

91275



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SUPERVISOR'S USE ONLY

Tick this box if you  
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## Level 2 Music 2022

### 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 2–14 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (▨). This area may be cut off when the booklet is marked.

**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 25 seconds after each playing.

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

## QUESTION ONE

You will hear music by the Baroque composer Telemann.

**Extract 1** You will hear a performance of a section of the Passepied from a Suite in A minor. The extract is 32 seconds long and will be played THREE times. The score is printed on page 3. Complete part (a).

- (a) (i) Add the following details to the score:
- the name of BOTH instruments
  - 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
  - ornamentation (trills).
- (ii) Add appropriate markings to the score where you hear the performer of the melodic instrument play the following:
- articulation markings (slur, staccato)
  - dynamic markings.

Name of melodic instrument: \_\_\_\_\_

Name of accompanying instrument: \_\_\_\_\_



**Extract 2** This extract is a movement called Fondamento from the Overture in G minor. It is 66 seconds long and will be played TWICE. Complete part (b).

- (b) The form (structure) of Extract 2 is A A B A B A. Analyse the form of the extract in detail by explaining how the two sections (A and B) are varied each time they are played. The first occurrence of Section A is provided.

The metronome marking is ♩ = 120, and the time signature is  $\frac{4}{4}$ .

Section A (6 bars): *First statement of Section A*

Section A (6 bars): \_\_\_\_\_

Section B (4 bars): \_\_\_\_\_

Section A (4 bars): \_\_\_\_\_

Section B (4 bars): \_\_\_\_\_

Section A (4 bars): \_\_\_\_\_

**Extract 3** This extract is an adaptation of part of the Dolce from the Partita in G major, played on the piano. It will be played as follows:

- the whole extract
- 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.

The score is printed on page 5. Complete part (c).

- (c) (i) Add the missing chords to the score using Roman numerals in the boxes provided.

<b>Roman numerals</b>	I	I <sup>sus4</sup>	ii	IV	V	V <sup>7</sup>	vi
<b>Jazz/rock chords</b> <i>(for reference only)</i>	G	G <sup>sus4</sup>	Am	C	D	D <sup>7</sup>	Em

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

Cadence ①: \_\_\_\_\_

Cadence ②: \_\_\_\_\_

EXTRACT THREE – melody line only

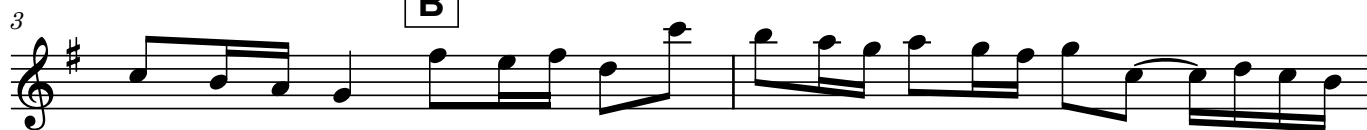
**A**

$\text{♩} = 80$



V I<sup>sus4</sup> V V<sup>sus4</sup> V<sup>7</sup> I V I

**B**



V V<sup>7</sup> I   V

**C**



ii V<sup>7</sup>      
① ②

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

**QUESTION TWO**

You will hear music from New Zealand bands.

**Extract 4** This extract is from the song “The Heater” by The Muttonbirds. The extract is 42 seconds long and will be played THREE times. Complete part (a).

(a) (i) Name the family of instruments you can hear that are not normally used in popular music.

\_\_\_\_\_

(ii) Discuss the use of TWO compositional devices that are used in this song. Explain their effect on the music.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Extract 5** This is an extract from the song “Fraction Too Much Friction” by Tim Finn, adapted for clarinet and guitar. It will be played as follows:

- the whole extract
- the section between **A** and **B**, three times
- the section from **B** to the end, three times
- the whole extract.

Complete part (b).

(b) Add the missing melody notes to the clarinet part.

Clarinet  
(concert pitch)

**A** ♩ = 100

3

7

10

**Extract 6** This extract is from the song “Heavenly Pop Hit” by The Chills. The key is C major. It will be played as follows:

- the whole extract
- the section between **A** and **B**, three times
- the section from **B** to the end, three times
- the whole extract.

