

91275



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

2

SUPERVISOR'S USE ONLY

## Level 2 Music, 2013

### 91275 Demonstrate aural understanding through written representation

2.00 pm Wednesday 27 November 2013

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**

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

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: CHORD RECOGNITION

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

- (a) You will hear a five-bar extract in the key of  $A\flat$  major 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.

<b>Roman numerals</b>	I	$I^{sus4}$	ii	IV	V	$V^7$	$V^{sus4}$	vi
<b>Jazz/rock chords</b>	$A\flat$	$A\flat^{sus4}$	$B\flat m$	$D\flat$	$E\flat$	$E\flat^7$	$E\flat^{sus4}$	Fm

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

Five chords are written in for you.

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

#### Coronation March

from *Le prophète*

Giacomo Meyerbeer

$\text{♩} = 69$

Trumpet (concert pitch)

3

3

①

②

Cadence ①: \_\_\_\_\_

Cadence ②: \_\_\_\_\_

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

(b) You will hear a 16-bar extract in the key of D major played on the clarinet, 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.

<b>Roman numerals</b>	I	I <sup>sus4</sup>	ii	IV	V	V <sup>7</sup>	V <sup>sus4</sup>	vi
<b>Jazz/rock chords</b>	D	D <sup>sus4</sup>	Em	G	A	A <sup>7</sup>	A <sup>sus4</sup>	Bm

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

Eight chords are written in for you.

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

### When I Fall in Love

Victor Young

♩ = 60

Clarinet (concert pitch)

D OR I

Bm<sup>7</sup> OR vi<sup>7</sup>

Em<sup>7</sup> OR ii<sup>7</sup>

5

①

11

E minor

B<sup>7</sup> OR V<sup>7</sup>

Em OR i

E<sup>o</sup>/G

D major

D/F# OR Ib

Em<sup>7</sup> OR ii<sup>7</sup>

②

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 G major played on the flute and cello. It will be played FIVE times.

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

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

**The Young Prince and the Young Princess**  
*from Sheherazade*

Nicolai Rimsky-Korsakov

♩ = 96

Flute

Cello

3

6

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

- (b) You will hear a ten-bar extract in the key of G minor played on the alto saxophone 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.

**Where Do I Begin?**  
*from the film "Love Story"*

Francis Lai

*For copyright reasons, this resource cannot be reproduced here.*

### QUESTION THREE: ELEMENTS AND EXPRESSIVE FEATURES

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

- (a) You will hear three extracts from “Just Add Water” by Dave Dobbyn, performed by him with Bic Runga and Tim Finn.

**Extract 1** This extract is the instrumental introduction. It is 15 seconds long and will be played THREE times.

- (i) Listen to how the following instruments are used to structure the introduction:
- snare drum
  - electric guitar
  - piano.

For TWO instruments, identify a **different** musical element the instrument contributes (eg “rhythm”), and describe how that element is used to structure the introduction (eg “it plays a repeated riff”).

Instrument (1): \_\_\_\_\_

Musical element: \_\_\_\_\_

How the element is used: \_\_\_\_\_

\_\_\_\_\_

Instrument (2): \_\_\_\_\_

Musical element: \_\_\_\_\_

How the element is used: \_\_\_\_\_

\_\_\_\_\_

**Extract 2** This extract is the opening of the first verse of the song, followed by the chorus. It is 30 seconds long and will be played FOUR times. The vocal line of the first verse is printed below.

- (ii) Identify the bar of the verse melody that has been used as the **melodic** basis of the main melody in the chorus. Mark an “X” above this bar.

Just add wa-ter, it's a cry-ing shame, you know you left your lo-ver out in the rain, in the rain.\_

- (iii) Notate the first bar of the main chorus melody, writing each note on the staff above the appropriate word.

Just add wa - ter\_\_\_\_\_

(iv) Describe ONE role of the lead singer in the chorus.

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(v) Describe in detail TWO roles of the two backing singers in the chorus.

(1) \_\_\_\_\_

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(2) \_\_\_\_\_

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**Extract 3** This extract is the outro of the song. It is 45 seconds long and will be played FOUR times.

(vi) Identify TWO untuned percussion instruments used in the outro.

(1) \_\_\_\_\_

(2) \_\_\_\_\_

(vii) Describe in detail the role of the piano at the beginning and the very end of the outro (eg "it plays a melody").

Beginning of the outro:

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End of the outro:

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

- (b) You will hear four extracts from "On the Trail", a movement from the *Grand Canyon Suite* for orchestra by Ferde Grofé.

**Extract 4** This extract is part of the introduction. It is 25 seconds long and will be played TWICE.

- (i) Identify the solo instrument, and identify and describe TWO techniques used by the soloist.

Solo instrument: \_\_\_\_\_

(1) \_\_\_\_\_

\_\_\_\_\_

(2) \_\_\_\_\_

\_\_\_\_\_

**Extract 5** This extract is the main theme. It is 25 seconds long and will be played TWICE.

- (ii) Identify the instrument playing the main theme, and the accompanying percussion instrument.

Instrument playing the main theme: \_\_\_\_\_

Percussion instrument: \_\_\_\_\_

**Extract 6** You will hear the main theme again, immediately followed by a restatement of the same theme from later in the piece. The extract is 50 seconds long and will be played TWICE.

- (iii) Describe with musical evidence ONE way that EACH of the following elements has been developed in the restatement of the theme. Use appropriate musical terms in your response.

Melody/pitch

\_\_\_\_\_

\_\_\_\_\_

Texture

\_\_\_\_\_

\_\_\_\_\_

Instrumentation

\_\_\_\_\_

\_\_\_\_\_



**Extract 7** This extract is from a later section of the piece. It is 40 seconds long and will be played THREE times.

(iv) Listen to how the following elements and expressive features contrast in this extract with their use in the extracts you have already heard:

- tempo
- melody
- accompaniment
- articulation.

For THREE of these elements/features, describe with musical evidence ONE difference from the extracts you heard earlier. Use appropriate musical terms to describe each difference.

Element/feature (1): \_\_\_\_\_

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Element/feature (2): \_\_\_\_\_

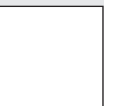
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Element/feature (3): \_\_\_\_\_

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

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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 students to write their answers to the questions.



## Acknowledgements

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

### Question One

- (a) James H. Bryan, *The Great Composers Fakebook* (New York: Amsco Publications, 2001), p 120.
- (b) Nat “King” Cole, *Unforgettable*, *Legendary Performers Vol.9* (Miami: CPP/Belwin Inc., 1989), p 9.

### Question Two

- (a) Nikolai Rimsky-Korsakov (arr. Paul Gilson), *Scheherazade* (Leipzig: M.P. Belaieff, c. 1900). Found on [http://imslp.org/wiki/Scheherazade,\\_Op.35\\_\(Rimsky-Korsakov,\\_Nikolay\)](http://imslp.org/wiki/Scheherazade,_Op.35_(Rimsky-Korsakov,_Nikolay)).
- (b) Francis Lai, *(Where Do I Begin?) /Love Story*, De Luxe Edition, F51850a (New York: Charles Hansen Music and Book, c. 1971).

### Question Three

- (a) *Together In Concert: Live*, Tim Finn, Bic Runga, Dave Dobbyn, 2000. Compact disc: Sony Music Entertainment 5011402000. Found on iTunes Store.
- (b) *Grofé: Grand Canyon Suite /Gershwin: Porgy and Bess*, Detroit Symphony Orchestra conducted by Antal Dorati, 1984. Compact disc: Decca 410 110-2.