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91275M



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MANA TOHU MĀTAURANGA O AOTEAROA

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## Puoro, Kaupae 2, 2013

### 91275 Whakaatuhia te mātau ki te whakarongo mā te tuhituhi

2.00 i te ahiahi o te Rāapa, te 27 o Whiringa-ā-Rangi, 2013  
Ngā whiwhinga: E whā

Paetae	Kaiaka	Kairangi
Whakaatuhia te mātau ki te whakarongo mā te tuhituhi.	Whakaatuhia te hōhonutanga o te mātau ki te whakarongo mā te tuhituhi takuhe.	Whakaatuhia te matatau ki te whakarongo mā te tuhituhi.

Tirohia mena e rite ana te Tau Ākonga ā-Motu (NSN) kei runga i tō puka whakauru ki te tau o runga ake o tēnei whārangi.

#### Me whakamātau koe i ngā pātai KATOĀ kei roto i tēnei puka.

Tērā pea ka hiahia koe ki te tuhi i ngā whakautu ki te pene rākau i te wā e tangi ana te hopukanga oro, engari me tuhi ngā whakautu whakamutunga ki te pene. Ka whai wā koe ki te tuhi i ō whakautu i muri i te mutunga o te hopukanga oro.

Mena ka hiahia whārangi atu anō hei tuhituhi i ō whakautu, whakamahia ngā whārangi wātea kei muri o tēnei puka.

Tirohia mena e tika ana te raupapatanga o ngā whārangi 2–23 kei roto i tēnei puka, ka mutu, kāore tētahi o aua whārangi i te takoto kau.

#### ME HOATU KOE I TĒNEI PUKA KI TE KAIWHAKAHAERE Ā TE MUTUNGA O TE WHAKAMĀTAUTAU.

TE TAPEKE

MĀ TE KAIMĀKA ANAKE

Ka āhua 55 meneti nei te roa ōu e whakaoti ana i tēnei ngohe aromatawai.

Ka whakatangihia ia wāhanga puoro kia eke ki te nama kua tohua, ā, he whakatā, e 30 hekona te roa, ka whai i ia whakatangihanga.

## TE PĀTAI TUATAHI: TE MŌHIO KI NGĀ RAUORO

He kotahi meneti kei a koe ki te pānui i Te Pātai Tuatahi (a).

- (a) Ka rongo koe i tētahi wāhanga e rima ōna wehenga taki kei te kī o A $\flat$  mātāmua e whakatangihia ana e te tētere, e kīnakihiā ana hoki e te piana. E RIMA ngā wā ka whakatangitangihia.
- Tautuhia ngā rauoro ka rangona e koe. Tuhia ō whakautu ki ngā pouaka o runga ake i te ahoaho hei tau Rōmana RĀNEI mō ngā rauoro, hei momotuhi puoro tene/pīoioi RĀNEI, kia pēnei i te ripanga kei raro nei.

Ngā tau Rōmana	I	I <sup>sus4</sup>	ii	IV	V	V <sup>7</sup>	V <sup>sus4</sup>	vi
Ngā rauoro puoro tene/pīoioi	A $\flat$	A $\flat$ <sup>sus4</sup>	B $\flat$ m	D $\flat$	E $\flat$	E $\flat$ <sup>7</sup>	E $\flat$ <sup>sus4</sup>	Fm

- Tautuhia ngā rauoro pāfirā e rua ka hua mai i ngā rauoro kua taiapatia, kua tohua hoki ki te tau ① me te ②.

Kua tuhia ngā rauoro e rima māu.

Ka rangona tētahi oro taki orotahi i mua i te tīmatanga o te wāhanga.

