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.

2

SUPERVISOR'S USE ONLY

91275



KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Level 2 Music, 2015

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.

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If you need more room for any answer, use the extra space provided at the back of this booklet.

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Low Merit

TOTAL

16

QUESTION ONE: CHORD RECOGNITION

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

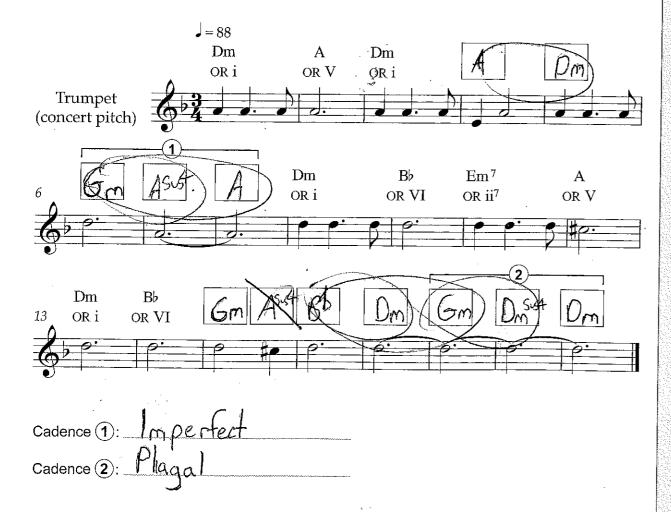
- (a) You will hear a 20-bar extract in the key of D minor, played on the trumpet with piano accompaniment. It will be played FIVE times.
 - Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the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

Roman numerals	i	i ^{sus4}	iv	V	V ⁷	Vsus4	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).

ASSESSOR'S USE ONLY

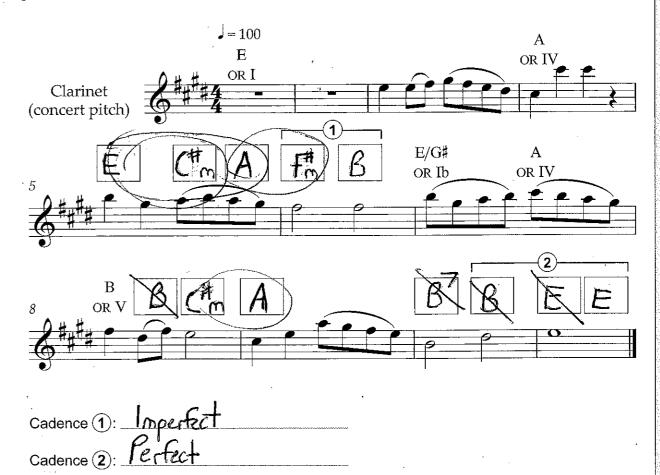
- (b) You will hear an 11-bar extract in the key of E major, played on the clarinet, with guitar and bass accompaniment. It will be played FIVE times.
 - Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as 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.



M6

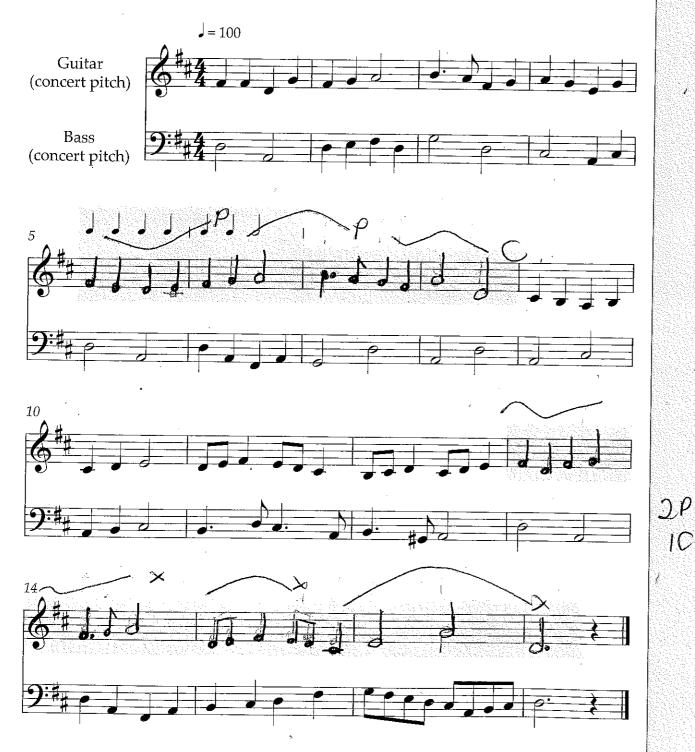
ASSESSOR'S USE ONLY You are strongly advised to answer this question in pencil, but you must go over your answers in ink at the end of the examination.

