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91275



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

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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.

Excellence

TOTAL 23

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.

The image shows a handwritten musical score for a minuet. The score is written on four staves. The first staff is the melody instrument part, and the second staff is the accompanying instrument part. The score includes tempo markings (Moderato, 96 BPM), dynamic markings (mf, f, p, mp), and various articulation markings (trills, slurs, staccato). Red lines connect the handwritten notes to the printed score.

MELODY INSTRUMENT
Vid'n

ACCOMPANYING INSTRUMENT
cello

TEMPO
Moderato $\text{♩} = 96 \text{ BPM}$

Dynamic markings: mf, f, p, mp

Articulation markings: tr, slurs, staccato

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 versions of the extract frequently use ornamentation in the melody instrument,
however extract 2 has more ornamentation than the first extract. They use the same base melody,
and they are both very similar ~~from~~ in the second half of the extract since there is less ornamentation
in the second half.

Difference: The instruments are different to extract 1. The melody instrument is a flute and the
accompanying instrument is a harpsichord. The harpsichord ^{in extract 2} plays chords, ~~it~~ unlike the cello in extract 1
which plays lower, single notes. This makes the ~~music~~ sound more full and rich as it has a
thicker texture.

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 ^{sus4}	ii	IV	V	V ^{sus4}	V ⁷	vi
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- (ii) Add a bracket () between two chords on the score to indicate ONE cadence.

Name the cadence: Perfect cadence X

Oboe

A ♩. = 45

I vi iiib **I** **vi** iiib **V** **I** **V**

B

4 IIc **V**^{sus4} **V**⁷ **vi**⁷ **Vb** **I** **ii** **V** **Vb**

7 **vi**⁷ **Vb** **Ib** **ii** **I** **V**⁷

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

Version one has ^{an} acoustic guitar, playing arpeggios, ~~and~~ drums, and orchestral string and woodwind instruments. This creates a calm, relaxed, and contemplative mood. Version 2 has a typical rock band arrangement with electric guitar, drums, and bass. The drums are played louder than in extract 1. Because version 2 is more heavy and upbeat than the first ^{version} ~~extract~~, it makes the music sound confident as the singer sings "What a wonderful world." ~~Version~~ When Louis Armstrong sings the same line, the more lush timbre of the accompaniment makes the line seem like a relaxed and contemplative observation.

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.

Compositional device: Call and response

At the start of the extract, the horns ~~play~~ play a melodic line. After this, the drums play a rhythm that responds to the horns. ~~This happens multiple times before solos start.~~ This occurs multiple times before solos start. This makes the music sound more engaging as it makes it seem as if the musicians are engaged in a musical conversation with each other.

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	B \flat	C	C ^{sus4}	C ⁷	Dm
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- (ii) Name the three cadences bracketed and labelled ①, ②, and ③.

Cadence ①: Perfect cadence

Cadence ②: Imperfect cadence

Cadence ③: Plagal cadence



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** $\text{♩} = 55$ *mp no errors*

Clarinet (concert pitch)

Piano

65 *mp no errors*

69 **B** *mp no errors*

73 *mp 1 error*

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.

The texture starts of monophonic as all instruments play in unison, except for the final chord, however the rhythms are all played the same. Afterward, the pianist plays accompanying chords while the flute and clarinet continue playing in unison. Here, the texture has changed to homophonic.
~~Therefore~~ This creates a thicker texture that allows for more development of melodic material.

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): Rhythm:

The piano plays repetitive chords on crotchet beats at a slow tempo with very little rhythmic variation. This makes the extract sound still and stagnant, reflecting how solitude makes life more slowly without moments of excitement.

(2): Melody:

The trombone plays long held notes often with short runs of notes connecting them. It plays in a lyrical style, as it is able to slide between notes. This creates a rising and falling effect that depicts the uneven emotional states that people experience during solitude, such as anger, sorrow, and acceptance.

