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91420



914200



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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SUPERVISOR'S USE ONLY

## Level 3 Making Music, 2018

### 91420 Integrate aural skills into written representation

9.30 a.m. Thursday 15 November 2018  
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Integrate aural skills into written representation.	Integrate aural skills securely into written representation.	Integrate aural skills consistently into 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.**

Excellence

TOTAL

23

ASSESSOR'S USE ONLY

Each of the music extracts in this examination will be played a number of times, as indicated, with a pause of 30 seconds after each playing. Following the last extract in Questions One and Two, you will have two minutes to check your answers.

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You now have one minute to read Question One on pages 2 and 3.

## QUESTION ONE

You will hear extracts from Beethoven's *Romance* No. 1 in G major for violin and orchestra.

**Extract 1** This is the opening of the work. It is around 40 seconds long and will be played FOUR times. Complete part (a).

(a) In this extract, the opening theme is heard and then restated.

Comment in detail on TWO ways in which the music is different in the restatement, referring to specific elements and features.

- (1) In the <sup>opening of the extract</sup> ~~first playing~~, there are two violins playing <sup>(mostly)</sup> in the same rhythm (chords). In the restatement, there are mostly woodwind instruments playing, with strings playing pizzicato, and the melody is being played by the flute.
- (2) The melody is played by the flute an octave <sup>in the restatement</sup> higher than the violin did in the first playing.

**Extract 2** You will hear the first few bars of the opening again. The extract will be played FOUR times. The music is printed below. Complete parts (b) and (c).

(b) Transcribe the missing notes in the lower voice (stems down) of the violin part (highlighted on the score).

Violin solo

4

- (c) Comment on the tonality of the music in this extract.

The music remains ~~in~~ <sup>major</sup> throughout the extract, but modulates from the tonic (G major) to the dominant (D major) using a perfect cadence in D major at the end of Bar 3 to the beginning of Bar 4.

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**Extract 3** You will hear a transcription for violin and piano of a passage from later in the work. The melody is printed below. It will be played FIVE times. Complete parts (d) and (e).

- (d) Transcribe the chords you hear in D major, using Roman numeral notation. Some chord indications are provided.

Violin solo

24 (♩ = 52)

G: I vi/D:ii V(sus4) V

26

visus<sup>4</sup> vi IV<sup>b</sup> vii<sup>7</sup> V<sup>7b</sup>

28

I IV V<sup>sus4</sup> Ic(sus2) Ic V<sup>sus4</sup> I

- (e) Analyse the tonal and harmonic features of this passage. In your answer, identify and give evidence for:
- the tonal centre(s) implied by the chords, and the relationship of these to the tonic key
  - the use of cadences
  - other harmonic features.

Bars 25 <sup>and</sup> 26 imply a modulation to the relative minor of D major, which is B minor, using a perfect (V-I) cadence in B minor. A modulation back to the tonic (D major) is implied in Bars 27 and 28, ~~again~~ with a perfect (V<sup>7b</sup>-I) cadence. Some chromatic auxiliary notes are used in the third beat of Bar 27, followed by ~~the~~ <sup>a</sup> descending D major scale passage, beginning in C<sup>#</sup> (3rd note of A major chord) <sup>and ending</sup> ~~following~~ in F<sup>#</sup> (3rd note of D major chord). The melody ends in a leading note to tonic in Bars 28-29, where there is also a perfect cadence in D major.

## QUESTION TWO

**Extract 4** This extract is 30 seconds long and will be played FOUR times. The rhythm of the melody is printed below. Complete parts (a) and (b).

- (a) Identify the chords you hear, using jazz/rock notation. The key is A minor.

Handwritten guitar chord chart for "The Sound of Silence". The chart is divided into two systems, each with a treble clef staff and a bass clef staff. The top system is labeled "Guitar" and "8". The chords are: Am, Dm, G, C(add2sus4), and E. The bottom system has the chords: Am, Fmaj7, C/G, G, Esus4, and E. The chords are handwritten in blue ink and circled in red.

- (b) The mood of the extract is calm and melancholic ("quietly sad"). Discuss how melodic, rhythmic, and/or harmonic features contribute to this mood.

The melancholic feel of the music is shown by the minor tonality of the extract, with use of chords surrounding the key of A minor, and ending in an ~~interrupted~~ imperfect cadence. The music is slow, and the guitar melody uses mainly crotchets and minim rhythm, with the piano accompaniment playing mainly broken chords in the right hand and block chords in the left hand. These contribute to the calm mood of the extract.

**Extract 5** This extract follows on from Extract 4. It is 70 seconds long and will be played THREE times. Complete part (c).

- (c) Discuss the ways in which the first half of the extract contrasts with the second. You might comment on aspects of:

- tempo
- timbre
- rhythm
- metre.

