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.







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.

Excellence

TOTAL

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 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) Timbre -> by having the woodwind as the melody in the first two sections, portrays the idea of birds chirping in the morning
 - 12) Articulation > all of the instruments
 that play the melody play inlong,
 legato lines. This gives the sleepty
 and lazy feel associated with
 waking up.
- 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.

See of rhythm: 1011119 an emphasis on the

first beat of each bar in the accompanying

parts gives the piece a steady to

waltz feel which conveys that this

Use of timbre: By having the strings playing

the backing parts (pizzacato more

emphasis is given to the down

beat. The same effect is achieved

by the triangle accepting the first

beat of each bar The triangle Stands

beat of each bar The triangle Stands

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).



(c) This music depicts Peer Gynt being chased by trolls and goblins from their cave.

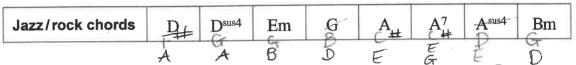
Explain in detail how the composer develops the theme to tell a story. Support your response with specific musical evidence.

louder by the added

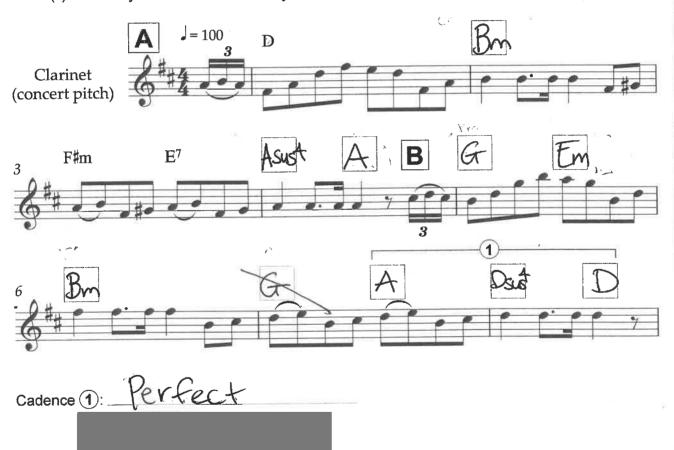
- ASSESSOR'S USE ONLY
- the whole extract (a crotchet-beat pulse will be heard before it starts)
- the section between A and B, three times
- the section from **B** to the end, three times
- the whole extract.

Complete part (d).

(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.



E8

You now have two minutes to read Question Two on pages 5 to 7.

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 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).



Extract 6 You will hear part of the verse, in two different cover versions:

- 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.

Similarity

Phythim > alot of the melody

Is played off the beat in bot covers

Covers

Differences

(1) Articulation > in the Shakira

version, there is a lot of stoccato

articulation in the Apocalyptica

version, the accompanying part was none legato

(2) Timbre > The Apocalyptica

version was obne solely with

cellos, however the Shakira version

had guitar, percussion and voice.

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): Affition

The accompanying cellos repeat the

Same four bass notes, throughout

the first section of the chords,

Device (2): Sequence

At the end of the first section,

a /2 bar phrase is repeated

an octave lead instrum

ent.

ASSESSOR'S USE ONLY

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

ì 5

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.

guitar and some drums which are both played sparingly. This Creates away thin texture, tying into the idea of notion mess repetitive as are the lyrics which tier into the idea that there is no more be cause there are is no more be cause there are is no more variation or change or creativity or any thing. Everyth.

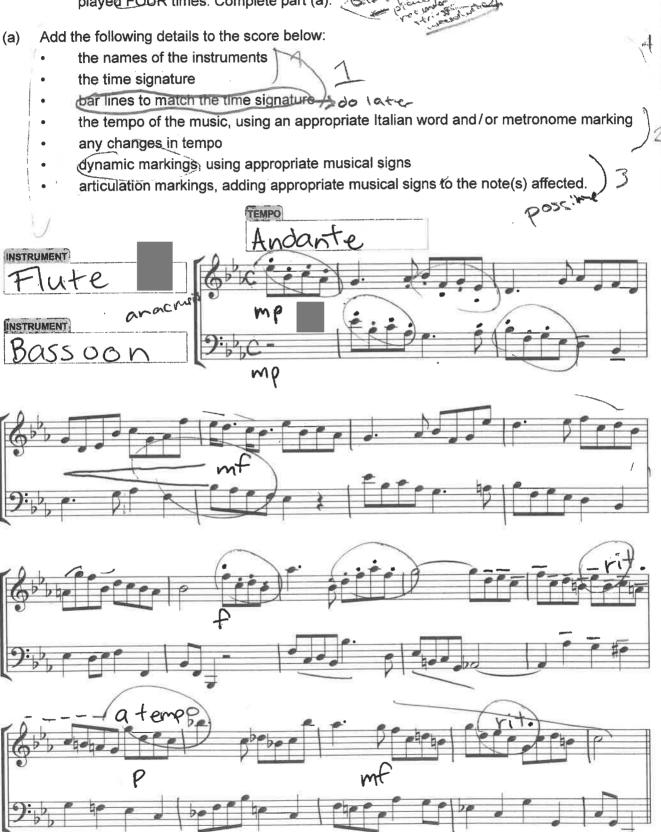
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ASSESSOR'S USE ONLY

QUESTION THREE

You will hear extracts from the French Suites by J. S. Bach.

This is part of the Gavotte from Suite No. 4, arranged for two instruments. It will be played FOUR times. Complete part (a).



- 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 between **B** and **C**, three times
- the section from C to the end, three times
- the whole extract.

Complete part (b).

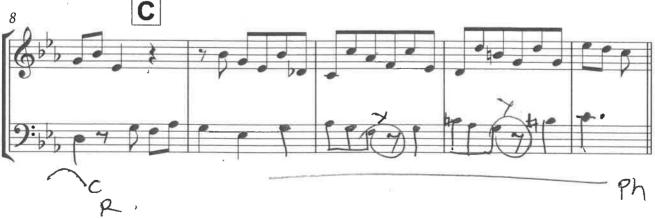
Eflat/cminor

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

BH







Excellence Exemplar 2018

Subject	Level 2 Music		Standard	91275	Total score	22	
Q	Grade score	Annotation					
1	E8	The candidate has provided specific detail describing elements and features identified and explained their effect on the music. Consecutive chords are accurately identified.					
2	E7	The candidate has correctly identified compositional devices and elements and supported their answers with specific details about their use. The impact of the elements is clearly explained.					
3	E7	Aspects of the music in (a) are notated to a high degree of accuracy on the score.					