### Coronation March

mai i Le prophète

Giacomo Meyerbeer

$\text{♩} = 69$

Ab Eb Ab     ①

OR I 3 OR V OR I

Tētere  
(te oro kōnohete)

3    Ab/C D $\flat$      ②

OR Ib OR IV

Rauoro pāfirā ①: \_\_\_\_\_

Rauoro pāfirā ②: \_\_\_\_\_

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 <sup>sus4</sup>	ii	IV	V	V <sup>7</sup>	V <sup>sus4</sup>	vi
<b>Jazz/rock chords</b>	A $\flat$	A $\flat$ <sup>sus4</sup>	B $\flat$ m	D $\flat$	E $\flat$	E $\flat$ <sup>7</sup>	E $\flat$ <sup>sus4</sup>	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

A $\flat$  OR I    E $\flat$  OR V    A $\flat$  OR I               

①

3

           A $\flat$ /C OR I $\flat$     D $\flat$  OR IV               

②

Cadence ①: \_\_\_\_\_

Cadence ②: \_\_\_\_\_

He kotahi meneti kei a koe ki te pānui i Te Pātai Tuatahi (b).

(b) Ka rongō koe i tētahi wāhanga tekau mā ono ōna wehenga taki kei te kī o D mātāmua e whakatangihia ana e te pūtahoro, e kīnakihia ana hoki e te piana. E RIMA ngā wā ka whakatangitangihia.

- Tautuhia ngā rauoro ka rangona e koe. Tuhia ō whakautu ki ngā pouaka o runga ake i te ahoaho hei tau Rōmana RĀNEI mō ngā rauoro, hei momotuhi puoro tene/pīoioi RĀNEI, kia pēnei i te ripanga kei raro nei.

Ngā tau Rōmana	I	I <sup>sus4</sup>	ii	IV	V	V <sup>7</sup>	V <sup>sus4</sup>	vi
Ngā rauoro puoro tene/pīoioi	D	D <sup>sus4</sup>	Em	G	A	A <sup>7</sup>	A <sup>sus4</sup>	Bm

- Tautuhia ngā rauoro pāīrā e rua ka hua mai i ngā rauoro kua taiapatia, kua tohua hoki ki te tau ① me te ②.

E waru ngā rauoro kua tuhia māu.

Ka rangona tētahi oro taki ororua i mua i te tīmatanga o te wāhanga.

### When I Fall in Love

Victor Young

♩ = 60

D OR I

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

Pūtahoro  
(te oro kōnohete)

5

11

E mātāmuri    D mātāmua

B<sup>7</sup> OR V<sup>7</sup>    Em<sup>7</sup> OR i    E<sup>o</sup>/G    D/F# OR Ib    Em<sup>7</sup> OR ii<sup>7</sup>               

Rauoro pāīrā ①: \_\_\_\_\_

Rauoro pāīrā 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: \_\_\_\_\_

## TE PĀTAI TUARUA: TE TAKI RANGI ME TE MANAWATAKI

*E tino tohutohungia ana koe kia tuhia te whakautu ki te pātai nei ki te pene rākau, engari me tuhi tō whakautu whakamutunga ki te pene ā te mutunga o te whakamātautau.*

*He kotahi meneti kei a koe ki te pānui i Te Pātai Tuarua (a).*

- (a) Ka rongo koe i tētahi wāhanga e waru ōna wehenga taki kei te kī o G mātāmua e whakatangihia ana e te kōauau me te tiero. E RIMA ngā wā ka whakatangitangihia.

Whakaotihia te wāhanga kōauau e ngaro ana kua miramiratia ki te ahoaho kei raro nei. Kua tuhia ētahi manawataki māu.

Ka rangona tētahi oro taki orohaurua i mua i te tīmatanga o te wāhanga.

### The Young Prince and the Young Princess

*mai i Sheherazade*

Nicolai Rimsky-Korsakov

♩ = 96

Kōauau

Tiero

3

6

**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

*He kotahi meneti kei a koe ki te pānui i Te Pātai Tuarua (b).*

- (b) Ka rongō koe i tētahi wāhanga tekau ōna wehenga taki kei te kī o G mātamuri e whakatangihia ana e te pūtohe pekerangi me te pūhoru. E RIMA ngā wā ka whakatangitangihia.

Whakaotihia te wāhanga pūhoru e ngaro ana kua miramiratia ki te ahoaho kei raro nei. Kua tuhia ētahi manawataki māu.