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

A crotchet-beat pulse will be heard before the extract starts.



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

ASSESSOR'S USE ONLY

(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.





tract 3	This is the second section. It is one minute long and will be played THREE times.	ASSESSOR'S USE ONLY
The	same melody is stated three times. Select () TWO of the following elements or	
/	res and explain how they are used differently each time the melody is heard,	
	Instrumentation Countermelody Dynamics	
(1)	The first time we have the cellos playing	
	the melody in octaves with the 1st	
	11 12 1 1 1	1 1.1
		" ME KULT
	The second time we have two flutes	
	playing the melody in harmony with a	
	pizzacato countermelody from the violins.	
(2)	The third time we have a large	4
,	instrumentation, with a much fuller, richer	-
	and violas in octaves with the lower	
	end of the string section (Cellos and basses)	
	playing a stong countermeboly. Goes from	05/100 (100 (100 (100 (100 (100 (100 (100
5 .	duets to full string section,	
,		
•		

(b) You will hear extracts from "One O'Clock Jump" performed by the Count Basie Orchestra.

Extract 4 This is part of a chorus. It is 20 seconds long and will be played FOUR times.

(i) Identify the solo instrument.

(ii) Identify the instrument that makes up the accompanying horn (wind) section, and describe how the timbre (tone colour) of these instruments has been altered.

Horn section instrument: Tompet

The trumpet section are using straight mutes to create a different timbre to support chrine

(iii) Identify TWO rhythmic features of the part played by the horn section instruments, and explain in detail how these are used.

ythmic feature (1):

off beats in the bar, repeated each time.

Rhythmic feature (2): Aparticulation

It is very accented on the off beats, and are laying back to create the swing fee

ASSESSOR'

Extract 5 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.

The bass player is playing what is known as walking bass where he is playing 4 crotchet notes per bor

(v) Identify and describe the compositional device used by the instruments as they interact in the second chorus.

Device: Call and response

The saxes are playing a melody line and
then the solo trumpet is improvising in return.

(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.

In the 1st section the bass player is taking a solo, and then in the 2nd section the trumpet players is improvising in response to what the saxophone section played.

In the base solo it is just the

with rhythm section and sapphone accompainments whereas the 2nd section has a much fuller

strumentation with a saxophere Soli and trampet response

M5

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Low	Merit exemp	Total score	16			
Q	Grade score	Annotation				
1	М6	The candidate correctly identifies chord progressions and the four cadences. They do not reach E7 because there are insufficient progressions of three or more chords.				
2	M5	The candidate is able to transcribe isolated patterns of notes accurately, with one phrase being transcribed. They do not reach M6 because there are insufficient patterns in total.				
3	M5	The candidate provides enough evidence for M5 with accuracy over most questions. They do not reach M6 incorrect elements or features are identified in some a sufficient detail is lacking.	or higher because			

2

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ARATO RI TO APIOA AO:

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TOTAL 17

QUESTION ONE: CHORD RECOGNITION

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

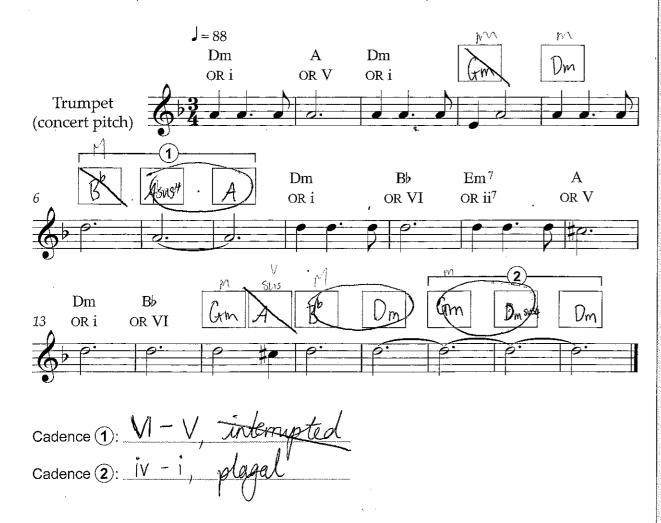
- (a) You will hear a 20-bar extract in the key of D minor, played on the trumpet with piano accompaniment. It will be played FIVE times.
 - Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the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

Roman numerals	i	i ^{sus} 4	iv	V	$\sqrt{V^7}$	Vsus4	VI
Jazz/rock chords	Dm	Dm ^{sus4}	Gm	A	A^7	A ^{sus4}	Вь

• 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).

