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.

or gaining credits towards arr NC



91275



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

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.

TOTAL 16

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 are predominantly in a major Rey, giving a bright, happy peaceful sound that gives the listener as smage of a pristing clear morning

(2) Deprometable of Dynamics - The piece maintains a quiet/prono and legato dynamic throughout the three extracts, this leads to a flowing poaeful energy to the music, like the stillness and slowners of a world awakening from Mappy 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 it time, at a common Waltz tempo. There is also a lot of emphasis on each beat, creating a steady speed and hythm that is easy to follow

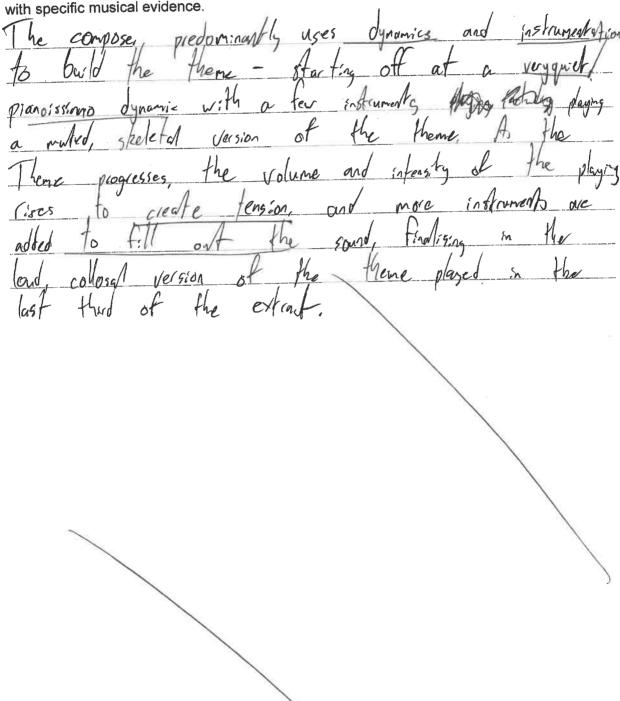
Use of timbre: At Character that The strings that are providing this on beat shythm are played pizzicoto, with the short attach and short subtain granding providing on almost percussive element, making the time of the music easier to tollow for a dancer.

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).



(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.

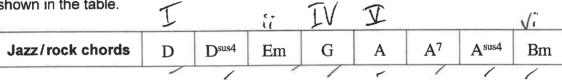


ASSESSOR'S

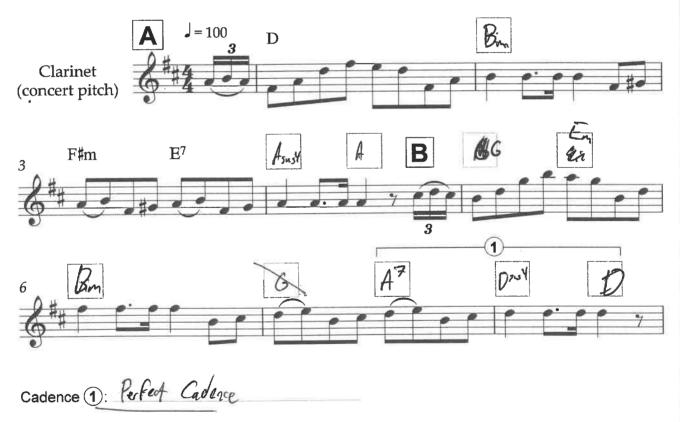
- the whole extract (a crotchet-beat pulse will be heard before it starts)
- the section between A and B, three times
- the section from B to the end, three times
- the whole extract.

Complete part (d).

(d) (i) Add the missing chord indications to the score below using jazz/rock notation, as shown in the table.



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



M6

ASSESSOR'S USE ONLY

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 whole extract.

Complete part (a).

(a) Transcribe the missing notes in the cello 1 part (some durations are provided).



Extract 6	You will hear I	part of the verse	in two	different	cover versions	S:
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- 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.

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(2)	Acticulation of the compared	ion -	he ap	ocalyptic	ier L	avec 's	artici	Wation)
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	Re	ling 9:	ing the	two	Covers	a	diffact	- 620	194
	and	most.	/ 						

- 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): Re	patition					17	,	r/
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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 extrac
	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.

and Bloom bare, with only a bass dum a mardolin, and Bloom bare, with only a bass dum a mardolin, and Bloom surper castanets to carry the song - this provides an empty feeling that correct the theme of temperation.

(2) Timber - Shapkina's voice is very pushed with a lot that of temple - conveying a desperation and amptiness the lylies describe, and how she is officed of it and want to escape it a reconstruct the meaning in the

M5

ASSESSOR'S USE ONLY

ASSESSOR'S USE ONLY

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.



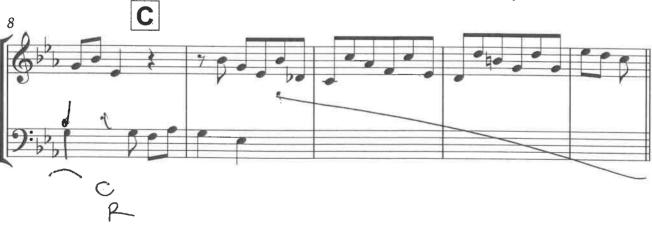
- ASSESSOR'S USE ONLY
- the whole extract (a crotchet-beat pulse will be heard before it starts)
- the section between A and B, three times
- the section between **B** and **C**, three times
- the section from C to the end, three times
- the whole extract.

Complete part (b).

(b) Transcribe the missing notes in both parts. (Some durations are provided.)







M5

Merit Exemplar 2018

Subject	Level 2 M	usic	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.					