

91275



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

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SUPERVISOR'S USE ONLY

## Level 2 Music, 2014

### 91275 Demonstrate aural understanding through written representation

9.30 am Tuesday 2 December 2014

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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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 an 8-bar extract in the key of E $\flat$  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>	E $\flat$	E $\flat$ <sup>sus4</sup>	Fm	A $\flat$	B $\flat$	B $\flat$ <sup>7</sup>	B $\flat$ <sup>sus4</sup>	Cm

- 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.

#### Eye Level

*theme from the TV series "Van der Valk"*

Jack Trombey

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

Cadence ①: \_\_\_\_\_

Cadence ②: \_\_\_\_\_

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

(b) You will hear a 9-bar extract in the key of A major played on the oboe, 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	A <sup>sus4</sup>	Bm	D	E	E <sup>7</sup>	E <sup>sus4</sup>	F#m

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

Some chords are written in for you.

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

O Lily!

♩. = 52

Oboe

4

8

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 8-bar extract in the key of E minor played on the flute and guitar. It will be played FIVE times.

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

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

**Pavane**

Gabriel Fauré  
(arr. Henk Kok)

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

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

- (b) You will hear a 17-bar extract in the key of  $A\flat$  major played on the trumpet and tuba. It will be played FIVE times.

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

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

**Alice, where art thou?**

*theme from the TV show "Open All Hours"*

Joseph Ascher

$\text{♩} = 80$

Trumpet  
(concert pitch)

Tuba

4

9

13

### 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 four extracts from the theme music from the television series *Foyle's War* by Jim Parker.

**Extract 1** This extract is the opening four bars. It is 12 seconds long and will be played THREE times.

- (i) Identify the instrument playing the melody.

\_\_\_\_\_

- (ii) Identify the accompanying instrument, and identify and describe the technique the performer is using.

Instrument: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (iii) Identify the tonality of the extract, and provide musical evidence to support your identification.

Tonality: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Extract 2** You will hear the opening again, immediately followed by a restatement of the same music from later in the piece. The extract is 30 seconds long and will be played THREE times.

- (iv) Identify the TWO woodwind instruments used in the restatement, and describe how each instrument is used melodically.

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

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

- (v) The melody is played an octave higher in the restatement. Describe ONE other way that the beginning of the melody has been altered in the restatement.

\_\_\_\_\_

**Extract 3** This extract is from the end of the piece. It is 15 seconds long and will be played THREE times.

- (vi) Describe the difference in articulation between the woodwind melody, and the accompaniment played by the string ensemble.

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- (vii) What is the musical term used to describe the rhythmic pattern played by the strings?

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- (viii) The rhythm of the woodwind melody in the first two bars is printed below. Transcribe the rhythm of the upper strings (violins and violas) in the first bar.

Woodwind	
Upper strings	

**Extract 4** You will hear the opening four bars again (“Section A”), immediately followed by the entire piece. The extract is 105 seconds long and will be played THREE times.

- (ix) Identify the other main sections of the piece using letter names (eg “A”, “B”).

**A**

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- (x) Describe a way in which any TWO different sections you have identified contrast melodically with each other. (Use the letter names in your response.)

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

- (b) You will hear three extracts from "Spanish Flea" by Julius Wechter, performed by Herb Alpert and the Tijuana Brass.

**Extract 5** This extract is the introduction. It is 10 seconds long and will be played THREE times.

- (i) Identify the instrument that establishes the tonality, and describe how the tonality is established.

Instrument: \_\_\_\_\_

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- (ii) Identify the time signature, and give TWO different terms that describe the metre.

Time signature: \_\_\_\_\_

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

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

**Extract 6** This extract is the main theme, which is immediately repeated. It is 25 seconds long and will be played THREE times.

- (iii) Identify the brass instrument that plays the main theme at the beginning of the extract.

\_\_\_\_\_

- (iv) Describe how the instrumentation changes when the theme is repeated.

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- (v) Describe the harmonic relationship at the end of the extract between the instruments playing the theme.

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- (vi) Identify the rhythmic feature used in the extract, and describe with musical evidence ONE way the composer has used it.

Rhythmic feature: \_\_\_\_\_

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**Extract 7** This extract is the second theme. It is 15 seconds long and will be played TWICE.

(vii) Describe TWO ways that this theme contrasts with the main theme. Use appropriate musical terms in your response.

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

\_\_\_\_\_

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

\_\_\_\_\_

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

ASSESSOR'S  
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QUESTION  
NUMBER

A series of ten sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are intended for writing musical notation or answers to questions.



## Acknowledgements

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

### Question One

- (a) *Great British TV Themes*. Silva Screen Records SILCD1357, 2011. Found on iTunes Store.

### Question Two

- (a) [http://imslp.org/wiki/Pavane,\\_Op.50\\_\(Fauré,\\_Gabriel\)](http://imslp.org/wiki/Pavane,_Op.50_(Fauré,_Gabriel)).  
(b) [http://www.televisiontunes.com/Open\\_All\\_Hours.html](http://www.televisiontunes.com/Open_All_Hours.html).

### Question Three

- (a) Jim Parker, *Foyle's War: Original Television Soundtrack*. Harkit Entertainment Ltd and Greenlit Rights Ltd, 2005. Found on iTunes Store.  
(b) *Going Places*, Herb Alpert and the Tijuana Brass. Almo Properties, 2005 (released 1965). Found on iTunes Store.