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SUPERVISOR'S USE ONLY

91275



Level 2 Music, 2016

91275 Demonstrate aural understanding through written representation

2.00 p.m. Wednesday 30 November 2016 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 2–12 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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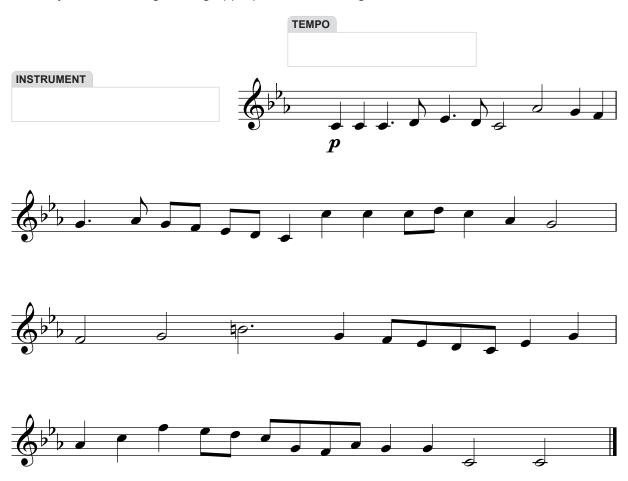
QUESTION ONE

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

(a) You will hear an extract in the key of C minor for a solo instrument. It will be played THREE times.

Add the following details to the score below:

- the name of the instrument
- the time signature
- bar lines to match the time signature
- the tempo of the music, using an appropriate Italian word and/or metronome marking
- a change in tempo, using an appropriate Italian word
- a pause mark (i.e. a *fermata*)
- articulation markings, adding appropriate musical signs to the note(s) affected
- dynamic markings, using appropriate musical signs.



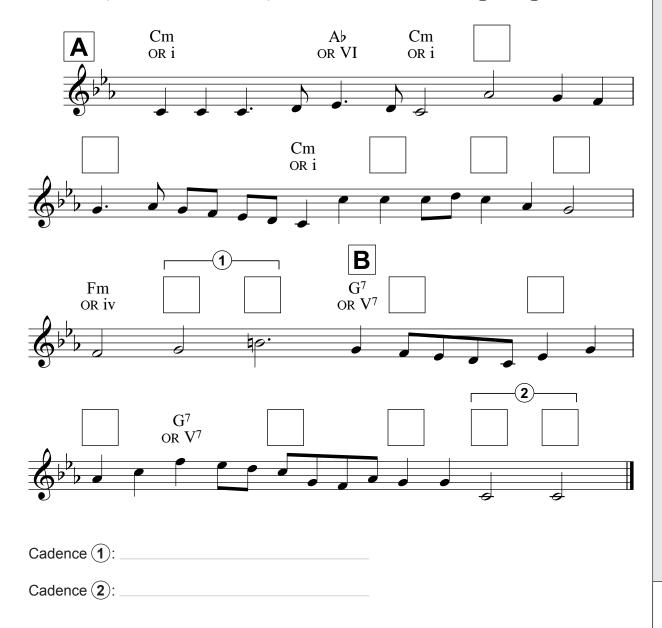
You now have one minute to read Question One (b).

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- (b) You will hear the same music again, this time with piano accompaniment, played as follows:
 - the complete extract
 - the section between **A** and **B**, twice
 - the section from **B** to the end, twice
 - the complete extract.
 - Add the missing chord indications to the score, using Roman numerals OR jazz/rock notation (as shown below).

Roman numerals	i	i ^{sus4}	iv	V	V^7	Vsus4	VI
Jazz/rock chords	Cm	Csus4	Fm	G	G^7	G ^{sus4}	A♭

• Identify the cadences formed by the pairs of chords numbered (1) and (2).



QUESTION TWO

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

- (a) You will hear an extract in the key of G minor for clarinet and bassoon, played as follows:
 - the complete extract (a crotchet-beat pulse will be heard before it starts)
 - the section between **A** and **B**, twice
 - the section from **B** to the end, twice
 - the complete extract.

Transcribe the missing notes in the bassoon part. (Some pitches and durations are shown.)



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

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- (b) You will hear an extract in the key of A major for violin and cello, played as follows:
 - the complete extract (a quaver-beat pulse will be heard before it starts)
 - the section between **A** and **B**, twice
 - the section from **B** to the end, twice
 - the complete extract.

Transcribe the missing notes in the violin part. (Some pitches and durations are shown.)



QUESTION THREE

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

a)	You will hear extracts from the Toccata and Fugue in D minor, BWV 565, by J. S. Bach.					
	Extr	act 1	This is the opening of the work. It is 35 seconds long and will be played TWICE.			
	(i)	Name	e the instrument that is playing the music.			
	(ii)	Com	ment on the texture of the music, and explain how the texture changes during the ct.			
	Extr	act 2	This is a later part of the work. It is 30 seconds long and will be played TWICE.			
	(iii)	Ident	ify TWO compositional devices in the music, and explain how they are used.			
		(1)				
		(0)				
		(2)				

		7			
Extra	act 3	You will hear the same music you heard in Extract 2 performed in a different style, followed by Extract 2, and then the new version again. The extract is two minutes long and will be played THREE times.	ASSESSOR		
(iv)	What is the musical style of the new version? How can you tell?				
	In your response, explain at least TWO significant differences in the way the music is performed, compared to Extract 2.				
	Musi	cal style:			

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

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- (b) You will hear extracts from "Agony", from Stephen Sondheim's fairy-tale musical *Into the Woods*. The song is a duet in which Cinderella's prince and Rapunzel's prince each complain of their lack of success in love.
 - **Extract 4** This extract is the first two verses of the song. It is one minute long and will be played THREE times.

Comme	ment on how the composer emphasises the word "agony" in the music.		
	e TWO ways the music is changed in the second verse (beginning at the way her tower"), and explain the effect the changes have on the music.		
(1)			
_			
(2)			

Extr	act 5	This extract is from later in the song. It is 40 seconds long and will be played THREE times. The lyrics are shown below for reference.	ASSESSOR'S USE ONLY
	You	know nothing of madness Agony! That can cut like a knife!	
(iii)		s extract the timbre/instrumentation is used in various ways to support the ning of the text.	
		rify and describe TWO ways the timbre/instrumentation is used, and explain how supports the meaning of the text.	
	(1)		
	(2)		

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

ASSESSOR'S USE ONLY

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

Acknowledgements

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

Question Three

Extracts 1 & 2 Bach: The [...] Toccatas and Passacaglia, Christopher Herrick. Hyperion Records, 1990. Hyperion CDA 66434.

Extract 3 Jacques Loussier, The Best of Play Bach. Philips, 1985. Philips 824 664-2.

Extracts 4 & 5 Into the Woods: An Original Walt Disney Records Soundtrack, Various Artists. Walt

Disney Records, 2014. D002124092.