

91275



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

2

SUPERVISOR'S USE ONLY

Level 2 Music, 2012

91275 Demonstrate aural understanding through written representation

2.00 pm Wednesday 28 November 2012

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.

TOTAL

ASSESSOR'S USE ONLY

It will take about 55 minutes to complete this assessment activity.

QUESTION ONE: CHORD RECOGNITION

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

- (a) You will hear a 12-bar extract in the key of B \flat major played on the clarinet, with piano accompaniment. It will be played FOUR times, with a pause of 30 seconds after each playing.
- 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	V ^{sus4}	vi
Jazz/rock chords	B \flat	B \flat ^{sus4}	Cm	E \flat	F	F ⁷	F ^{sus4}	Gm

- Identify the two cadences formed by the chords bracketed and numbered ① and ②.

Three chords are written in for you.

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

You'll Never Walk Alone *from Carousel (1945)*

Richard Rodgers

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Cadence ①: _____

Cadence ②: _____

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

(b) You will hear an eight-bar extract in the key of F major played on the trumpet, with guitar and bass accompaniment. It will be played FOUR times, with a pause of 30 seconds after each playing.

- 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	V ^{sus4}	vi
Jazz/rock chords	F	F ^{sus4}	Gm	B \flat	C	C ⁷	C ^{sus4}	Dm

- Identify the two cadences formed by the chords bracketed and numbered ① and ②.

Four chords are written in for you.

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

I Can't Help Falling in Love with You

George Weiss, Hugo Peretti
& Luigi Creatore

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Cadence ①: _____

Cadence ②: _____

QUESTION TWO: MELODIC AND RHYTHMIC DICTATION

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 an eight-bar extract in the key of $A\flat$ major played on the clarinet and cello. It will be played FIVE times, with a pause of 30 seconds after each playing.

Complete the missing clarinet part highlighted on the staves below. Some rhythms are given for you above the staff.

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

O mio babbino caro ("Oh my dear papa")
from Gianni Schicchi (1918)

Giacomo Puccini
(1858–1924)

Clarinet (concert pitch)

Cello

$\text{♩} = 100$

4

8

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

- (b) You will hear a 16-bar extract in the key of E (natural) minor played on the trumpet and bassoon. It will be played FIVE times, with a pause of 30 seconds after each playing.

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

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

The Sound of Silence

Paul Simon

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QUESTION THREE: ELEMENTS AND EXPRESSIVE FEATURES

You will hear extracts from two pieces of music in different styles. Each extract will be played a number of times, as indicated, with a pause of 30 seconds after each playing.

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

(a) You will hear part of a song in jazz style.

Extract 1 This extract is the instrumental introduction, verse 1, verse 2, and chorus of the song. It is 60 seconds long and will be played SIX times.

(i) Identify THREE musical elements and/or features that show the music is an example of jazz.

(1) _____

(2) _____

(3) _____

(ii) Focus on the introduction to the song (before the vocal soloist enters). Identify the instrument that plays the opening melody.

Identify any TWO instruments that enter after this instrument in the introduction.

(1) _____

(2) _____

(iii) Describe with detailed musical evidence THREE musical elements and/or features of the second verse that are different from the first verse.

(1) _____

(2) _____

(3) _____

(iv) Identify the main stylistic difference between the chorus and the verses.

(v) Describe with detailed musical evidence THREE musical elements and/or features of the chorus that contribute to the change of style from the verses.

(1) _____

(2) _____

(3) _____

You now have one minute to read Question Three (b) on pages 8 and 9.

(b) You will hear two extracts from "Dance of the Blessed Spirits" from the opera *Orphée et Eurydice* by Christoph Willibald Gluck.

Extract 2 This extract is the opening eight bars of the piece. It is 20 seconds long and will be played THREE times.

(i) Choose the THREE words from the following list that best describe the metre, tempo, and tonality of the extract.

- allegro
- andante
- compound
- duple
- electronic
- flutes
- homophonic
- irregular
- legato
- major
- minor
- presto
- quadruple
- triple
- violins

Metre: _____

Tempo: _____

Tonality: _____

(ii) Describe with detailed musical evidence ONE way that EACH of instrumentation and articulation are used in the melody of the extract.

Instrumentation of the melody

Articulation of the melody

Extract 3 You will hear the opening eight bars again, immediately followed by a passage from later in the piece. The extract is one minute long and will be played THREE times.

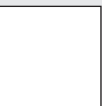
- (iii) Describe with detailed musical evidence ONE way that EACH of the tempo, tonality, and melody of this extract contrast with the previous extract.

Use appropriate musical terms in your response.

Tempo

Tonality

Melody



**Extra space if required.
Write the question number(s) if applicable.**

ASSESSOR'S
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QUESTION
NUMBER

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for a student to write their answers to the questions. The staves are separated by small gaps.

Acknowledgements

Material from the following sources has been adapted for use in this examination:

Question One

- (a) © 1945 Williamson Music.
- (b) © 1961 Gladys Music.

Question Two

- (a) James H. Bryan, *The Great Composers Fakebook* (New York: Amsco Publications, 2001), p 155.
- (b) © 1965 Eclectic Music.

Question Three

- (a) W.C. Handy, "Beale Street Blues", performed by Eartha Kitt, "*Miss Kitt*" to You, 1992. Compact disc: BMG Music RCA 66022-2.
- (b) Various artists, *100 Best Relaxing Classics*, 2007. Compact disc: EMI Classics 0946 3 89032 2 2.