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



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

Level 2 Music, 2016

91275 Demonstrate aural understanding through written representation

2.00 p.m. Wednesday 30 November 2016 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

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.

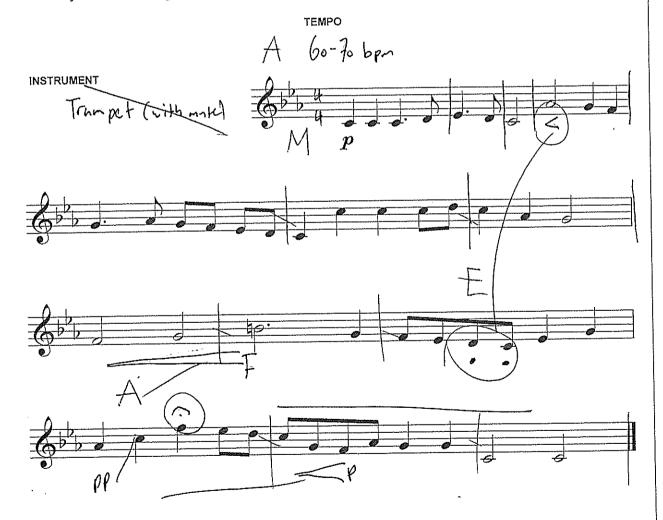
QUESTION ONE

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

(a) You will hear an extract in the key of C minor 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
- a change in tempo, using an appropriate Italian word
- a pause mark (i.e. a fermata)
- articulation markings, adding appropriate musical signs to the note(s) affected
- dynamic markings, using appropriate musical signs.

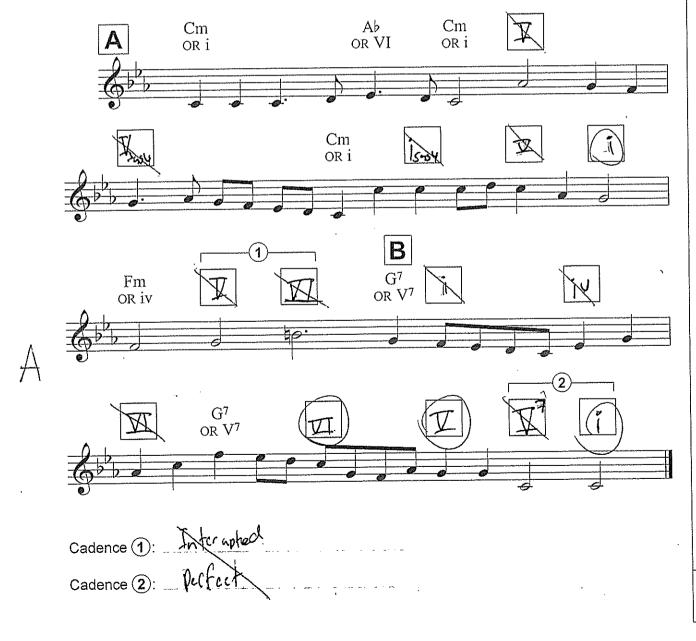


ASSESSOR'S USE ONLY

- (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	i ^{sus4}	iv ·	V	V ⁷	Vsus4	VI
Jazz/rock chords	Cm	Csus4	Fm	G	G ⁷	G ^{sus4}	A۶

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



QUESTION TWO

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

liarmon'it

- You will hear an extract in the key of G minor for clarinet and bassoon, played as follows: (a)
 - the complete extract (a 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 complete extract.

Transcribe the missing notes in the bassoon part. (Some pitches and durations are shown.)



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- (b) You will hear an extract in the key of A major for violin and cello, played as follows:
 - the complete extract (a quaver-beat pulse will be heard before it starts)
 - the section between A and B, twice
 - the section from **B** to the end, twice
 - the complete extract.

Transcribe the missing notes in the violin part. (Some pitches and durations are shown.)



QUESTION THREE

You now have one minute to read Question Three (a) on pages 6 and 7.

(a) You will hear extracts from the Toccata and Fugue in D minor, BWV 565, by J.S.Bach.

Extract 1 This is the opening of the work. It is 35 seconds long and will be played TWICE.

(i) Name the instrument that is playing the music.

A

A

(ii) Comment on the texture of the music, and explain how the texture changes during the

It starts as a mono phonic ferture and noves too homo phonic, and then polyphonic ferture, with the table and vers playing different meladic lines.

Extract 2 This is a later part of the work. It is 30 seconds long and will be played TWICE.

(iii) Identify TWO compositional devices in the music, and explain how they are used.

(1) Pederl point Idron. The organist & plays the Same note every other time.

E

(2) Sequen. To The organist plays I'm same phasemultiphe distinct phases. He does this both the distinct phases.

Extract 3 You will hear the same music you heard in Extract 2 performed in a different style, followed by Extract 2, and then the new version again. The extract is two minutes long and will be played THREE times.

(iv) What is the musical style of the new version? How can you tell?

In your response, explain at least TWO significant differences in the way the music is performed, compared to Extract 2.

Musical style: Ja 77

User a Jazz ansemble, and Jazze in an improvised, Jazzer took on the melady. Aso the picce is played not with swing bith eights, a the leaping feature common is Jazze masice.

The ensemble is a Jazze trio, featuring dams, alonginghe bass, and a piano soloist. A walking basslin threat.

ASSESSOR'S USE ONLY

- (b) You will hear extracts from "Agony", from Stephen Sondheim's fairy-tale musical *Into the Woods*. The song is a duet in which Cinderella's prince and Rapunzel's prince each complain of their lack of success in love.
 - Extract 4 This extract is the first two verses of the song. It is one minute long and will be played THREE times.
 - (i) Comment on how the composer emphasises the word "agony" in the music.

Aby patting it at the mistal cresundo

4

- (ii) Describe TWO ways the music is changed in the second verse (beginning at the words "High in her tower"), and explain the effect the changes have on the music.
 - (1) A high woodwird instrument plays small fills between the work lines, which makes thomasing seem mon light branked.

(2) The vocalist sings at a higher pitch than the first chorus, which lifts the masic.

Extract 5 This extract is from later in the song. It is 40 seconds long and will be played THREE times. The lyrics are shown below for reference.

You know nothing of madness

Till you're climbing her hair

And you see her up there

As you're nearing her,

All the while hearing her,

"Ah-ah-ah-ah-ah-ah-ah-ah"

Agony! Misery! Woe!
Though it's diff'rent for each.
Always ten steps behind—
Always ten feet below—
And she's just out of reach.
Agony! That can cut like a knife!

(iii) In this extract the timbre/instrumentation is used in various ways to support the meaning of the text.

Identify and describe TWO ways the timbre/instrumentation is used, and explain how this supports the meaning of the text.

(1) diving the first were line find would of cach from lime is accentral in the music to make stand out.

(2) The two lines Starting with argony Start at a colon colon cufferences.

A4

Achievement exemplar 2016

Sub	bject: Music		Standard:	91275	Total score:	11		
Q	_	rade core	Annotation					
1	,	44	Some score details are identified but there is a lack of accuracy in certain areas including chord identification and perception of dynamics. Individual chords only are identified.					
2	,	43	The candidate has transcribed some melodic contours and rhythmic patterns correctly and one melodic phrase is notated with some accuracy. Greater accuracy in the transcription of one or two more phrases would have raised this to M5 or M6.					
3	,	A4 Correct identification of elements, features and compositional devices supported by accurate descriptive comments but only in some questions. Additional descriptive comments and / or explanation in on or more questions would have raised this to M5 or above.						