Ka rangona tētahi oro taki orotahi i mua i te tīmatanga o te wāhanga.

### **Where Do I Begin?**

*mai i te whiti āhua "Love Story"*

Francis Lai

*He tapu tēnei rauemi. E kore taea te tuku atu.  
Aata tirohia ki ngā kupu kei raro iho i te pouaka nei.*



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.*

## TE PĀTAI TUATORU: NGĀ WAIWAI ME NGĀ TOHU KANO

He kotahi meneti kei a koe ki te pānui i Te Pātai Tuatoru (a) kei ngā whārangi 10 me te 12.

- (a) Ka rongō koe i ētahi wāhanga e toru mai i te waiata “Just Add Water” nā Dave Dobbyn, nā rātou tonu ko Bic Runga, ko Tim Finn i waiata.

**Te Wāhanga 1** Ko tēnei wāhanga te whakatakinga ā-taonga puoro. 15 hekona te roa, ā, ka whakatangitangihia kia TORU ngā wā.

- (i) Whakarongo ki te āhua o te whakatangihanga o ēnei taonga puoro e whai ake nei e waihangā ana i te whakatakinga:

- pahū waea mārō
- kitā hiko
- piana.

Mō ngā taonga puoro e RUA, tautuhia tētahi waiwai (pēnei i te “manawataki”), ā, whakamāramatia he pēhea te whakamahinga o taua waiwai kia hangā ai te whakatakinga (pēnei i tēnei: “ka tangi mai te oro tukuruā”).

Taonga puoro (1): \_\_\_\_\_

Te waiwai ā-puoro: \_\_\_\_\_

Te whakamahinga o te waiwai: \_\_\_\_\_

\_\_\_\_\_

Taonga puoro (2): \_\_\_\_\_

Te waiwai ā-puoro: \_\_\_\_\_

Te whakamahinga o te waiwai: \_\_\_\_\_

\_\_\_\_\_

**Te Wāhanga 2** Ko te wāhanga nei te tīmatanga o te whiti tuatahi o te waiata, ā, ka whai ake ko te whiti auau. E 30 hekona te roa, ā, ka whakatangitangihia kia WHĀ ngā wā. Kua tuhia te rārangi reo waiata o te whiti tuatahi ki raro nei.

- (ii) Tautuhia te wehenga taki o te rangi whiti i whakamahia ai hei tūāpapa ā-rangi mō te rangi matua i te whiti auau. Tuhia tētahi “X” ki runga ake i taua wehenga taki.

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) Tuhia mai ngā momotuhi o te wehenga taki o te rangi matua o te whiti auau, ka mutu, me tuhi ia oro ki runga ake o te kupu e tika ana ki te ahoaho.

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

**QUESTION THREE: ELEMENTS AND EXPRESSIVE FEATURES**

You now have one minute to read Question Three (a) on pages 11 and 13.

- (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) Whakamāramatia TĒTAHI mahi a te kaiwaiata matua i te whiti auau.

---

(v) Āta whakamāramatia kia RUA ngā mahi a ngā kaiwaiata taunaki i te whiti auau.

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

---

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

---

**Te Wāhanga 3** Ko tēnei wāhanga te timu o te waiata. E 45 hekona te roa, ā, ka whakatangitangihia kia WHĀ ngā wā.

(vi) Tautuhia kia RUA ngā pahū pātangitangi rangi-kore e whakamahia ana i te timu.

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

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

(vii) Āta whakamāramatia te wāhi ki te piana i te tīmatanga me te mutunga o te timu (pēnei i tēnei: “ka whakatangihia tētahi rangi”).

Te tīmatanga o te timu:

---



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Te mutunga o te timu:

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

---

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

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

---

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

---

**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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He kotahi meneti kei a koe ki te pānui i Te Pātai Tuatoru (b) kei te whārangi 14 me te 16.