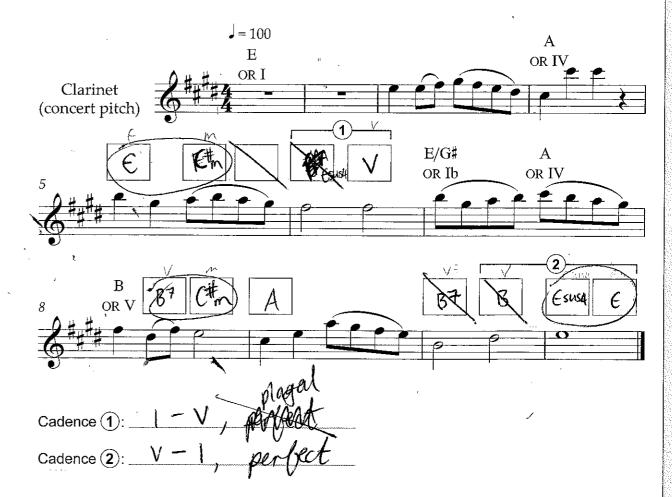
- (b) You will hear an 11-bar extract in the key of E major, played on the clarinet, with guitar and bass accompaniment. It will be played FIVE times.
 - Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	I	I ^{sus} 4	ii	IV	$\langle \mathbf{v} \rangle$	V^{7}	vi
Jazz/rock chords	Е	E ^{sus4}	F#m	A	В	$\setminus B^7 /$	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).

ASSESSOR'S USE ONLY

10

(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.

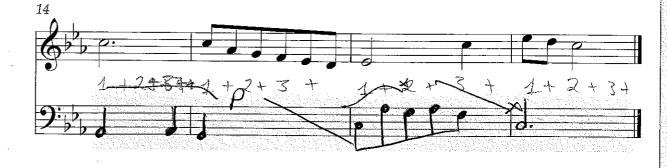
Complete the missing bassoon part highlighted on the staves below. Some rhythms are given for you.

A crotchet-beat pulse will be heard before the extract starts.









1 Ph

ASSESSOR'S USE ONLY

M6

Music 91275, 2015

Extr	act 3	This is the second section. It is one minute long and will be played THREE times.	ASSESSOR'S USE ONLY
(v)		same melody is stated three times. Select () TWO of the following elements or ures and explain how they are used differently each time the melody is heard.	
	\bigvee	Instrumentation Countermelody Dynamics	
	(1)	First, the low strongs (celles, double	
		basses) have the molody. The second	
		time, the woodwind (fules)	
		play the nelody, creating a different	
		the melody extending the fattening out the mul	/ •>
	(2)	The stars celles and double basses	ζ.
	(4)	play at a low dynamic level.	\mathcal{M}
		When the plutes take over they	
		crescendo slightly before the first	<u> </u>
		violing take over and the music	
		is played at a londer/stronge	
		dypaine level.	
	•		
		· ·	
		land Action of the Control of the Co	

ASSESSOR'S USE ONLY

Extract 5 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. Identify and describe the jazz technique used by the bass in the first chorus. the must forward adomentum.

Identify and describe the compositional device used by the instruments as they interact 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. Harmony Element that is the same: accompaniner armomes Element that is different:

M5

High	n Merit exem	plar for 90275 2015	Total score	17	
Q	Grade score	Annotation			
1	M6	This candidate provides enough evidence for M6 in this question because a grouping has been described in (a) with detail such as formations, shapes, level and direction. The ideas/feelings in the dance have also been described in detail as the information in (c) provides further support. The answer does not reach E7 as it fails to explain why the grouping itself communicates the ideas/feelings described.			
2	M5	This answer shows evidence towards M5 as there is some detail in the description of sound such as how the sound was made and what effect it provided. There is also some detail in (b) and the information (c) also supports this description. It does not reach M6 as a description of the music/sound in other sections of the dance was not provided and specific detail of the dancers movements in (b) were not included.			
3	Two contrasts were provided in this answer and they were described using some detail however the answer lacks specific detail overall which would be required for M6. Specific detail such as the movement in the canon and how i differed from the effect of the unison section could have suggested evidence towards M6. Furthermore, the information in (c) falls short of clearly explaining the effect of the contrasts in the performance and is unsupported.				