2

SUPERVISOR'S USE ONLY

91275



Level 2 Music, 2014

91275 Demonstrate aural understanding through written representation

9.30 am Tuesday 2 December 2014 Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence		
Demonstrate aural understanding through written representation.	Demonstrate in-depth aural understanding through secure 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

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.

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QUESTION ONE: CHORD RECOGNITION

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

- (a) You will hear an 8-bar extract in the key of Eb major played on the clarinet, with piano accompaniment. It will be played FIVE times.
 - Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	I	I ^{sus4}	ii	IV	V	V^7	Vsus4	vi
Jazz/rock chords	Eb	Eb ^{sus4}	Fm	A♭	Вь	$\mathbf{B}\flat^7$	B♭ ^{sus4}	Cm

• Identify the two cadences formed by the chords bracketed and numbered 1 and 2.

Some chords are written in for you.

Cadence (2):

A crotchet-beat pulse will be heard before the extract starts.

Eye Level

theme from the TV series "Van der Valk"

Jack Trombey

For cop	oyright reasons,	this resource	cannot be re	eproduced he	ere.

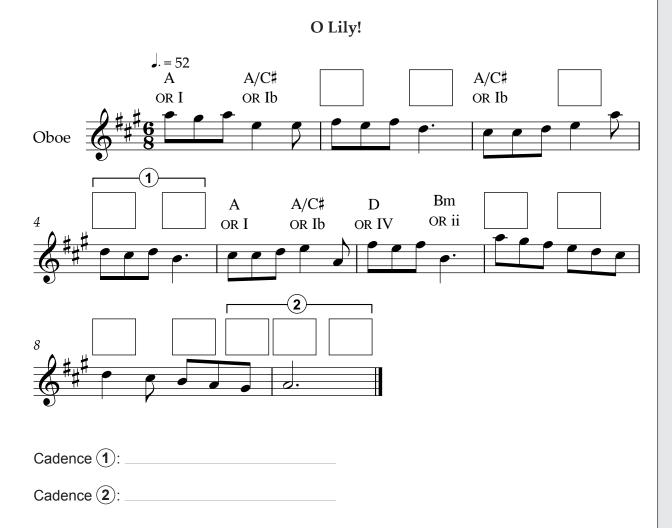
- (b) You will hear a 9-bar extract in the key of A major played on the oboe, with piano accompaniment. It will be played FIVE times.
 - Identify the chords you hear. Write your answers in the boxes above the staff, using EITHER Roman numerals for the chords OR jazz/rock notation, as shown in the table below.

Roman numerals	I	I ^{sus4}	ii	IV	V	V^7	V ^{sus4}	vi
Jazz/rock chords	A	A ^{sus4}	Bm	D	Е	E ⁷	E ^{sus4}	F#m

• Identify the two cadences formed by the chords bracketed and numbered (1) and (2).

Some chords are written in for you.

A dotted-crotchet-beat pulse will be heard before the extract starts.



QUESTION TWO: MELODIC AND RHYTHMIC DICTATION

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You are strongly advised to answer this question in pencil, but you must go over your answers in ink at the end of the examination.

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

(a) You will hear an 8-bar extract in the key of E minor played on the flute and guitar. It will be played FIVE times.

Complete the missing flute part highlighted on the staves below. Some rhythms are given for you.

A crotchet-beat pulse will be heard before the extract starts.

Pavane

Gabriel Fauré (arr. Henk Kok)

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(b) You will hear a 17-bar extract in the key of Ab major played on the trumpet and tuba. It will be played FIVE times.

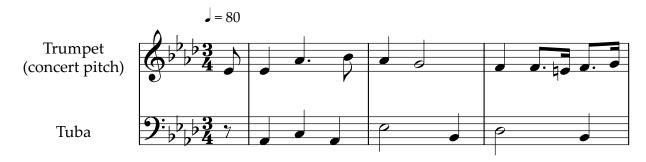
Complete the missing tuba part highlighted on the staves below. Some rhythms are given for you.

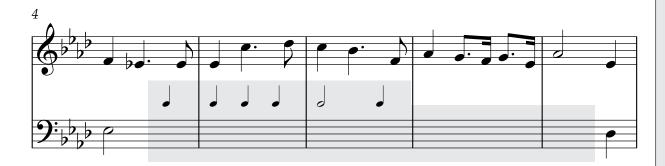
A crotchet-beat pulse will be heard before the extract starts.

