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

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91275



Draw a cross through the box (☒) 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

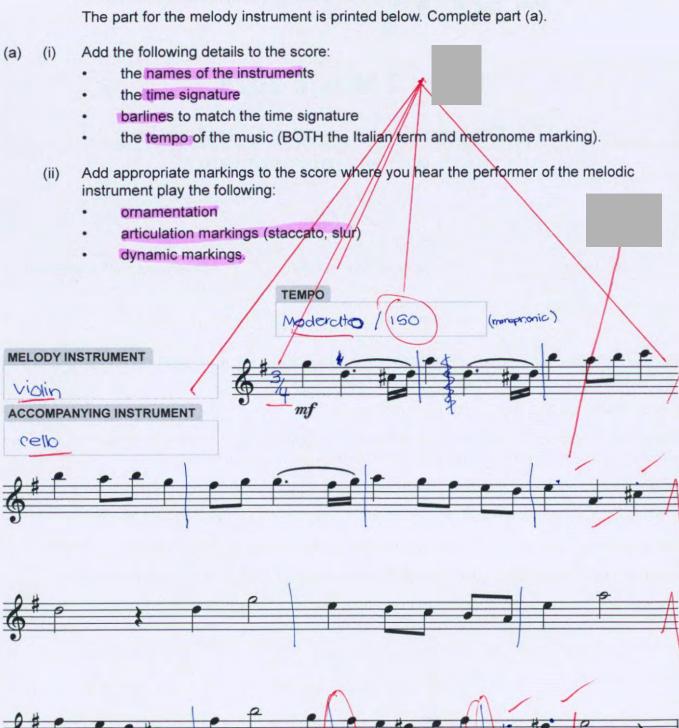
In this assessment, each of the music extracts will be played a number of times, as indicated, with a pause of 30 seconds after each playing.

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.



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Music 91275, 2024

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 the homophonic. The tempo is the same, avound moderate and bothe extracts are playind 3/4 timing The main melody is also similar

Difference: The first as extract is homopholic while the second extract is polyphonic. The first extract uses the violon and cello while the second extract uses the narpsichard 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.

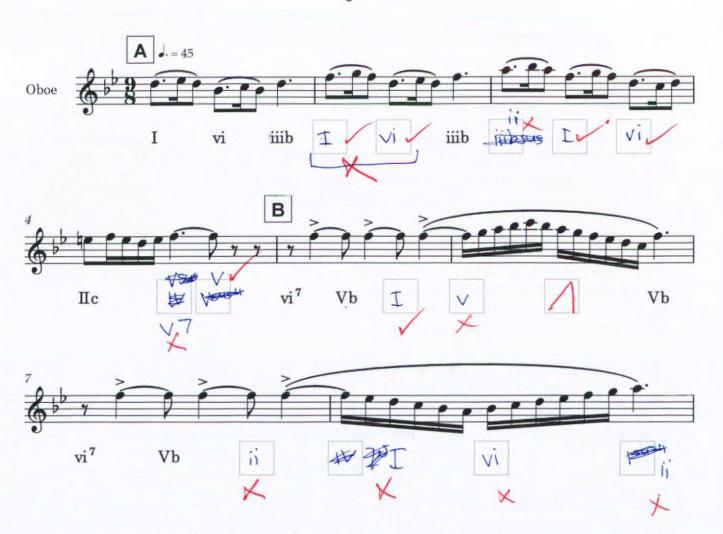
The oboe part is printed on page 5. Complete part (c).

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

Roman numerals	I	Isus ⁴	ii	IV	V	Vsus ⁴	V ⁷	vi
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(ii) Add a bracket (LLL) between two chords on the score to indicate ONE cadence.

Name the cadence: perfect *



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 fomoph polypronic with
mostly classicical instruments such as fute strings
and others while the new version utilises distorted
electric guitars with quick strumming patterns.
the second song starts of polyphonic and during
the beginning of the verse it becomes homopronic
The tempo is increased from being slower andante

Version.

new

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).

Identify a compositional device that is used in the extract. Discuss how it is used and the effect it (b) has on the music. instrumental Compositional device: The saxophore of transpet is 10 out the saxophone is used instruments. instryments a unique song more gazzy. The polyphonic individuality sona 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 ^{sus4}	Gm	ВЬ	С	C ^{sus4}	C ⁷	Dm

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

Cadence 1: unperfect Imperfect &

Cadence 2: perfect x

Cadence 3: pagal



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

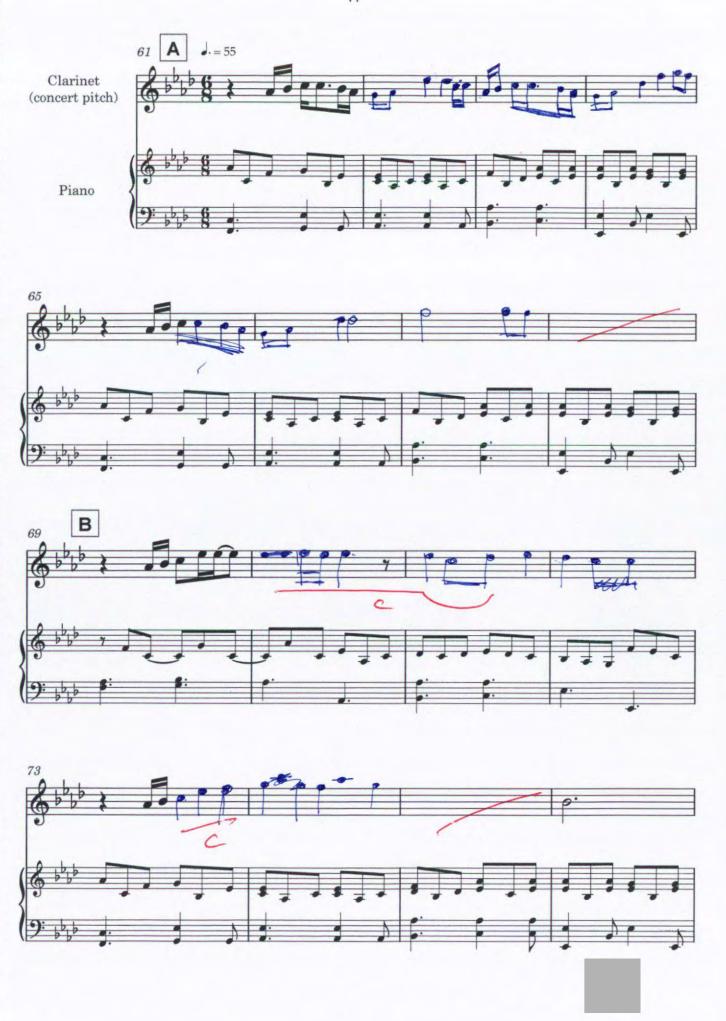
QUESTION THREE

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.



- 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 homorphon polypnonic then once againg to monophic then polypnonic. The artist has used this textural variety in order to show develop in the same song using a range of different melocities.

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 to leads the 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 sence of such end solitude

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

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NUMBER	
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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. Potton & 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	А3	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	А3	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)."