pairs of chords numbered 1 and 2.



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

- (a) You will hear an extract in the key of E major for flute and cello, played as follows:
 - the complete 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 complete extract.

Transcribe the missing notes in the flute part. (Some durations are provided.)



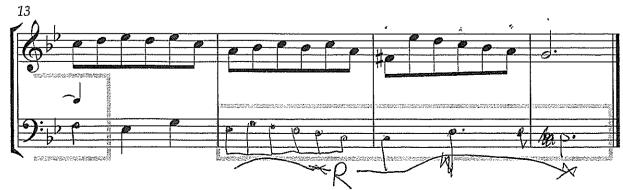
ASSESSOR'S USE ONLY

- (b) You will hear an extract in the key of G minor for trumpet and trombone, played as follows:
 - the complete 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 complete extract.

Transcribe the missing notes in the trombone part. (Some durations are provided.)







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3 C 1R You now have one minute to read Question Three (a).

(a) You will hear extracts from an arrangement of the final movement of the violin sonata by César Franck.

Extract 1 This is the opening of the movement. It is 20 seconds long and will be played TWICE.

(i) Name the two instruments that are playing the music.

(1)	Piano	
(2)	Flato	

Explain how the instruments interact.

While the piano is supporting the flute their parts are playful and there is lots of call and response type motifs which create the mood of the pike.

Extract 2 This extract is 30 seconds long and will be played THREE times.

(ii) Identify TWO compositional devices you hear, and explain how they are used.

Repetion Repeatition is used frequently
throughout the extract. This creates
a depth of suspense in the music
because you don't know when it will
change.

Sequencing is used to bring the beginning world tower and laws creating a dayle character and mysterious and dayle ne to me selfract.

ASSESSOR'S USE ONLY

- (b) You will hear extracts from the pop song "I See Red" by Split Enz.
 - Extract 3 This is the introduction and first chorus of the song. It is 35 seconds long and will be played TWICE.
 - (i) Comment on the harmony of the extract, and explain how it is typical of the rock/pop genre.

The Rock/Pop Genre is generally general towards the vocalisis, so the homophonic texture in the harmany is supportive of the vocals.

Extract 4 You will hear the first chorus again, followed by the first verse. The extract is 50 seconds long and will be played TWICE.

(ii) The mood changes dramatically at the verse.

Comment on at least TWO significant differences between the verse and the chorus. Use specific musical evidence to support your response.

The verse becomes quite monophonic which means theres a lot of lost energy.

The pulse of the beat shifts twice at the end of the verse because of drumeners offle change. By Changing the feel again to become energies of for the next choices

A

You will hear extracts from Rhapsody in Blue by George Gershwin. (c)

Extract 5 This is the opening theme. It is 40 seconds long and will be played TWICE.

Identify the solo instrument. (i)

Comment on how the instrument is being played, and explain why these techniques are unusual in this ensemble.

You will hear two restatements of the opening theme played by different sections Extract 6 of the ensemble. The extract is 20 seconds long, and will be played THREE times.

The theme was first played by the solo instrument you identified above. (ii)

Comment on how the timbre of the theme has been changed the next two times you hear it in Extract Six, and explain the effect this has on the sound of the music.

Achievement exemplar 2017

Sub	Subject: Music		Standard:	91275	Total score:	12	
Q		rade core	Annotation				
1	,	A 4	This provides evidence towards A4 because the candidate has correctly identified some details of the music. If they had provided greater accuracy in these details and notated them more precisely on the score, they may have scored M5 or above.				
2	,	A4	This is an A4 because the candidate has successfully notated melodic contours and rhythmic patterns. If they had notated the pitch of the notes with more accuracy, they may have scored M5.				
3	A4		has generally not sup understanding of thes	ause the candidate has identified features of the music but supported the answers with comments that indicate these features. Answers tend to be overly focussed on the c and some key terms are not applied correctly.			