In the first half, the music is slow, ~~then~~ <sup>with</sup> a rallentando as the first half ends, followed by an <sup>electric</sup> guitar riff fading in. The second half is

then significantly quicker than the first. In the first half, the metre used is simple quadruple ( $\frac{4}{4}$ ), and <sup>contrasts</sup> ~~contrast~~ with the second half, which uses <sup>an</sup> irregular metre ( $\frac{7}{4}$ ). ~~The first Rhythm used in the first half is mainly crotchets and minims w/ some quavers whereas the lead guitar in the second half plays semiquavers and the bass drum plays straight crotchets. The 1st half uses a piano and plucked acoustic guitar, which shows a "sadder" mood, also contributed to by the tempo, while the 2nd half uses electric guitars and fast-paced drumming, which contrasting the mood of the 1st half with very upbeat rhythms and a much happier mood.~~

**Extract 6** This is a shorter extract from the same passage you heard in Extract 5. It is 25 seconds long and will be played TWICE. Complete part (d).

- (d) Explain ONE way that the beginning of each bar can be identified, referring to a specific element or feature of the music.

there is a downwards strum by the rhythm guitars of a <sup>chord</sup> ~~pattern~~ on the downbeat of beat 1 of every bar (<sup>each bar is 7 beats long</sup> ~~is 7 beats long~~)

**Extract 7** This is a longer extract from the song, and includes the extracts you have already heard. It is six minutes long and will be played ONCE. Complete part (e).

- (e) Identify the genre of this song.

Rock //

Justify your answer, referring to specific elements and/or features of the music.

The instrumentation from when the electric guitar comes in is mainly ~~electric~~ guitars, drums and bass, and then one vocalist singing melody <sup>and another</sup> ~~with~~ singing in harmony. A synth enters once the vocalists stop singing. The form is verse and refrain, which is typical of many <sup>Songs</sup> ~~re~~ in the rock/pop genre. The verse has a rhythm similar to that of the introduction, while there is a distinct difference in the chorus, <sup>(refrain)</sup> in which the tempo seems to have halved. The lyrics in the verses change, while the words in the chorus remain unchanged. The use of power chords (chords where there is only the 1st and 5th notes played, 3rd omitted), is another <sup>very</sup> ~~also~~ common characteristic of rock music.

You now have one minute to read Question Three.

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### QUESTION THREE

**Extract 8** You will hear an extract from David Hamilton's "The Moon is Silently Singing" for two SSATB choirs and two horns. It is three minutes long and will be played THREE times. The Spanish text of the extract, with a translation, is given for reference.

Canta ... luna ... sosegada ... blanca

*Singing ... moon ... lulling ... white*

Pobre luna que está ciega y sola

*Poor moon that is so blind and alone*

Canta en silencio la luna

*The moon is silently singing*

Analyse how the meaning of the text is expressed in the music, referring to the use of different elements, features and compositional devices, and the relationship between them.

You might consider:

- the role of the horns and voices
- texture type(s) and density
- tonality, and how it is created
- melodic contour and rhythm
- the use of dynamics
- the use of timbre.

In the beginning, the two choirs echo each other with the word "canta", and the tonality of the <sup>second</sup> ~~first~~ choir seems to be modal, or otherwise atonal, while the first choir is more minor. This is linked to the lyric which means "singing", as the only performers are ~~these~~ <sup>the choirs</sup>, who are singing. The horns come in, they play a melody which seems as though it has more of a major tonality in its own, and contrasts with that of the choirs. The vocalists use mainly open-mouthed vowel sounds in the first line, and there is a build up in dynamics towards the beginning of the second line, which could imply the moon rising, <sup>and is linked to the word "white".</sup> The melody of the horn is similar to that of the first choir that sings. When the horn is playing the melody, the vocalists ~~either~~ <sup>either</sup> sing much quieter or hum, <sup>giving off</sup> ~~representing~~ a more calm mood, which could be related to a calm dark night where the moon is <sup>up</sup> ~~at~~ high and on its own. The rising melody line <sup>with</sup> ~~the~~ often large jumps represent a rising moon in a clear sky. There is often a build up in dynamics, quickly followed by very quiet, especially with the repetition of the words "pobre luna". <sup>One</sup> ~~The~~ choir whispers the words "que está ciega y sola" which translate to "so blind and alone", and the horns do not play at this part, <sup>with the other</sup> ~~showing~~ choir humming.

quietly, implying silence, and the moon being on its own. The words "canta en silencio", <sup>one</sup> ~~was~~ whispered by the choir, which, quite literally, means silent singing. ~~There is a contrast~~ ~~between the~~ ~~for~~ ~~words~~

The overall feel of the music is quite calm, especially with the more major tonality in the second half of the extract, and the whispering vocalists, representing a calm night, with a clear sky, in which the moon is "alone" and "silently singing" //

E8

## Excellence Exemplar 2018

Subject	Level 3 Music		Standard	91420	Total score	23
Q	Grade score	Annotation				
1	E7	Sections (a), (b) and (e) are very secure and provide detailed evidence at the Excellence level. The third section (c) fails to identify the modulation to the relative minor key. While chord identification in (d) is good, the errors in bar 28 mean the evidence is closer to E7 than E8.				
2	E8	This is a strong response with all areas providing detailed and accurate information. The student supports musical explanations with focused attention and doesn't only describe what is happening, but also outlines the impact on the music.				
3	E8	This is a well-planned and expressed response which takes care not to provide too much extraneous information. The student has used the suggested template to craft their evidence. This demonstrates that quality rather than quantity is required at the Excellence level.				