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SUPERVISOR'S USE ONLY

2

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.

Merit

TOTAL 15

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.

Handwritten annotations and markings on the score:

- TEMPO:** *Andante* $\text{♩} = 100 \text{ bpm}$
- MELODY INSTRUMENT:** *Violin*
- ACCOMPANYING INSTRUMENT:** *Cello*
- Dynamic markings:** *mf*, *f*, *p*, *mf*
- Articulation/Phrasing:** *Trum* (trills), *Cresc* (crescendo), *desresc* (decrescendo)
- Other:** Red circles around the final notes of each staff.

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: Same melody played and
still an accompaniment with the melody

Difference: different instrument used - a harpsichord
is the accompaniment. Melody has
much more trills and faster notes
+ ornament & in version 2

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: imperfect ✓

F	G	B	C	D	E
D	E	G	A	B	C
B ^b	C	E	F	G	A
I	ii	IV	V	V ^{sus}	V ⁷

A ♩. = 45

Oboe

I vi iiib ☒ I ☒ vi iiib ☒ I ☒ I ☒ vi

B

4

IIc ☒ ☒ vi⁷ Vb ☒ ☒ ☒ Vb

7

vi⁷ Vb ☒ ☒ ☒ ☒ ☒ ☒

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

1. acoustic guitar arpeggiating chords and strings
fading in and out give a very
slow and peaceful/calm feel

2. uses rock instruments — electric guitar
bass, drums and tempo is much
quicker instruments are loud gives a
chaotic rowdy noisy feel — easier
to dance/rock your head to

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: _____

Ostinato used rhythmically by drum kit
that repeats gives it a very jazzy
feel (lots of syncopation)

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 ②: imperfect ✓

Cadence ③: plagal ✓

C
A
F
I

D
B
Gm
ii

F
P
B \flat
IV

G
E
C
V

A
F
Dm
vi

A ♩ = 156 F Fmaj7

Trumpet (concert pitch)

5 Am⁷ D⁷ ~~C~~ ^{Dm} Gm⁷ ↑

12 ^① C F

B 17 Cm⁷ F⁷ Bb Dm

22 ^② F Bb C F

27 D⁷ Bb C C⁷ F Bb 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.

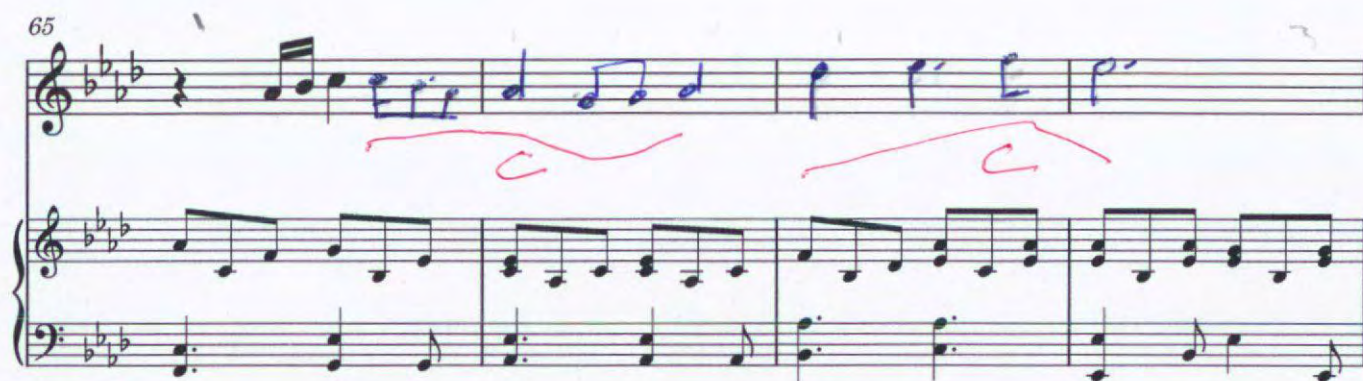
61 **A** ♩ = 55

Clarinet (concert pitch)

Piano



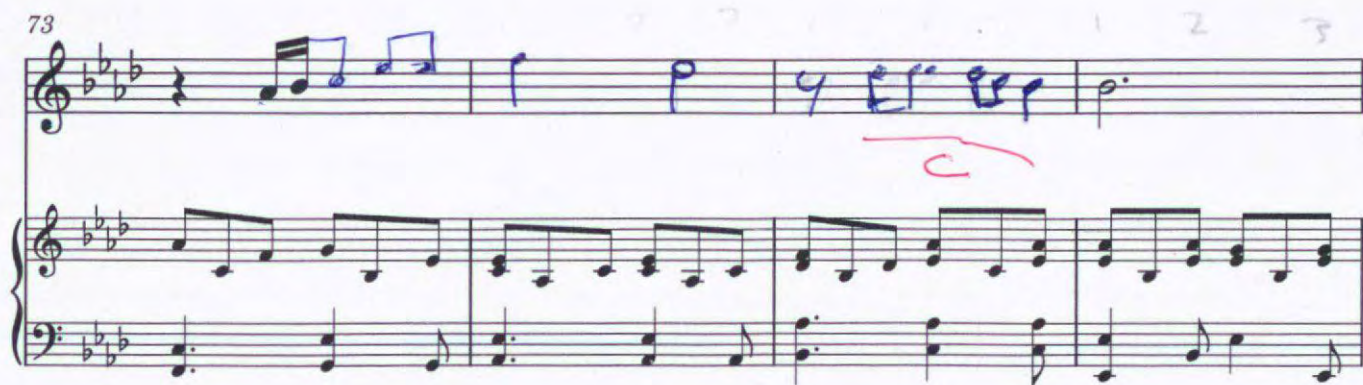
65



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.

