





NEW ZEALAND QUALIFICATIONS AUTHORITY MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD KIA NOHO TAKATŪ KI TŌ ĀMUA AO! Tick this box if you have NOT written in this booklet



# Level 2 Music 2021

# 91275 Demonstrate aural understanding through written representation

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 2–16 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (</

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Each of the music extracts in this examination will be played a number of times, as indicated, with a pause of 30 seconds after each playing.

You now have two minutes to read Question One on pages 2–5.

### **QUESTION ONE**

You will hear arrangements of music from two sonatas by the Baroque composer Antonio Vivaldi.

- **Extract 1** You will hear a performance of the last movement of the Sonata Op. 2 No. 2. It will be played FOUR times. The melody line is printed on page 3. Complete part (a).
- (a) (i) Identify the names of the instruments.

Melodic instrument:

Accompaniment instrument:

- (ii) Add the following information to the score:
  - the time signature
  - barlines to match the time signature
  - the tempo of the music, using an appropriate Italian word and/or metronome marking.
- (iii) Add the following information to the **first two systems** of the score:
  - any missing slurs the performer plays
  - any missing staccato markings the performer plays.
- (iv) Add the following information to the last three systems of the score:
  - any changes in dynamics
  - any changes in tempo
  - a fermata/pause symbol.



- **Extract 2** This extract is from the first movement of the sonata Op. 2 No.3 in D minor, adapted for flute and piano. It will be played as follows:
  - the whole extract (a quaver 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.

The flute part is printed on page 5. Complete part (b).

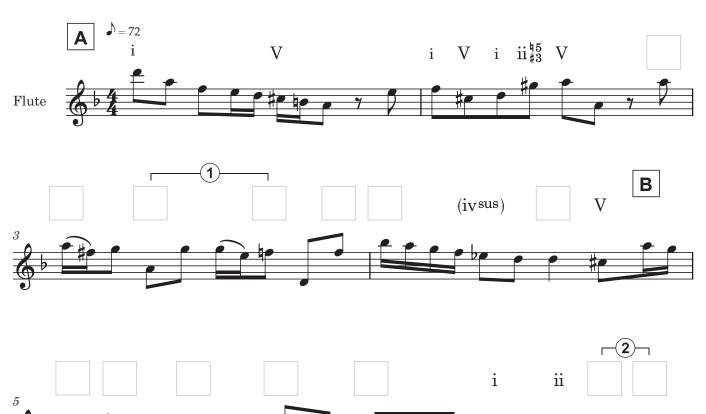
(b) (i) Add the missing chord indications to the score using Roman numerals (as shown below).

Roman numerals	i	iv	V	V <sup>sus4</sup>	VI
Jazz/rock chords	Dm	Gm	А	A <sup>sus4</sup>	B♭

(ii) Identify the cadences formed by the chords bracketed and numbered (1) and (2).

Cadence 1:

Cadence (2):



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You now have two minutes to read Question Two on pages 6–9.

### **QUESTION TWO**

You will hear songs from the musical Wicked by the composer Stephen Schwartz.

- **Extract 3** This extract includes two verses from the song "I'm Not That Girl" played one after the other. The extract is one minute long and will be played THREE times. Complete part (a).
- (a) Compare the way that **melody**, **tempo**, and **instrumentation** are used in each verse and how they affect the music. The lyrics have been provided.

Verse (1):

Hands touch, eyes meet; sudden silence, sudden heat.

Hearts leap in a giddy whirl; he could be that boy, but I'm not that girl.

Verse (2):

Don't wish, don't start; wishing only wounds the heart.

I wasn't born for the rose and the pearl; there's a girl I know, he loves her so. I'm not that girl.

- **Extract 4** You will hear a section of the song "For Good". The extract is one minute long and will be played THREE times. Complete part (b).
- (b) Discuss the different ways the two voices interact as the music progresses.



- **Extract 5** You will hear a section of the song "No-one Mourns the Wicked". The extract is 75 seconds long and will be played THREE times. Complete part (c).
- (c) Select TWO of timbre, tempo/metre, and harmony, and discuss how they set the scene for the lyrics sung by the chorus at the end of the extract:

"Good news, she's dead, the witch of the west is dead."

Select (✔) choice (1):	Timbre	Tempo/metre	Harmony
Select (✔) choice (2):	Timbre	Tempo/metre	Harmony

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You now have two minutes to read Question Three on pages 10–14.

### **QUESTION THREE**

You will hear music by New Zealand artists.

- **Extract 6** This extract includes a part of the song "Love IS" by Jesse Sheehan. It will be played as follows:
  - the whole extract
  - the section between **A** and **B**, three times
  - the section from  $\mathbf{B}$  to the end, three times
  - the whole extract.

The lyrics are printed on page 11. Complete part (a).

(a) (i) Add the missing chord indications to the lyrics, using jazz/rock notation (as shown below).

<b>Jazz/rock chords</b> $B^{\flat}$ $B^{\flat sus4}$	Cm	Eþ	F	F <sup>7</sup>	F <sup>sus4</sup>	Gm	
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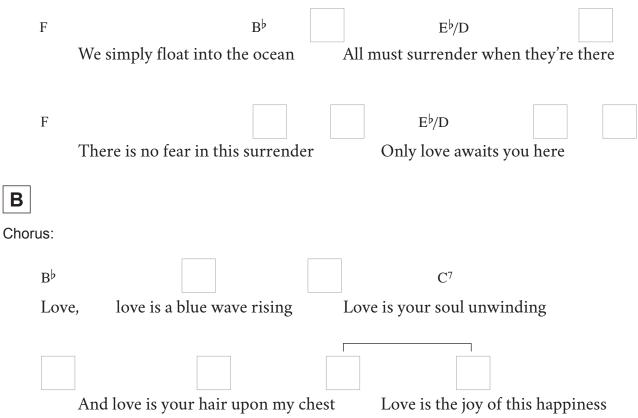
(ii) Identify the cadence formed by the bracketed chords at the end of the extract.

Cadence:

11

# Α

## Pre-chorus:



- **Extract 7** This is an adaptation of the song "The Wild Winged Messenger" by Mahinārangi Tocker, arranged for clarinet and cello. It will be played as follows:
  - the whole extract (a dotted-crotchet-beat will be heard before it starts)
  - the section between  $\mathbf{A}$  and  $\mathbf{B}$ , three times
  - the section from  ${\bf B}$  to the end, three times
  - the whole extract.

The score is printed on page 13. Complete part (b).

(b) Transcribe the missing notes in the clarinet part (some durations are provided).



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- **Extract 8** You will hear part of the song "Slice of Heaven" by Dave Dobbyn. The extract is one minute and 30 seconds long and will be played TWICE. Complete part (c).
- (c) Discuss the ways in which this song is both typical and atypical of songs in the 'pop' genre.
  You may consider aspects of timbre, harmony, rhythm, melody, instrumentation, and/or form in your response.

Acknowledgements

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

#### **Question One**

Vivaldi, A. (1953). 12 Sonatas op.2 [...]. Copyright Schott and Co. Ltd, London.

### Question Two

Schwartz, S. (2003). Wicked (Original Broadway Cast Recording). Decca Broadway.

### **Question Three**

Sheehan, J. (2017). Love IS [song]. On *In this dance*. Bandcamp. https://jessesheehan.bandcamp.com/track/love-is. Tocker, M. (2005). The Wild Winged Messenger [song]. On *The mongrel in me*. Dobbyn, D. (1988). Slice of Heaven [song]. On *Loyal*.

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

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QUESTION NUMBER		