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.

91275





Level 2 Music, 2015

KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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.

Not Achieved TOTAL 5

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

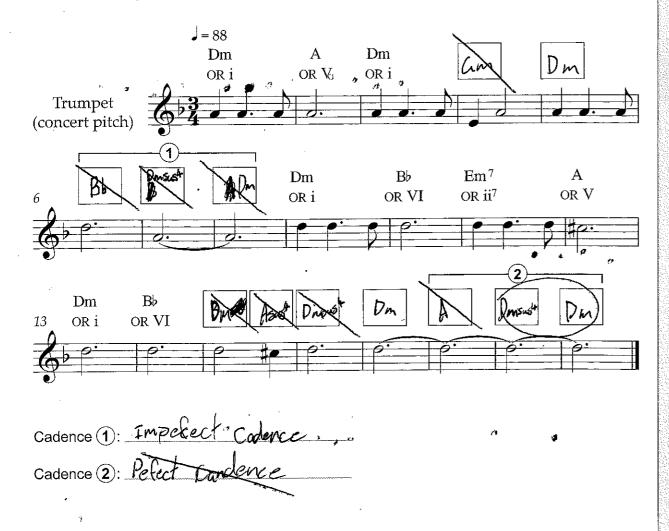
- (a) You will hear a 20-bar extract in the key of D minor, played on the trumpet with piano accompaniment. It will be played FIVE times.
 - Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the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

Roman numerals	i	i ^{sus4}	iv	V	V^7	V ^{sus4}	VI
Jazz/rock chords	Dm	Dm ^{sus4}	Gm	A	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).

(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.

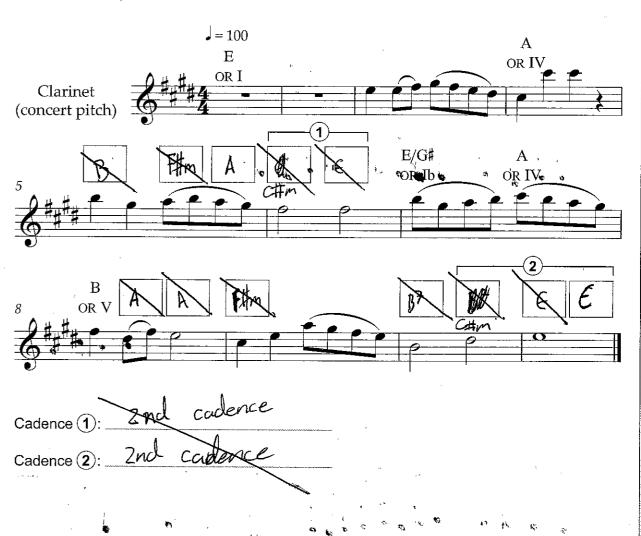
 Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	I	I ^{sus4}	ii	IV	V	V^7	vi
Jazz/rock chords	Е	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.



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).

(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.



ASSESSOR'S USE ONLY

tract 3	This is the second section. It is one minute long and will be played THREE times.
The feat	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
(4)	The mass of the state of the st
(1)	Dynamics are used to show
	variasion in sound via terraced dynamic which indicate build ups and B drops in the
	1 \(\lambda\)
	track
(2)	
	, , ,
	3; \$ p p

The first violins in the second section:

Extr	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)	Identify and describe the jazz technique used by the bass in the first chorus. Technique: Scaling	
	going up and down on scales in order of notes and then back again	
(v)	Identify and describe the compositional device used by the instruments as they interact in the second chorus.	
	the saxaphone plays something to as a sol then the rest of the pand plays a tune back	0
(v.4)	· · · · · · · · · · · · · · · · · · ·	·
(vi)	Identify ONE musical element that is the same in both choruses, and ONE element (apart from the melody) that is different. Explain how these elements are the same or different, using appropriate musical terms.	
	Element that is the same: Ruylum	
	the same tempo is kept throughout both extracts and stays the same	
	through both parts	
	Element that is different:	
	\	- [

Not	Achieved exe	Total score	05	
Q	Grade score	Annotation		
1	N2	Few chords are accurately identified and generally in correctly identified.	isolation. One ca	dence is
2	N1	The candidate is not able to either identify contours or transcribe patterns with any consistency. Several bars are left blank.		
3	N2	There is limited evidence provided with a number of cat all or partially completed. There is some evidence candidate would reach A3 with one more correct answer.	of understanding	