

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

SUPERVISOR'S USE ONLY

2

91275



Draw a cross through the box (X) if you have NOT written in this booklet

☐

+



Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 2 Music 2024

### 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 the margins (// // //). 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.**

**Achievement**

**TOTAL 10**

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 composers George Frideric Handel and Camille Saint-Saëns.

**Extract 1** This is a section of Handel's Minuet from *Flute Sonata No. III in G Major*, adapted for an alternative instrumentation. It will be played FOUR times.

The part for the melody instrument is printed below. Complete part (a).

- (a) (i) Add the following details to the score:
- the **names of the instruments**
  - 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 of the melodic instrument play the following:
- ornamentation**
  - articulation markings** (staccato, slur)
  - dynamic markings**.

### MELODY INSTRUMENT

violin

### ACCOMPANYING INSTRUMENT

cello

### TEMPO

Moderato / 150

(monophonic)

The musical score is written for a violin (melody instrument) and a cello (accompanying instrument). The key signature is G major (one sharp). The time signature is 3/4. The tempo is marked 'Moderato' with a metronome marking of 150. The dynamics include 'mf' (mezzo-forte) and 'decrescendo'. The score includes various articulation markings such as slurs, staccato, and accents. The score is annotated with red lines and circles, indicating specific features to be added or corrected.



**Extract 2** This is a different version of the same section as Extract 1. It is 20 seconds long and will be played THREE times. Follow the score of Extract 1 as you listen. Complete part (b).

- (b) Discuss a similarity and a difference between Extract 1 and Extract 2.

Similarity: ~~Both are~~ homophonic. The tempo is the same, around moderato and both extracts are playing  $\frac{3}{4}$  timing. The main melody is also similar.

Difference: The first ~~extract~~ <sup>homophonic</sup> ~~extract~~ is ~~homophonic~~ while the second extract is polyphonic. The first extract uses the violin and cello while the second extract uses the harp and the flute. There is also a third instrument in the second extract possibly a cello.

**Extract 3** This is an arrangement of the second movement of *Sonata for Oboe and Piano, op. 166* by Saint-Saëns. The key is B-flat major. It will be played as follows:

- the whole extract (a dotted-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 oboe part is printed on page 5. Complete part (c).

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

Roman numerals	I	I <sup>sus4</sup>	ii	IV	V	V <sup>sus4</sup>	V <sup>7</sup>	vi
----------------	---	-------------------	----	----	---	-------------------	----------------	----

- (ii) Add a bracket (        ) between two chords on the score to indicate ONE cadence.

Name the cadence: perfect ✓



Oboe

**A** ♩. = 45

I vi iiib I vi iiib I vi

**B**

IIc V7 vi<sup>7</sup> Vb I V Vb

vi<sup>7</sup> Vb ii I vi ii

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

## QUESTION TWO

You will hear popular jazz standards made famous by Louis Armstrong.

**Extract 4** This extract includes excerpts from two versions of the song "What a Wonderful World" by Bob Thiele and George David Weiss. The excerpts will be played one after the other.

- Version 1 is the original sung by Louis Armstrong.
- Version 2 is an arrangement sung by Joey Ramone.

The extract is one minute long and will be played TWICE. Complete part (a).

- (a) Compare and contrast EITHER the accompaniment (instrumentation/timbre) OR the melody of each version. Discuss the effect the differences have on the music.

Tick (✓) ONE



Accompaniment



Melody

The original is ~~homophonic~~ polyphonic with mostly classical instruments such as flute strings and others while the new version utilises distorted electric guitars with quick strumming patterns. The second song starts off polyphonic and during the beginning of the verse it becomes homophonic. The tempo is increased from being slower andante to presto in the new version.



**Extract 5** This is an extract from "What a Wonderful World" arranged for jazz ensemble. It is one minute long and will be played TWICE. Complete part (b).

- (b) Identify a compositional device that is used in the extract. Discuss how it is used and the effect it has on the music.

instrumental

Compositional device: ~~the saxophone or trumpet is~~

The saxophone is used to carry out the melody <sup>along</sup> with other wind-instruments. The use of instruments instead of vocals gives the song a unique feel as well as making it more jazzy. The polyphonic texture gives the song individuality making it sound more full.

**Extract 6** This is an extract from "When You're Smiling (The Whole World Smiles With You)" by Mark Fisher, Joe Goodwin, and Larry Shay, arranged for trumpet with piano accompaniment. The key is F major. 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 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 9. Complete part (c).

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

Jazz/rock chords	F	F <sup>sus4</sup>	Gm	B $\flat$	C	C <sup>sus4</sup>	C <sup>7</sup>	Dm
------------------	---	-------------------	----	-----------	---	-------------------	----------------	----

- (ii) Name the three cadences bracketed and labelled ①, ②, and ③.

