

91275



NEW ZEALAND QUALIFICATIONS AUTHORITY
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2

SUPERVISOR'S USE ONLY

Level 2 Music, 2016

91275 Demonstrate aural understanding through written representation

2.00 p.m. Wednesday 30 November 2016
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate aural understanding through written representation.	Demonstrate in-depth aural understanding through 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

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

- (a) You will hear an extract in the key of C minor for a solo instrument. It will be played THREE times.

Add the following details to the score below:

- the name of the instrument
- the time signature
- bar lines to match the time signature
- the tempo of the music, using an appropriate Italian word and/or metronome marking
- a change in tempo, using an appropriate Italian word
- a pause mark (i.e. a *fermata*)
- articulation markings, adding appropriate musical signs to the note(s) affected
- dynamic markings, using appropriate musical signs.

INSTRUMENT

TEMPO

p

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

(b) You will hear the same music again, this time with piano accompaniment, played as follows:

- the complete extract
- the section between **A** and **B**, twice
- the section from **B** to the end, twice
- the complete extract.

- Add the missing chord indications to the score, using Roman numerals OR jazz/rock notation (as shown below).

Roman numerals	i	i ^{sus4}	iv	V	V ⁷	V ^{sus4}	VI
Jazz/rock chords	Cm	C ^{sus4}	Fm	G	G ⁷	G ^{sus4}	A ^b

- Identify the cadences formed by the pairs of chords numbered ① and ②.

A Cm OR i A^b OR VI Cm OR i

 Cm OR i

B Fm OR iv G⁷ OR V⁷

 G⁷ OR V⁷

Cadence ①: _____

Cadence ②: _____



QUESTION TWO

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

(a) You will hear an extract in the key of G minor for clarinet and bassoon, played as follows:

- the complete extract (a crotchet-beat pulse will be heard before it starts)
- the section between **A** and **B**, twice
- the section from **B** to the end, twice
- the complete extract.

Transcribe the missing notes in the bassoon part. (Some pitches and durations are shown.)

A ♩ = 80

Clarinet (concert pitch)

Bassoon

5

8 **B**

11

Detailed description of the musical score: The score is in G minor (two flats) and 4/4 time. It consists of three systems of music. The first system, labeled 'A', shows the complete extract for both Clarinet (concert pitch) and Bassoon. The tempo is marked as ♩ = 80. The second system, labeled 'B', shows the clarinet part and the bassoon part with missing notes indicated by boxes. The third system shows the final part of the extract, ending with a double bar line. The bassoon part in system B has missing notes in measures 5, 6, 7, 8, 9, 10, and 11.

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

(b) You will hear an extract in the key of A major for violin and cello, played as follows:

- the complete extract (a quaver-beat pulse will be heard before it starts)
- the section between **A** and **B**, twice
- the section from **B** to the end, twice
- the complete extract.

Transcribe the missing notes in the violin part. (Some pitches and durations are shown.)

A ♩. = 50

Violin

Violoncello

4

B

7

10

Detailed description of the musical score: The score is for violin and cello in A major (three sharps: F#, C#, G#) and 6/8 time. The tempo is marked as ♩. = 50. The piece is divided into two sections, A and B. Section A spans measures 1 to 6, and Section B spans measures 7 to 10. The violin part has several missing notes indicated by grey boxes: measures 1-2, 3-4, 5-6, 7-8, 9-10, and 11-12. The cello part is fully written throughout. The score ends at measure 13 with a final cadence.

QUESTION THREE

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

- (a) You will hear extracts from the Toccata and Fugue in D minor, BWV 565, by J. S. Bach.

Extract 1 This is the opening of the work. It is 35 seconds long and will be played TWICE.

- (i) Name the instrument that is playing the music.

- (ii) Comment on the texture of the music, and explain how the texture changes during the extract.

Extract 2 This is a later part of the work. It is 30 seconds long and will be played TWICE.

- (iii) Identify TWO compositional devices in the music, and explain how they are used.

(1) _____

(2) _____

Extract 3 You will hear the same music you heard in Extract 2 performed in a different style, followed by Extract 2, and then the new version again. The extract is two minutes long and will be played THREE times.

(iv) What is the musical style of the new version? How can you tell?

In your response, explain at least TWO significant differences in the way the music is performed, compared to Extract 2.

Musical style: _____

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

- (b) You will hear extracts from “Agony”, from Stephen Sondheim’s fairy-tale musical *Into the Woods*. The song is a duet in which Cinderella’s prince and Rapunzel’s prince each complain of their lack of success in love.

Extract 4 This extract is the first two verses of the song. It is one minute long and will be played THREE times.

- (i) Comment on how the composer emphasises the word “agony” in the music.

- (ii) Describe TWO ways the music is changed in the second verse (beginning at the words “High in her tower”), and explain the effect the changes have on the music.

(1)

(2)

Extract 5 This extract is from later in the song. It is 40 seconds long and will be played THREE times. The lyrics are shown below for reference.

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You know nothing of madness

[Redacted lyrics]

[Redacted lyrics]

Agony! That can cut like a knife!

(iii) In this extract the timbre/instrumentation is used in various ways to support the meaning of the text.

Identify and describe TWO ways the timbre/instrumentation is used, and explain how this supports the meaning of the text.

(1) _____

(2) _____



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

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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 Three

Extracts 1 & 2 *Bach: The [...] Toccatas and Passacaglia*, Christopher Herrick. Hyperion Records, 1990. Hyperion CDA 66434.

Extract 3 Jacques Loussier, *The Best of Play Bach*. Philips, 1985. Philips 824 664-2.

Extracts 4 & 5 *Into the Woods: An Original Walt Disney Records Soundtrack*, Various Artists. Walt Disney Records, 2014. D002124092.