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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Level 2 Music, 2018

KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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.

Achievement

TOTAL

11

ASSESSOR'S USE ONLY

ASSESSOR'S

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.

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) Dynamics - The dynamics of the piece near the beginning of the pare relatively soft and gradually get louder.

of place piece are pheing played quite smoothly.

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 string infragments go on every beat. This piece is in & therefore the strings are playing each quarter heat

Use of timbre: The string instruments pluck
The we glor use pizzicato (pluck) to
indicate

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.

Jempo- the tempo of the music gradually gets faster from the beginning.

Instrumentation - the further the piece progresses the more instruments begin to play.

(e.g Voice comes in near the end)

Byramics - the as the piece progresses,

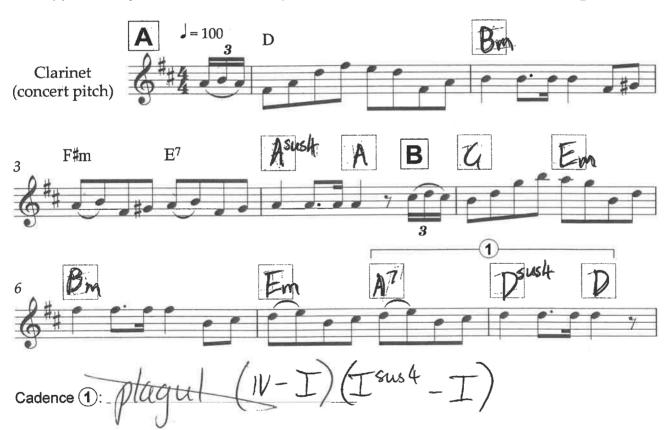
Volume

ASSESSOR'S 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 from **B** to the end, three times
- the whole extract.

Complete part (d).

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





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QUESTION TWO

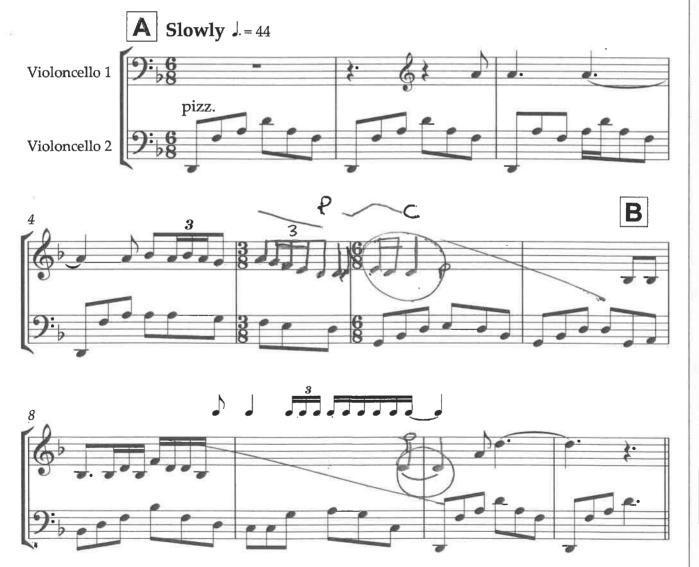
You will hear excerpts from different versions of the song "Nothing Else Matters" by Metallica.

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).



Device (2): Ustinato

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).

No hay más cielo, no hay No hay más viento, no hay No hay más hielo, no hay No hay más fuego, no hay No hay más vida, no hay (×2)

No hay más rabia, no hay No hay más sueño, no hay There is no more heaven, there is none There is no more wind, there is none There is no more ice, there is none There is no more fire, there is none There is no more life, there is none (×2) There is no more rage, there is none 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.

of the piece is minor potraying a feeling of sachness

2) Lyrias - the lyrics being sung translate into when translated into english speak of Kee as if there is no hope.

A4

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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.



- 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.)



A3

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Achievement Exemplar 2018

Subject	Level 2 Music		Standard	91275	Total score	11
Q	Grade score	Annotation				
1	A4	The candidate has correctly identified relevant elements and features with limited description in (b) and (c), but did not add enough details or explanation regarding the impact of those elements and features to gain a higher grade.				
2	A4	This answer is an A4 because the candidate identified elements / features and devices accurately but did not support their answers with enough relevant descriptive details, or fully explain the relevance of those elements / features and devices.				
3	А3	Limited information was transcribed onto the score in (a). Further details correctly identified and transcribed would have raised this mark to A4 or above.				