

91275



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

2

SUPERVISOR'S USE ONLY

Level 2 Music, 2018

91275 Demonstrate aural understanding through written representation

9.30 a.m. Tuesday 27 November 2018
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

ASSESSOR'S USE ONLY

Each of the music extracts in this examination will be played a number of times, as indicated, with a pause of 25 seconds after each playing.

You now have two minutes to read Question One on pages 2 to 4.

QUESTION ONE

You will hear music by the Norwegian composer Edvard Grieg.

Extract 1 This extract includes three sections of "Morning Mood" from the *Peer Gynt Suite* for orchestra. It is 70 seconds long and will be played THREE times. Complete part (a).

(a) Discuss how the composer uses TWO musical elements to portray ideas suggested by the title "Morning Mood". Support your response with specific musical evidence.

(1) _____

(2) _____

Extract 2 You will hear part of "Anitra's Dance", from the *Peer Gynt Suite*. The extract is 45 seconds long and will be played THREE times. Complete part (b).

(b) The dance evokes the gracefulness of Anitra, the daughter of a desert chieftain, who hopes to seduce the hero Peer Gynt.

Discuss how the composer uses the elements of rhythm and timbre to convey that this is a dance. Support your response with specific musical evidence.

Use of rhythm: _____

Use of timbre: _____

Extract 3 This is part of “In the Hall of the Mountain King”, from the *Peer Gynt Suite*. It is just over 90 seconds long and will be played TWICE. The theme is printed below. Complete part (c).



(c) This music depicts Peer Gynt being chased by trolls and goblins from their cave.

Explain in detail how the composer develops the theme to tell a story. Support your response with specific musical evidence.

Extract 4 You will hear part of “Wedding Day at Troldhaugen”, one of Grieg’s *Lyric Pieces*, in an adaptation for clarinet and piano. It will be played as follows:

ASSESSOR'S
USE ONLY

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

Complete part (d).

- (d) (i) Add the missing chord indications to the score below using jazz/rock notation, as shown in the table.

Jazz/rock chords	D	D ^{sus4}	Em	G	A	A ⁷	A ^{sus4}	Bm
------------------	---	-------------------	----	---	---	----------------	-------------------	----

- (ii) Identify the cadence formed by the chords at the bracketed and numbered ①.

Clarinet
(concert pitch)

Cadence ①: _____

You now have two minutes to read Question Two on pages 5 to 7.

QUESTION TWO

You will hear excerpts from different versions of the song “Nothing Else Matters” by Metallica.

Extract 5 This is an arrangement of the introduction, for two cellos, played as follows:

- the whole extract (a dotted-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 whole extract.

Complete part (a).

(a) Transcribe the missing notes in the cello 1 part (some durations are provided).



Extract 6 You will hear part of the verse, in two different cover versions:

- the first is by the Finnish cello quartet Apocalyptica
- the second is by the Colombian singer Shakira.

The extract is 50 seconds long and will be played TWICE. Complete part (b).

(b) Identify ONE similarity and TWO differences between the two versions. Discuss the differences in detail, supporting your response with specific musical evidence from both versions.

Similarity

Differences

(1) _____

(2) _____

Extract 7 This is the instrumental solo and following verse, from the cover version by Apocalyptica. The extract is 50 seconds long and will be played TWICE. Complete part (c).

(c) Identify TWO compositional devices and discuss in detail how each is used. Support your response with specific musical evidence.

Device (1): _____

Device (2): _____

Extract 8 Shakira performs “Nothing Else Matters” as part of a medley that also includes her own song “Despedida” (“Farewell”), which is sung in Spanish. You will hear an extract from “Despedida”. It is 30 seconds long and will be played TWICE. The lyrics and a translation are given, for reference. Complete part (d).

ASSESSOR'S
USE ONLY

No hay más cielo, no hay



No hay más sueño, no hay

There is no more heaven, there is none



There is no more dreaming, there is none

(d) Explain how TWO musical elements are used to portray ideas suggested by “no hay más” (“there is no more”). Support your response with specific musical evidence.

(1)

(2)

You now have two minutes to read Question Three on pages 8 and 9.

QUESTION THREE

You will hear extracts from the French Suites by J. S. Bach.

Extract 9 This is part of the Gavotte from Suite No. 4, arranged for two instruments. It will be played FOUR times. Complete part (a).

(a) Add the following details to the score below:

- the names of the instruments
- the time signature
- bar lines to match the time signature
- the tempo of the music, using an appropriate Italian word and/or metronome marking
- any changes in tempo
- dynamic markings, using appropriate musical signs
- articulation markings, adding appropriate musical signs to the note(s) affected.

TEMPO

INSTRUMENT

INSTRUMENT

Extract 10 This is an arrangement for violin and cello of part of the Courante from Suite No. 3, played as follows:

ASSESSOR'S
USE ONLY

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

Complete part (b).

(b) Transcribe the missing notes in both parts. (Some durations are provided.)

A ♩ = 80

Violin

Violoncello

4 **B**

8 **C**

The musical score is for a violin and cello arrangement. It is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 80. Section A begins at measure 1. Section B begins at measure 4. Section C begins at measure 8. The score shows partial notes in the violin and cello parts for transcription.

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

ASSESSOR'S
USE ONLY

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 students to write their answers to the questions.

Acknowledgements

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

Question One

Grieg: Peer Gynt etc., Royal Philharmonic Orchestra, Sir Thomas Beecham. EMI Studio, 1987. CDM 7 69039 2.

Question Two

Apocalyptica, *Inquisition Symphony*. Mercury/Universal, 1998. Found on iTunes.
Shakira, *Live from Paris*. Sony Music, 2011. Found on iTunes.

Question Three

Alfred Dürr (ed), *Neue Bach-Ausgabe, Serie V, Band 8: Die 6 Französischen Suiten/2 Suiten a-Moll u. Es-Dur* (Kassel: Bärenreiter, 1980). Found on <http://imslp.org>
J. S. Bach: The French Suites, Keith Jarrett. ECM, 1993. ECM New Series 1513/14.