Start is monophonic all instruments
playing same melody + Rhythmic value
the sax develops into polyphonic with
multiple instruments piano + flute + clarinet
all play different melodies with different
Rhythms

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): Tempo is very slow which creates a calm and still feel - piano plays the chords over and over fairly slowly and trombone slowly navigates its way through the melody.

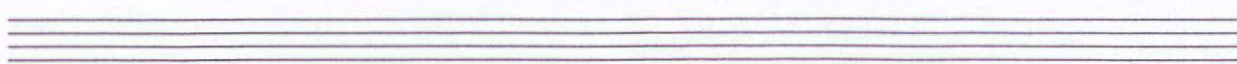
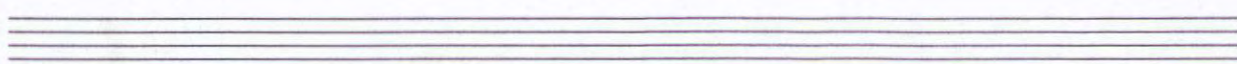
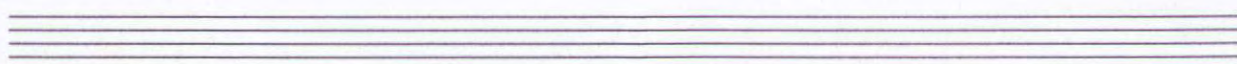
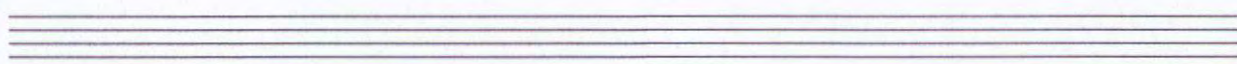
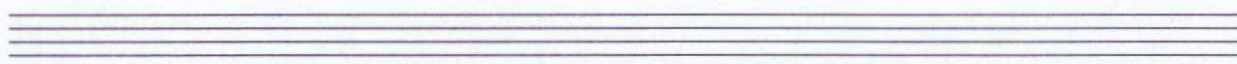
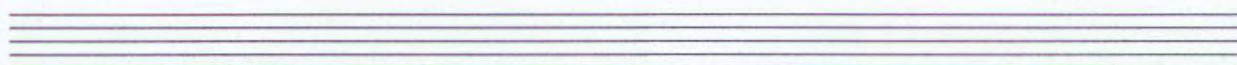
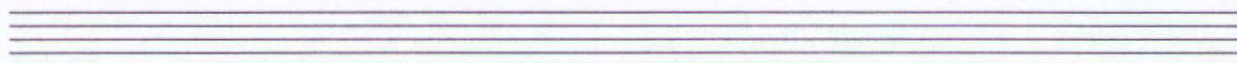
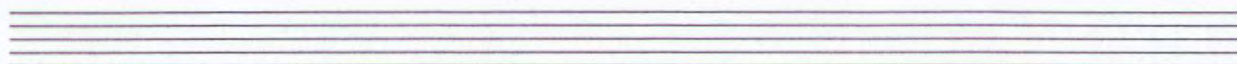
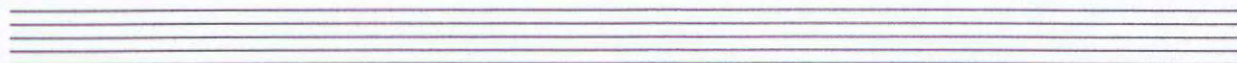
(2): Rhythm of piano left hand playing same chord multiple times with no variation in time gives a still consistent feel.

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

QUESTION
NUMBER

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QUESTION
NUMBER



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

QUESTION
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.

Merit

Subject: Music

Standard: 91275

Total score: 15

Q	Grade score	Marker commentary
One	M5	<p>The tempo, time signature, instruments, ornamentation, most dynamics and staccato has been successfully identified.</p> <p>The grade could have been improved by finishing the barlines at the end of the system, and accurately notating slurs. Greater accuracy in chord notation, particularly the difference between V, Vsus4, and V7 would have also lifted the grade.</p>
Two	M5	<p>The response demonstrates a description of musical timbre in part (a), and the identification of three pairs of chords in part (c).</p> <p>The compositional device in part (b) needed to be named and described in context with its musical effect correctly stated. For a higher grade, a more direct link to the musical effect or style in part (a) was required. For example, "The second version was more of a punk style".</p>
Three	M5	<p>The initial textural variety was correctly identified and described in part (b). The link between elements and the 'stillness of Covid-19' was successfully shown in part (c).</p> <p>A higher grade could have been achieved through the expression of more detailed musical examples of elements and features in context for both parts (b) and (c).</p>