

SUPERVISOR'S USE ONLY

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**Mana Tohu Mātauranga o Aotearoa**
New Zealand Qualifications Authority

Level 2 Music 2023

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 (DO NOT WRITE). This area will be cut off when the booklet is marked.

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

In this assessment, each of the music extracts 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 music by the classical composer Mozart.

Extract 1 You will hear a section of the first movement of *Quintet for Piano and Winds in E-flat Major*. It will be played THREE times. The part for one of the instruments is printed on page 3. Complete part (a).

- (a) (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 (BOTH the Italian term and metronome marking).
- (ii) Add appropriate markings to the score where you hear the performer play the following:
- ornamentation
 - articulation markings (staccato, tenuto, slur)
 - dynamic markings.

TEMPO

INSTRUMENT

Extract 2 You will hear a section of an aria from the opera *The Abduction from the Seraglio* arranged for violin and cello. 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**, TWICE
- the section from **B** to the end, FOUR times
- the whole extract.

Complete part (b).

(b) Add the missing notes to the violin and violoncello parts in the spaces labelled (1), (2), and (3).

A

$\text{♩} = 56$

Violin

p *f*

Violoncello

p *f*

(1)

B

5

pp *f* *p*

pp *f* *p*

(2)

(3)

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

QUESTION TWO

You will hear music by the folk-rock duo Simon and Garfunkel.

Extract 4 You will hear an extract of the song “Bridge Over Troubled Water” arranged for piano. The extract 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 between **B** and **C**, three times
- the section from **C** to the end, three times
- the whole extract.

The melodic line is printed on page 7. Complete part (a).

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

Jazz/rock chords	E_b	E_b^{sus4}	F_m	A_b	B_b	B_b^{sus4}	B_b^7	C_m
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(ii) Name the TWO cadences bracketed and labelled **①** and **②**.

Cadence **①**: _____

Cadence **②**: _____

A

♩ = 72

E^b B^b Cm B^b

Piano

B

B^b9 E^b/D E^b7 B^bm⁶

C

B^bm⁶ A^b F[#]m^(b5)/A

2

E^b A^b

Extract 5 You will hear two vocal versions of “Bridge Over Troubled Water”. The extract is two minutes long and will be played TWICE. Complete part (b).

(b) Compare and contrast (discuss the similarities and differences) the vocal style and accompaniment of the two versions.

Extract 6 You will hear a section of the song “Scarborough Fair”. The extract is 35 seconds long and will be played THREE times. Complete part (c).

(c) (i) Explain how the vocal lines interact in this extract.

(ii) Discuss the effect this has on the music.

Extract 8 You will hear an extract from *Folk Dance* for flute and piano by New Zealand composer Clive Aucott. 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.

The score is printed on page 11. Complete part (b).

(b) Add the missing notes to the flute part. Some notes and rests have been provided.

A

Flute $\text{♩} = 88$

Piano

B

4

8

Extract 9 You will hear an extract from the slow movement of Paul Hindemith's Flute Sonata. The extract is 40 seconds long and will be played THREE times. Complete part (c).

(c) (i) Identify two compositional devices used in the extract.

Compositional device (1): _____

Compositional device (2): _____

(ii) Explain in detail how ONE of the compositional devices is used.

Acknowledgements

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

Question One

Extract 1:

W. A. Mozart. (perf. Brain, Gieseking). *Horn Concertos Nos. 1–4 / Piano and Wind Quintet*. CD. (Naxos Historical, 1953).
Mozart. *Mozarts Werke, Serie XVII: Pianoforte–Quintett, –quartette und –trios*. Bd.1. No1. Plate W.A.M 452 (Leipzig: Breitkopf & Härtels, 1879).

Extract 3:

W. A. Mozart. *Serenade in C minor*, K388. CD. (The Decca Record Company, 1987).

Question Two

Extract 4:

Simon and Garfunkel. “Bridge Over Troubled Water”. sheetmusic-free.com/bridge-over-troubled-water-sheet-music-simon-and-garfunkel/

Extract 5:

Elvis Presley. *Walk A Mile In My Shoes – The Essential 70s Masters*. CD. (BMG Bertelsmann Music Group, 1995).
Eva Cassidy. *Live At Blues Alley*. CD. (Blix Street Records, 2021).

Extract 6:

Simon and Garfunkel. *Parsley, Sage, Rosemary And Thyme*. CD. (Columbia Records, 1966).

Question Three

Extract 7:

The Saint Paul Chamber Orchestra. (Kodály (artist), Bartók (artist), Hugh Wolff (conductor)). *Divertimento – Romanian Folk-Dances / Marosszék Dances – Galánta Dances*. CD. (Teldec, 1994).

Extract 8:

Clive Aucott. (ed. Farquahar). “Folk Dance”. *Little dancings: a selection of flute music/by New Zealand composers*. (Wellington, N.Z.: Centre for New Zealand Music, c1998).

Extract 9:

M. Sparks (performer), C. Adams (performer), P Hindemith (composer). *Recital Works – Mark Sparks*. CD. (Summit (classical), 1998).