

91275



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SUPERVISOR'S USE ONLY

Tick this box if  
there is no writing  
in this booklet

## Level 2 Music 2020

### 91275 Demonstrate aural understanding through written representation

2.00 p.m. Thursday 26 November 2020  
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 25 seconds after each playing.

*You now have one minute to read Question One on pages 2–5.*

## QUESTION ONE

You will hear music written or inspired by the Baroque composer J. S. Bach.

**Extract 1** This extract is from the Bourrée in E minor arranged for flute and guitar. This will be played as follows:

- the whole extract (a minim-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 (a).

- (a) Transcribe the missing notes in bars 1–4 of the guitar part and in bars 6–11 of the flute part (some durations are provided).

**A** Allegretto

Flute

Guitar

**B**

**C**

**Extract 2** The band Jethro Tull adapted the piece in their track “Bourée”. You will hear the first 70 seconds of this track, played THREE times. Complete part (b).

(b) Discuss in detail how Jethro Tull have reinterpreted this piece, with reference to TWO of the following features:

- style
- timbre/instrumentation
- structure.

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**Extract 3** You will hear a performance of another bourrée by Bach. It will be played THREE times. The score is printed on page 5. Complete part (c).

- (c) (i) Add the following details to the score:
- the name of the instrument
  - the time signature
  - barlines to match the time signature
  - the tempo of the music, using an appropriate Italian word and/or metronome marking
  - any changes in tempo.
- (ii) Add appropriate markings to the score where you hear the performer play the following:
- articulation markings (slur, staccato and arpeggio) in the first three systems (lines) of the score
  - dynamic markings to the last four systems (lines) of the score.

TEMPO

INSTRUMENT



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You now have one minute to read Question Two on pages 6 and 7.

## QUESTION TWO

You will hear different versions of the song “Somewhere over the Rainbow” from the musical *The Wizard of Oz*. Note that the lyrics differ between versions.

- Version 1 is the original, sung by Judy Garland.
- Version 2 is an arrangement sung by Ella Fitzgerald.
- Version 3 is an arrangement sung by Eva Cassidy.

**Extract 4** You will hear all three versions played one after the other. The extract is two minutes long and will be played THREE times. Complete part (a).

(a) (i) Identify the **style** of each version.

Version 1: \_\_\_\_\_

Version 2: \_\_\_\_\_

Version 3: \_\_\_\_\_

(ii) Compare and contrast EITHER the **accompaniment** OR **melody** of each version.

Select (✓) ONE

Accompaniment

Melody

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**Extract 5** This is an adaptation of Eva Cassidy's version for clarinet and guitar. It will be played as follows:

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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) (i) Add the missing chord indications to the score using Roman numerals OR jazz/rock notation (as shown 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>	G	G <sup>sus4</sup>	Am	C	D	D <sup>7</sup>	D <sup>sus4</sup>	Em

- (ii) Identify the final cadence formed by the two chords bracketed in bars 16 and 17.

Clarinet  
(concert pitch)

**A** ♩ = 72  
G  Bm<sup>7</sup>

5  **B** Cm<sup>7</sup>   G/B

9  Cm<sup>7</sup>  G/F#

13  **C** D<sup>7</sup>       Cadence

Final cadence: \_\_\_\_\_

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

### QUESTION THREE

You will hear music by the French composer Claude Debussy.

**Extract 6** This extract includes two passages from the piano piece “Jimbo’s Lullaby”. It will be played as follows:

- the whole extract (a minim-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 (a)

- (a) Transcribe the missing notes in the treble clef of the score on page 9 (some durations are provided):
- bars 22 and 23
  - bars 24–27 (stems up)
  - bars 63–66 (stems down) – this is a second melody played underneath the given melody beginning on the third beat of bar 63, as highlighted on the score.

**Extract 7** You will hear a passage from the orchestral work *Prélude à l’après-midi d’un faune*. The extract is 90 seconds long and will be played THREE times. Complete part (b).

- (b) Discuss in detail the use of texture that occurs in the passage. Refer to the instruments you hear, and focus on the interactions between them.

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**A**

19

Piano

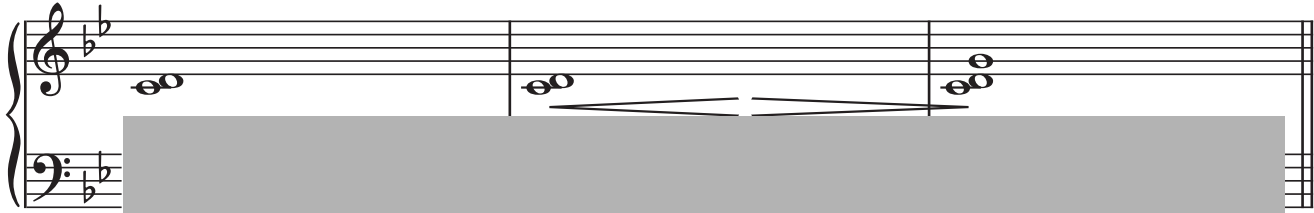


22

**B**



26



**C**

63



66



**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. These staves are provided for students to write their answers to the questions.



