

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, 2019

91275 Demonstrate aural understanding through written representation

9.30 a.m. Monday 11 November 2019
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 and 3.

QUESTION ONE

You will hear music from songs by the rock band Queen.

Extract 1 This extract includes two sections from the song "Crazy Little Thing Called Love". The extract is 40 seconds long and will be played THREE times. Complete part (a).

- (a) Both sections are based on the same chord progression.
- (i) What is the name commonly given to this chord progression?

- (ii) Discuss in detail the differences between the two sections, referring in particular to instrumentation / timbre.

Extract 2 You will hear a passage from the song "Somebody To Love". The extract is one minute long and will be played THREE times. Complete part (b).

- (b) Discuss in detail how THREE compositional devices have been used in this extract, and the effect that each has on the music.

Device (1): _____

Device (2): _____

Device (3): _____

Extract 3 You will hear part of the song “Another One Bites The Dust” arranged for electric guitar and bass guitar. This 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 between **B** and **C**, three times
- the section from **C** to the end, three times
- the whole extract.

Complete part (c).

(c) Transcribe the missing notes in the electric guitar part (some durations are provided).

Electric guitar

$\text{♩} = 100$

Bass guitar

4

7

10

A

B

C

You now have two minutes to read Question Two on pages 4 and 5.

QUESTION TWO

You will hear arrangements of music from two of Handel's flute sonatas.

Extract 4 This extract is from the first movement of the sonata HWV 363b, adapted for flute and piano. It will be played as follows:

- 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 (a).

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

Roman numerals	I	I ^{sus4}	ii	IV	V	V ⁷	V ^{sus4}	vi
Jazz/rock chords	G	G ^{sus4}	Am	C	D	D ⁷	D ^{sus4}	Em

- (ii) Identify the final cadence (formed by the two chords bracketed in bars 8 and 9).

$\text{♩} = 56$

Flute

A G OR I D^{sus4} OR V^{sus4} D OR V G OR I D OR V

3 G OR I D OR V **B** Em OR vi

6 G OR I

Final cadence: _____

Extract 5 This extract is from the second movement of the sonata HWV 374, adapted for flute and cello. 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 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 ♩ = 60

Flute

Violoncello

3 **B**

5

C

You now have two minutes to read Question Three on pages 6 to 8.

QUESTION THREE

You will hear extracts from pieces said to be in “Turkish” style.

Extract 6 The “Turkish March” on page 7 is adapted from the incidental music written by Beethoven for the play *The Ruins of Athens*. It will be played FOUR times. Complete part (a).

- (a) (i) Add the following details to the score:
- 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.
- (ii) The first time the melody appears in the score, articulation markings are used to show how it is to be played. The second time, the articulation is different.

Add **slurs** and **staccato markings** to the melody the second time it appears in the score (beginning part-way through the third system).

TEMPO

INSTRUMENT

INSTRUMENT

p

p

Extract 7 You will hear two passages from different versions of the rondo “Alla Turca” from Mozart’s Piano Sonata No. 11, first from the original, and then from an arrangement in a different style. The extract is one minute long and will be played THREE times. Complete part (b).

- (b) Identify the style of the arrangement, and discuss the similarities and differences between this arrangement and the original.

Style: _____

Similarities

Differences

Extract 8 You will hear an extract from “Blue Rondo à la Turk” played by the Dave Brubeck Quartet. The extract is one minute long and will be played THREE times. Complete part (c).

- (c) The description “alla Turca” was given to music written in imitation of the sound of Turkish military bands (ensembles of woodwind, brass and percussion instruments). However, Dave Brubeck’s composition is in a completely different style.

Comment on the musical features of Dave Brubeck’s piece that make it **unlikely** to be suitable for use as military band marching music.

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

ASSESSOR'S
USE ONLY

QUESTION
NUMBER

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically and are intended for students to write their answers to the questions. The staves are evenly spaced and cover most of the page's width.

Acknowledgements

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

Question One

Queen: Greatest Hits. Universal, 2014. Found on iTunes store.

Question Two

Max Schneider & Rudolf Steglich (eds.), *Hallische Händel-Ausgabe, Serie IV: Instrumentalmusik (Klavier-, Kammer- und Orchestermusik), Band 3: Elf Sonaten für Flöte und bezifferten Bass* (Kassel: Deutsche Händelgesellschaft, 1955). Found on <http://imslp.org>.

Question Three

Ludwig van Beethoven (arr. A. Borovsky), *March from "The Ruins of Athens"* (Copenhagen: Wilhelm Hansen, 1947). Found on <http://imslp.org>.

Mozart: The Piano Sonatas, Daniel Barenboim. Warner Classics, 1991. Found on iTunes store.

DJ Esher, "Mozart", *Class A Cali*. Sierra Artist Productions, 2019. Found on iTunes store.

Dave Brubeck's Greatest Hits. Sony Music Entertainment Inc., 1966. Found on iTunes store.