

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

3

91420



914200



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 3 Making Music, 2017

91420 Integrate aural skills into written representation

9.30 a.m. Tuesday 14 November 2017
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 2–8 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

20

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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 Milhaud's Suite for Violin, Clarinet and Piano, Op. 157b.

Extract 1 This is the opening of the first movement. It is 30 seconds long and will be played FOUR times. Complete part (a).

- (a) Identify the type of texture you hear in this extract.

Homophonic

Justify your answer by analysing the role of the instruments and the relationship between them.

The violin and clarinet carry the melody in the beginning of the extract while the piano provides an accompaniment / harmonic foundation with chords in the left hand. In the middle of the extract the piano takes the melody while the violin and clarinet accompany with long held notes, before returning to the roles established in the beginning of the extract.

Extract 2 This is the opening of the second movement. It is 30 seconds long and will be played FOUR times. Complete part (b).

- (b) Different compositional devices are used in this extract. Identify TWO devices, and analyse how each is used.

- (1) Sequence - the violin plays the first motif (3 quavers followed by a note) and it is then repeated by the clarinet a major third lower. It is then passed back to the violin, where the motif begins to develop between the two instruments.
- (2) Round - in the 10th bar, the violin begins to play a melody which is then repeated by the clarinet two beats later.

Extract 3 You will hear the first five bars of the same movement again. The extract will be played FOUR times. Complete part (c).

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- (c) Transcribe the missing violin and clarinet parts highlighted in bars 2–5.

Animé

Violin

Clarinet in B \flat
(concert pitch)

mp

3

M6

You now have one minute to read Question Two on pages 4 and 5.

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QUESTION TWO

You will hear extracts from the song "Six Ribbons" by Jon English.

Extract 4 This is the opening of the song, arranged for flute and piano. It will be played FOUR times. Complete part (a).

- (a) (i) Add the missing chord indications (including inversions) to the score, using jazz/rock notation.

Moderato ♩ = 88

Flute

Em D C Bm⁷

5 Em Bm/D Em D Esw⁴E

- (ii) Identify the tonality of the music, and explain your answer.

Minor - established by the opening E minor chord which provides the minor third of E - G, and is used throughout the extract.

Extract 5 This is the first two minutes of the original song. It will be played FOUR times. Complete parts (b) and (c).

- (b) Identify the genre of this song.

folk

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

Instrumentation common for songs in folk genre - acoustic guitar and mandolin, with a woodwind instrumental interlude (flute). Lyrics ~~are not~~ are not as relevant to the present - "noble man", "mystical" and indicate that they may have been taken from an earlier source.

- (c) Make observations about aspects of the song using the **unshaded** parts of the timeline chart on the opposite page. Some details have been provided.

Answer space for Question Two (c)

Structure	Intro (Instrumental)	Verse 1 ("If I were a minstrel ...")	Chorus ("But I am a simple man ...")	Bridge ("Yellow and brown ...")	Verse 2 ("If I were a nobleman ...")	Chorus ("But I am a simple man ...")	Bridge (Instrumental)
Timbre/ instrumentation	Acoustic guitars and mandolin, strumming and picking	Voice melody with acoustic guitar/mandolin strumming/picking		Backing vocalists sing midway octave higher than lead vocalist Guitar/mandolin strumming	Voice melody, backing vocal counter melody Guitar/mandolin picking		flute melody, Acoustic guitars/mandolin strumming/picking
Tonality			minor				major
Dynamics	mf				mf f		
Texture	Monophonic				Polyphonic		homophonic

67

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

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QUESTION THREE

You will hear extracts from the track "Blossom" by Au5.

Extract 6 This is the opening minute of the track. It will be played FOUR times. Complete part (a).

- (a) (i) Comment on the types of chords you hear in this extract, and the way they are used.

Piano introduction uses arpeggiated chords, use of Suspensions etc for harmonic variety. In the next section the ^{piano} chords are no longer arpeggiated, less harmonic texture, mostly octave chords. Earlier the chords provided a melody, in the ~~following~~ ^{last} section an accompaniment.

- (ii) Identify TWO elements or features used to build the music to a climax, and explain how they are used.