The lyrics and chords are printed on page 9. Complete part (c).

- (c) (i) Add the missing chords to the score using jazz/rock notation in the boxes provided.

<b>Jazz/rock chords</b>	C	F	G	G <sup>7</sup>	Am
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- (ii) Name the two cadences bracketed and labelled on the lyric sheet.

Cadence ①: \_\_\_\_\_

Cadence ②: \_\_\_\_\_

- (iii) In the extract, you will hear two unexpected chords. Circle both chords, explain why they are unexpected, and how this affects the music.

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**A**

C

Am

Dm

G<sup>7</sup>

And so I stand and the sound goes straight through my body

**B**

D



Dum te dum dum, dum te dum dum

②

You now have two minutes to read Question Three on pages 10 and 11.

### QUESTION THREE

You will hear music by the composer Leonard Bernstein.

**Extract 7** You will hear two versions of the introduction to the song “America” from the musical West Side Story. The extract is 88 seconds long and will be played THREE TIMES. Complete part (a).

- (a) (i) Name one similarity and one difference (apart from instrumentation) between the two versions.

Similarity: \_\_\_\_\_

\_\_\_\_\_

Difference: \_\_\_\_\_

\_\_\_\_\_

- (ii) Explain in detail how the use of different instrumentation affects the music in both versions.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Extract 8** You will hear the movement “Dancisca” from Dance Suite for Brass Quintet. The extract is 51 seconds long and will be played THREE times. Complete part (b).

- (b) (i) Two main themes are played a number of times in this extract as outlined below. The instruments used are trumpet I and II, French horn, trombone, and tuba. Each time a theme is played, describe both the texture and timbre. The first occurrence has been provided as an example.

**Theme 1** Texture: *Homophonic: melody with broken chord accompaniment*  
 Timbre: *Melody on trumpet accompanied by all other instruments*

**Theme 1** Texture: \_\_\_\_\_  
 Timbre: \_\_\_\_\_

**Theme 2** Texture: \_\_\_\_\_  
 Timbre: \_\_\_\_\_

**Theme 1** Texture: \_\_\_\_\_  
 Timbre: \_\_\_\_\_

**Theme 2** Texture: \_\_\_\_\_  
 Timbre: \_\_\_\_\_

**Theme 1** Texture: \_\_\_\_\_  
 Timbre: \_\_\_\_\_

**Theme 2** Texture: \_\_\_\_\_  
 Timbre: \_\_\_\_\_

- (ii) Discuss the effect that the changes in texture and timbre have on the music.

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

QUESTION  
NUMBER

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

QUESTION  
NUMBER

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for students to write their answers to the questions.

### Acknowledgements

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

#### Question One

Telemann, G., P. (2001). Moliantegok (Transcriber), Ouverture-Suite TWV 55:a2. Sourced from <https://www.scribd.com/document/460329528/Telemann-Overture>. Extract 2 audio: <https://open.spotify.com/track/65nI58you5zOHziV3eKnm>.

#### Question Two

The Muttonbirds. The Heater. Audio sourced from <https://open.spotify.com/track/5SABwQGtfLOXuI9RW0ITLw>.

Tim Finn. (2009). Fraction Too Much Friction. *Great Southern Lands Songbook*. Vol. 1. Sasha Music Publishing  
The Chills. Heavenly Pop Hit. Audio sourced from <https://open.spotify.com/track/0nDu0qVxXvhb4cBmSecTch>.

#### Question Three

Ariana DeBose (2021), America (composed by Leonard Bernstein). <https://open.spotify.com/track/7guz8LWGuiHSvp19OUymbQ>.

Canadian Brass (1997). *The Canadian Brass Plays Bernstein*. <https://music.apple.com/nz/album/america/274481260>.

Bernstein, L. (1988). *Leonard Bernstein* (album). Leonard Bernstein Music Publishing Company LLC (Publisher). Audio sourced from [https://www.youtube.com/watch?v=sg-TyM\\_I6ng](https://www.youtube.com/watch?v=sg-TyM_I6ng)



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