

91275



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SUPERVISOR'S USE ONLY

Level 2 Music, 2017

91275 Demonstrate aural understanding through written representation

9.30 a.m. Thursday 16 November 2017
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 30 seconds after every playing.

QUESTION ONE

You now have one minute to read Question One (a).

- (a) You will hear an extract in the key of A major for a solo instrument. It will be played THREE times.

Add the following details to the score below:

- the name of the instrument
- the time signature
- bar lines to match the time signature
- the tempo of the music, using an appropriate Italian word and/or metronome marking
- TWO changes in tempo, using appropriate Italian words
- a pause mark (i.e. a *fermata*)
- articulation markings, adding appropriate musical signs to the note(s) affected
- dynamic markings, using appropriate musical signs.

INSTRUMENT

TEMPO

The musical score is written on four staves in treble clef with a key signature of three sharps (F#, C#, G#). The first staff starts with a dynamic marking of *mp*. The music consists of a sequence of eighth and quarter notes. The first staff has a fermata over the final note. The second and third staves continue the melodic line. The fourth staff concludes with a fermata over the final note.

You now have one minute to read Question One (b).

(b) You will hear the same music again, this time with piano accompaniment, played as follows:

- the complete extract
- the section between **A** and **B**, twice
- the section from **B** to the end, twice
- the complete extract.

- 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	A	A ^{sus4}	Bm	D	E	E ⁷	E ^{sus4}	F#m

- Identify the cadences formed by the pairs of chords numbered ① and ②.

A A D A E
OR I OR IV OR I OR V

B F#m E⁷ A E
OR vi OR V⁷ OR I OR V

C#m
OR iii

Cadence ①: _____

Cadence ②: _____

QUESTION TWO

You now have one minute to read Question Two (a).

(a) You will hear an extract in the key of E major for flute and cello, played as follows:

- the complete 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 complete extract.

Transcribe the missing notes in the flute part. (Some durations are provided.)

A Adagio

Flute

Violoncello

pizz.

4

B

8

12

You now have one minute to read Question Two (b).

(b) You will hear an extract in the key of G minor for trumpet and trombone, played as follows:

- the complete 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 complete extract.

Transcribe the missing notes in the trombone part. (Some durations are provided.)

A Andante

Trumpet (concert pitch)

Trombone

5

9 **B**

13

Detailed description of the musical score: The score is for trumpet and trombone in G minor (two flats) and 3/4 time. It is marked 'Andante'. The first system shows the beginning of section A. The trumpet part starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5. The trombone part starts with a quarter note G3, followed by eighth notes A3, Bb3, C4, D4, E4, F4, G4. The second system shows the middle of section A. The trumpet part continues with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. The trombone part has a box around it for transcription, with a quarter note G3, followed by eighth notes A3, Bb3, C4, D4, E4, F4, G4. The third system shows the end of section A and the beginning of section B. The trumpet part continues with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. The trombone part has a box around it for transcription, with a quarter note G3, followed by eighth notes A3, Bb3, C4, D4, E4, F4, G4. Section B begins with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5.

QUESTION THREE

You now have one minute to read Question Three (a).

- (a) You will hear extracts from an arrangement of the final movement of the violin sonata by César Franck.

Extract 1 This is the opening of the movement. It is 20 seconds long and will be played TWICE.

- (i) Name the two instruments that are playing the music.

(1) _____

(2) _____

Explain how the instruments interact.

Extract 2 This extract is 30 seconds long and will be played THREE times.

- (ii) Identify TWO compositional devices you hear, and explain how they are used.

You now have one minute to read Question Three (b).

- (b) You will hear extracts from the pop song "I See Red" by Split Enz.

Extract 3 This is the introduction and first chorus of the song. It is 35 seconds long and will be played TWICE.

- (i) Comment on the harmony of the extract, and explain how it is typical of the rock/pop genre.

Extract 4 You will hear the first chorus again, followed by the first verse. The extract is 50 seconds long and will be played TWICE.

- (ii) The mood changes dramatically at the verse.

Comment on at least TWO significant differences between the verse and the chorus. Use specific musical evidence to support your response.

You now have one minute to read Question Three (c).

(c) You will hear extracts from *Rhapsody in Blue* by George Gershwin.

Extract 5 This is the opening theme. It is 40 seconds long and will be played TWICE.

(i) Identify the solo instrument.

Comment on how the instrument is being played, and explain why these techniques are unusual in this ensemble.

Extract 6 You will hear two restatements of the opening theme played by different sections of the ensemble. The extract is 20 seconds long, and will be played THREE times.

(ii) The theme was first played by the solo instrument you identified above.

Comment on how the timbre of the theme has been changed the next two times you hear it in Extract Six, and explain the effect this has on the sound of the 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 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 examination:

Question Three

- (a) *La [...] enchantée*, Hans-Udo Heinzmann and Elisaveta Blumina, Genuin, 2014. GEN14318.
- (b) Split Enz, *The Best Of Split Enz – History Never Repeats (30th Anniversary Edition)*. Mushroom Records, 2002. Festival Mushroom Records 335992.
- (c) *Gershwin: Rhapsody In Blue & Piano Concerto in F*, Stefano Bollani, Gewandhausorchester Leipzig, Riccardo Chailly. Decca, 2011. Decca 4782739.