Cadence ①: ~~imperfect~~ imperfect ✗

Cadence ②: ~~perfect~~ ✗

Cadence ③: plagal ✓



**A** ♩ = 156 F Fmaj7

Trumpet (concert pitch)

5 Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> ✓ Gm<sup>7</sup>

12 ~~Bb~~ B<sup>b</sup> ✗ F ✓

**B** 17 Cm<sup>7</sup> F<sup>7</sup> ~~Bb~~ B<sup>b</sup> ✗ Gm ✗

22 ~~Bb~~ B<sup>b</sup> ✓ ~~Bb~~ B<sup>b</sup> ✗ ~~Bb~~ B<sup>b</sup> ✗ ~~Bb~~ B<sup>b</sup> ✗ C ✓ F ✓

27 D<sup>7</sup> Gm ✓ C C<sup>7</sup> F ✓ F<sup>sus4</sup> ✗ F ✓

*You now have two minutes to read Question Three on pages 10–13.*

### QUESTION THREE

You will hear music by New Zealand composers.

**Extract 7** This is an adaptation of the third verse of “Welcome Home” by Dave Dobbyn arranged for clarinet and piano. It will be played as follows.

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

- (a) Transcribe the missing notes in the clarinet part at concert pitch.



61 **A** ♩ = 55Clarinet  
(concert pitch)

Piano

65

69 **B**

73



**Extract 8** This is a section from the first movement of *Trio for Flute, Clarinet, and Piano* by Eric Biddington. The extract is one minute long and will be played TWICE.  
Complete part (b).

(b) Explain how the composer creates textural variety.

In the beginning of the song the texture is monophonic  
then it goes on to being ~~homophonic~~ polyphonic  
then ~~once again~~ <sup>homophonic</sup> to ~~monophonic~~ then polyphonic  
The artist has used this textural variety in  
order to show develop in the ~~same~~ song  
using a range of different melodies.



**Extract 9** You will hear the opening section of *Haratua* for tenor trombone and piano by Ben Hoadley.

*Haratua* (May) is a short work that explores the lyricism of the tenor trombone. It is reminiscent of the stillness and solitude felt by New Zealanders during Level 4 COVID-19 lockdown of April and May 2020.

The extract is 50 seconds long and will be played TWICE. Complete part (c).

- (c) Discuss TWO ways in which the piece depicts stillness and solitude. You may consider aspects of timbre/instrumentation, tempo, harmony, rhythm, melody, and/or compositional devices in your response.

(1): The tempo of the song is very slow ~~probably~~ ~~lying around~~ which leads the listener to remember of times when life was slowpaced and melancholic. This slow pace also brings along the emotion of solitude and loneliness

(2): The melody on the trombone instills the feeling of stillness and solitude through a variety of minor keys and slow paced note changes. the low range of the trombone leads the listener to feel a sense of sadness and solitude



**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 empty musical staves, each consisting of five horizontal lines. These staves are arranged vertically and are intended for students to write their answers to the questions. The first staff is located just below the question number column, and the last staff is near the bottom of the page.

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

QUESTION  
NUMBER

91275

#### Acknowledgements

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

#### Question One

H. Voxman (ed), G. F. Handel (composer). (1963). *Bourree And Menuet*. Rubank Publications.  
A Brunet (ed), C. Saint-Saëns (composer) (1921), *Sonata for oboe and piano*. Alex'Not.

#### Question Two

L. Armstrong. (1968). *What A Wonderful World*. ABC Records. CD.  
J. Ramone. (2002). *Don't Worry About Me*. EMI Music Canada. CD.  
M. P. Mossman. *What A Wonderful World: Little Big Band Series*. Hal Leonard.  
J. Goodwin. *Real Book – Melody, Lyrics & Chords (When You're Smiling)*. Hal Leonard.

#### Question Three

D. Dobbyn, (2009). *Dave Dobbyn: The Songbook*. Pottin & Burton.  
E. Biddington. (1998). *Eric Biddington: Southern Melodies*. SOUNZ.  
B. Hoadley. (2020) *Haratua*. SOUNZ.



## Achievement

**Subject:** Music

**Standard:** 91275

**Total score:** 10

Q	Grade score	Marker commentary
One	A4	The candidate has identified the relevant elements and features. A higher grade could have been gained with greater accuracy when notating barlines, articulation, and chord identification.
Two	A3	The candidate has identified the relevant elements and features. A higher grade could have been gained through the instrumentation and its musical effect in part (a), and correct identification of a musical device in part (b). The context and the musical effect are required.
Three	A3	The candidate correctly identified the initial texture in part (a). A higher grade could have been gained if the texture had been described in detail. For example, "All instruments play the same melody in unison (monophonic)."