~~Dynamic~~ Diminution - bass beat gradually gets faster until the climax is reached, builds anticipation

Dynamics - increase together with the decrease in length of beats in the bass, gets louder towards the climax and helps add the forward momentum of the music.

Extract 7 You will hear the first three minutes of the track. To help you identify the different sections of the music, they are separated by short pauses. The extract will be played THREE times. Complete part (b).

- (b) The structure of the extract is shown below. The use of dynamics, timbre and rhythm helps to characterise each section.

Section	A	B	C	D
Time (min:sec)	0:00–1:00	1:00–1:50	1:50–2:30	2:30–3:00
Comments	–	Bass enters	Bass drops out	Other parts drop out

Analyse how dynamics, timbre and rhythm change or develop within sections, and/or help to distinguish one section from another.

Dynamics

Each section has its own distinct dynamic climax, with Section A reaching it at the end, Section B being a continuation of Section A but intensifying in dynamic at around the middle of the section. Section C starts soft but uses a sudden forceful impact into a loud dynamic, and similarly with Section D, ^D starts soft and reaches a louder climax at the end. However, the overall

Timbre

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Section A begins with a relatively thin ~~texture~~^{timbre} with a piano melody on top of a synthesized accompaniment. The timbre builds throughout the sections A-C, ~~Section A-C~~ with the addition of multiple other sounds and most notably the bass. The timbre is the thickest in Section B with a predominant bass sound and others in addition around it, with Section B being the overall climax of the piece.

Rhythm

Section B uses a much simpler rhythm in the accompaniment, in order to provide the most focus to the climax bass melody. In Sections C and D, the rhythms become much faster - especially in the melody - as the piece slightly subsides. Section A, being ~~before~~ introductory to the piece, uses a simple ~~accompanying~~ rhythm in the

Extract 8 You will hear six bars of the piano melody from the start of the track. The extract will be played FOUR times. A quaver-beat pulse will be heard before the extract starts. Complete part (c).

- (c) Transcribe the missing parts of the piano melody (highlighted on the score). The durations for two bars are shown above the staff.

7 $\text{♩} = 70$

Piano

10

E7

Extra space if required.

Write the question number(s) if applicable.

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QUESTION
NUMBER

3(b) Dynamics cont: dynamic climax of the extract is reached in section B, with section A being a build-up to section B.

Rhythm cont: Synthesizer while allowing the piano some rhythmic freedom on top.

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Acknowledgements

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

Question One

Extracts *Milhaud: Suite for clarinet, violin and piano*, Jean-Marc Fessard, Frédéric Pélassy, and Éliane Reyes. Naxos, 2010. 8.572278.

Score Darius Milhaud, *Suite Op. 157b pour violon, clarinette et piano* (Paris: Éditions Salabert, 1937).

Question Two

Jon English, *Six Ribbons: The Ultimate Collection*. Fanfare, 2011. FANFARE022

Question Three

<http://music.monstercat.com/album/blossom-ep>

Excellence exemplar 2017

Subject: Music		Standard: 91420	Total score: 20
Q	Grade score	Annotation	
1	M6	This evidence is borderline Merit / Excellence. Identification of texture is secure although it misses the opportunity to outline the relationship of the two melodic lines as being often in unison and an octave apart. The description in (b) on the use of sequence is at the Excellence level although it would have been preferable if rather than refer to the use of a round, the focus had been on musical imitation. Section (c) is immaculate.	
2	E7	Evidence in sections (a) and (b) are on target for Excellence. The chord identifications, while not fully accurate, show that the candidate is able to differentiate the root of the triad, the relationship to the key and the notes of the chord. Identification of genre provides excellent context. Section (c) is not so strong, with evidence being at the Merit level only. Had more detail been provided, this could have lifted the overall grade to E8.	
3	E7	While the candidate identifies the use of arpeggio chords, they do not pick up on the limited range of chords used and the added 7ths. There is minimal use of diminution and this is not well linked to an explanation of dynamics. This evidence is only at the Achievement level. Sections (b) and (c) remedy this by providing two secure Excellence responses. There is precision and detail in the analysis of dynamics, timbre and rhythm and the melodic dictation is faultless.	