Alice, where art thou?

theme from the TV show "Open All Hours"

Joseph Ascher









You will hear four extracts from the theme music from the television series Foyle's War by

QUESTION THREE: ELEMENTS AND EXPRESSIVE FEATURES

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You now have one minute to read Question Three (a) on pages 6 and 7.

(a)

Jim Parker.

Extr	act 1 This extract is the opening four bars. It is 12 seconds long and will be played THREE times.
(i)	Identify the instrument playing the melody.
(ii)	Identify the accompanying instrument, and identify and describe the technique the performer is using.
	Instrument:
(iii)	Identify the tonality of the extract, and provide musical evidence to support your identification. Tonality:
Extr	act 2 You will hear the opening again, immediately followed by a restatement of the
	same music from later in the piece. The extract is 30 seconds long and will be played THREE times.
(iv)	Identify the TWO woodwind instruments used in the restatement, and describe how each instrument is used melodically. Instrument (1):
	Instrument (2):
(v)	The melody is played an octave higher in the restatement. Describe ONE other way that the beginning of the melody has been altered in the restatement.

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Extract 3 This extract is from the end of the piece. It is 15 seconds long and will be played THREE times. Describe the difference in articulation between the woodwind melody, and the (vi) accompaniment played by the string ensemble. (vii) What is the musical term used to describe the rhythmic pattern played by the strings? (viii) The rhythm of the woodwind melody in the first two bars is printed below. Transcribe the rhythm of the upper strings (violins and violas) in the first bar. Woodwind Upper strings Extract 4 You will hear the opening four bars again ("Section A"), immediately followed by the entire piece. The extract is 105 seconds long and will be played THREE times. Identify the other main sections of the piece using letter names (eg "A", "B"). (ix)

Describe a way in which any TWO different sections you have identified contrast

melodically with each other. (Use the letter names in your response.)

(x)

You will hear three extracts from "Spanish Flea" by Julius Wechter, performed by Herb Alpert

You now have one minute to read Question Three (b) on pages 8 and 9.

(b)

and	the Tijuana Brass.
Extr	act 5 This extract is the introduction. It is 10 seconds long and will be played THREE times.
(i)	Identify the instrument that establishes the tonality, and describe how the tonality is established.
	Instrument:
(ii)	Identify the time signature, and give TWO different terms that describe the metre.
	Time signature:
	(2)
Extr	act 6 This extract is the main theme, which is immediately repeated. It is 25 seconds long and will be played THREE times. Identify the brass instrument that plays the main theme at the beginning of the extract.
(iv)	Describe how the instrumentation changes when the theme is repeated.
(v)	Describe the harmonic relationship at the end of the extract between the instruments playing the theme.
(vi)	Identify the rhythmic feature used in the extract, and describe with musical evidence ONE way the composer has used it. Rhythmic feature:

		9
6	act 7	This extract is the second theme. It is 15 seconds long and will be played TWICE.
	Des	cribe TWO ways that this theme contrasts with the main theme. Use appropriate ical terms in your response.
	(1)	
	,	
	(2)	

ASSESSOR'S USE ONLY Extra space if required. Write the question number(s) if applicable. QUESTION NUMBER

		Extra sp	ace if req	uired.		ASSESSOR'S USE ONLY
1	Write the			s) if applic	able.	
QUESTION NUMBER		-	· · · · · · · · · · · · · · · · · · ·			

Acknowledgements

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

Question One

(a) Great British TV Themes. Silva Screen Records SILCD1357, 2011. Found on iTunes Store.

Question Two

- (a) http://imslp.org/wiki/Pavane,_Op.50_(Fauré,_Gabriel).
- (b) http://www.televisiontunes.com/Open_All_Hours.html.

Question Three

- (a) Jim Parker, *Foyle's War: Original Television Soundtrack*. Harkit Entertainment Ltd and Greenlit Rights Ltd, 2005. Found on iTunes Store.
- (b) *Going Places*, Herb Alpert and the Tijuana Brass. Almo Properties, 2005 (released 1965). Found on iTunes Store.