- (b) Ka rongō koe i ngā wāhanga e whā mai i te “On the Trail”, tētahi kōwae mai i te *Grand Canyon Suite* nā te tira whakatangitangi Ferde Grofé.

**Te Wāhanga 4** Ko tēnei wāhanga nō te whakatakinga. E 25 hekona te roa, ā, ka whakatangitangihia kia RUA ngā wā.

- (i) Tautuhia te taonga puoro takitahi, ā, tautuhia, whakamāramatia hoki kia RUA ngā tikanga i whāia e te kaiwhakatangi takitahi.

Te taonga puoro takitahi: \_\_\_\_\_

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

\_\_\_\_\_

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

\_\_\_\_\_

**Te Wāhanga 5** Ko tēnei wāhanga te kaupapa matua. E 25 hekona te roa, ā, ka hakatangitangihia kia RUA ngā wā.

- (ii) Tautuhia te taonga puoro e tangi ana i te kaupapa matua, me te taonga pahū pātangitangi e kīnaki ana.

Te taonga puoro e tangi ana i te kaupapa matua: \_\_\_\_\_

Te taonga pahū pātangitangi: \_\_\_\_\_

**Te Wāhanga 6** Ka rongō anō koe i te kaupapa matua, ā, ka whai tonu tētahi toaitanga o taua kaupapa anō ki tētahi atu wāhanga o te rangi. E 50 hekona te roa o te wāhanga, ā, ka whakatangitangihia kia RUA ngā wā.

- (iii) Whakamāramatia, mā te taunakitanga ā-puoro, TĒTAHI tūāhuatanga e whakaatu ana i te whanaketanga o IA waiwai e whai ake nei, i te toaitanga o te kaupapa. Whakamahia ngā kupu puoro e tika ana i roto i tō whakautu.

Te rangi / tangi

\_\_\_\_\_

\_\_\_\_\_

Te apa

\_\_\_\_\_

\_\_\_\_\_

Te whakamahinga o ngā taonga puoro

\_\_\_\_\_

\_\_\_\_\_

You now have one minute to read Question Three (b) on pages 15 and 17.

- (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

\_\_\_\_\_

\_\_\_\_\_

**Te Wāhanga 7** He wāhanga tēnei mai i tētahi wāhi kei te whiore o te waiata. E 40 hekona te roa, ā, ka whakatangitangihia kia TORU ngā wā.

(iv) Whakarongo ki te tauritenga o ngā waiwai e whai ake nei me ngā tohu kano ki te whakamahinga i roto i ērā atu wāhanga kua rangona kētia e koe:

- te tere
- te rangi
- te kīnaki
- te rara.

Mō ngā waiwai/tohu e TORU, whakamāramatia, mā te taunakitanga ā-puoro, TĒTAHI rerekētanga mai i ērā atu wāhanga kua rangona kētia e koe. Whakamahia ngā kupu puoro e tika ana hei whakamārama i ia rerekētanga.

Waiwai/tohu (1): \_\_\_\_\_

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Waiwai/tohu (2): \_\_\_\_\_

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Waiwai/tohu (3): \_\_\_\_\_

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**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): \_\_\_\_\_

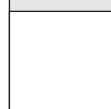
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Element/feature (3): \_\_\_\_\_

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**He whārangi anō ki te hiahiatia.  
Tuhia te nama o te pātai, mena e hāngai ana.**

TAU PĀTAI

Blank writing area with multiple sets of horizontal lines for text entry.

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

ASSESSOR'S  
USE ONLY

QUESTION  
NUMBER

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## He Mihi

Ko ngā kohikohinga i panonitia ka whakamahi ai i tēnei whakamātautau nō ngā mātāpuna e whai ake nei:

### Te Pātai Tuatahi

- (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.

### Te Pātai Tuarua

- (a) Nikolai Rimsky-Korsakov (arr. Paul Gilson), *Scheherazade* (Leipzig: M.P. Belaieff, c. 1900). I kitea i [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).

### Te Pātai Tuatoru

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

## 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.

*English translation of the wording on the front cover*

## 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.

91275M

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 2–23 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.**