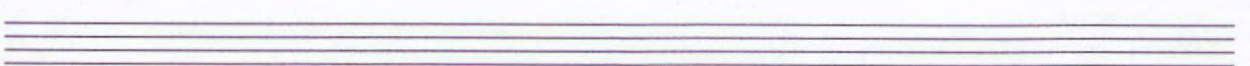
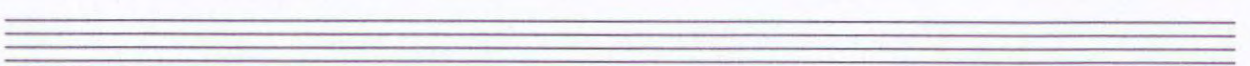
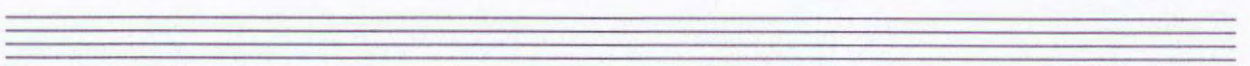
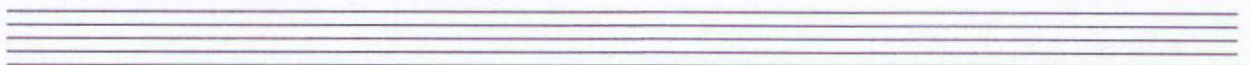
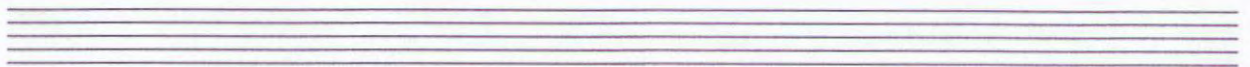
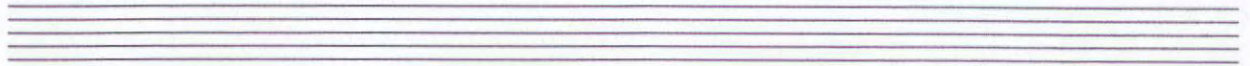
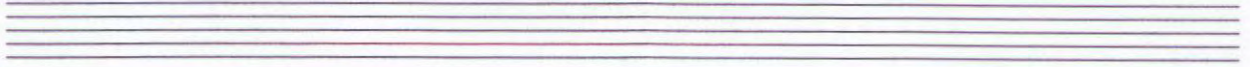
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Acknowledgements

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*. Pottton & Burton.
E. Biddington. (1998). *Eric Biddington: Southern Melodies*. SOUNZ.
B. Hoadley. (2020) *Haratua*. SOUNZ.

Excellence

Subject: Music

Standard: 91275

Total score: 23

Q	Grade score	Marker commentary
One	E8	<p>The response in part (a) fulfils all requirements for the details of tempo, instrumentation, time signature, barlines, and dynamics (3 out of 5), as well as 18 ornamentation and articulation markings.</p> <p>In part (b), it is identified that the harpsichord in Extract 2 played chords and made a richer and fuller texture than the simple cello of Extract 1.</p> <p>In part (c), every chord was correct, however a cadence was outlined in the middle of a phrase.</p>
Two	E8	<p>In part (a), details of the instrumentation were strongly related to their effect on the mood / style and overall effect of the music.</p> <p>In part (b), the compositional device is identified and described in context and an effect on the audience is offered.</p>
Three	E7	<p>In part (a), the score "Welcome Home" is notated near perfectly with one rhythmic error.</p> <p>In part (b), an accurate description of the initial monophonic and subsequent homophonic texture was given. This response could have been improved if the final chord had been acknowledged as "dissonant" rather than "except for the final chord".</p> <p>In part (c), the repetitive chords on crotchet beat was related to the still and stagnant effect of a Covid-19 lifestyle that is "without ... excitement". Both rhythm and tempo were correctly identified and clearly linked to the solitude of life in lockdown. The melodic shape of the trombone was also connected well with its musical effect.</p>