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3

91420



914200



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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.

Merit

TOTAL

17

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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.

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) The use of different instruments. When the opening is heard, it is played by violins, but when the restatement is played, it is played by woodwind instruments - flute and clarinet.
- (2) The texture changes. The opening theme is based around the one melody line, so it's ~~the~~ monophonic with a harmony part in the second violin part. The restatement has a homophonic texture, with string instruments ^{using pizzicato} ~~playing~~ the chords on each beat, as accompaniment.

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.

^{extract}
The ~~passage~~ starts in G major, but changes to D major at the end, and there's a note (D[#]) that ^{suggests} a modulation in the key, ^{and} ~~just~~ before ^{the extract} it changes to D major. A major chords are used (V-I) perfect cadence, then the chromatic passage in bar 4 takes us back to G major.

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.

24 (♩ = 52)

Violin solo

Chord indications provided: G: I, vi/D:ii, V(sus4), V, I_b, ii_c, i, IV_b, vii⁷, iv^{o7}_d, I_c(sus2), I_c, ~~V~~, 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.

The tonal centre implied by the chords is D major, and its relationship with the tonic key is that it is the dominant key. The composer used a perfect cadence at the end of the extract ~~from~~ IV-I (V-I). A plagal cadence was used on beat 2 of Bar 28 (IV-I). In Bar 27, on the second beat, an A[#] was used in the chord which led us into the following passage by violin.

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

ASSESSOR'S
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QUESTION TWO

You will hear extracts from Dream Theater's "The Best of Times".

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.

The image shows two staves of musical notation. The top staff is labeled 'Guitar' and the bottom staff is labeled 'Piano'. Both staves have a treble clef and a key signature of one flat (B-flat). The guitar staff has a 2/4 time signature. The piano staff has a 4/4 time signature. Handwritten chord identifications in boxes are as follows:

- Guitar staff: Am (above first measure), Dm7 (above second measure), G (above third measure), C(add2sus4) (above fourth measure), C/G (above fifth measure).
- Piano staff: Am (above first measure), Dm7 (above second measure), Csus2#5 (above third measure), Em (above fourth measure), Am (above fifth measure), E (above sixth measure).

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

Firstly, the tempo is slow, ^{dynam} contributing to the 'quietly sad' mood of the extract. Next, the key of the piece is in a minor key - Am, and it uses major chords in the right places to make it sound even more sad. The shape of the melody - it rises ^(crotchets) and falls quickly, then falls slowly ^(minimis) (the first and second half of the rhythmical motif). The rising quickly and falling slowly sounds like trying to do something, putting in your energy and effort, then realising that you can't (falling slowly), which is and sounds sad. The calm mood is created by the limited accompaniment in the piano so the main focus is on the guitar ~~playing the melody~~.

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 ^{vs}
- rhythm
- timbre
- metre.

The ~~the~~ aspect that contrasted the most to the first half was the tempo. ~~The~~ The second half was played at a

much faster speed, with many semiquavers played by the guitarist. Also, in the second half, the key had changed to E major, which was a ^{big} contrast to the first half which was in A minor. The first half ended on an E major chord which led us into the second half. The timbre was different in the two halves. The first half had a softer sound, with the piano accompanying the ^{electric} guitar, then the second half had a rougher ~~sound~~ ^{timbre} when the ~~guitar~~ electric guitar was strumming the chords and the drums playing on the beat.

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.

One way that the beginning of each bar can be identified is by listening to the drums. The drums almost always do a quick drum roll before the end of ~~each~~ ^{every} second bar, so you can hear when the beginning of the bar is after the drum roll, then count the next start of the bar in the middle of the drum rolls, ~~since they're played every second bar.~~

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.

Even though the start of the song seems to suggest a ~~jazz~~ ^{jazz} style, with a ~~gentle~~ melancholic melody accompanied softly by piano, the overall genre of this song is rock music. Specific features that contribute to the rock style in this song are the loud, steady beat of 1234 played by the drums, rock music is almost always in 4. ~~They also had~~ ^{emphasis on beat 2 and 4.} chordal changes played by the guitars ~~every~~ roughly every two bars, and steady strumming by the guitars. Another characteristic was the repetitive guitar riff in E major which is common in rock music.

You now have one minute to read Question Three.

ASSESSOR'S
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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	<i>Singing ... moon ... lulling ... white</i>
Pobre luna que está ciega y sola	<i>Poor moon that is so blind and alone</i>
Canta en silencio la luna	<i>The moon is silently singing</i>

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.

At the start of the piece, a distant, faraway mood is created by the Tenor and altos singing, ^{softly} one after the other, from lower voices to higher voices, this is imitation. ^{and also call and response} This echo effect signifies how far away the moon is from Earth ~~and how~~. They are singing 'canta' (singing), the French Horn also joins in the 'canta' gradually, then becomes ~~the~~ slightly louder when it starts singing the melody line. The ^{choirs} ~~chorus~~ echoes at the end of each phrase that the Horns play. The role of the horns is like the voice of the moon, while the choirs' voices are echoing the end of the Horns' phrases into outer space.

The long notes sung by the choirs ~~create that have~~ ^{blend in} with the other voice parts, and although they don't create dissonants, their harmonies ~~still~~ clash a little bit, and overlap each other, which create this mysterious effect because the chords don't resolve often, and are somewhat unpredictable. This creates a ~~thick~~ texture ^{and tonality} along with the ~~French~~ Horns playing the melody.

When the ~~French~~ Horns start to develop their melody, they start using some higher notes, increasing their range and dynamics.

There's a part in the middle of the music when all the parts

die down a lot and come to rest on a quiet F, which makes the listener anticipate what's next. When the singers are singing the second line, singing 'sola' (alone), there is a very loud crescendo that grows from an F minor chord, putting emphasis on the word 'alone', and it seems to be the reason why the moon is ~~angry~~ and sad and singing this song. From this point, the music builds up even more, getting louder, and the Horns reach ~~the~~ a high note that sounds like it's announcing something. The singers whisper loudly "Canta en silencio la luna" (the moon is ~~sing~~ silently singing), which leave an impression, because it has a strongly contrasting timbre to what was played before. Before, the timbre was smooth, long notes and phrases, then suddenly it's cut into detached whispers that almost sound angry.

The reason why the composer decided not to use ~~at~~ a higher register of voices and instruments was in order to create the feeling that space is huge and powerful, and the moon. Even though he did use two soprano parts in the choir, they weren't singing particularly high for this effect.

Merit Exemplar 2018

Subject	Level 3 Music		Standard	91420	Total score	17
Q	Grade score	Annotation				
1	M5	The first two responses are accurate and provide evidence towards an Excellence grade. While section (c) is closer to Merit in that it identifies the move away from the tonic to another key and back to the tonic, it doesn't comment on the use of the relative minor key. There are a number of inaccurate chords in section (d) which detract from the earlier secure evidence. The analysis of (d) is not supported by an accurate explanation of cadences.				
2	M6	Sections (a), (d) and (e) are all secure in analysis and provide accurate detailed evidence at a Merit level. There is highly detailed evidence in (b) which uses musical information to support how the mood of the extract is created. This includes reference to tempo, tonality and melodic contour. Section (c) does not quite match the detail of the other four sections.				
3	M6	This is a considered response which examines a range of musical elements. There is opportunity for the answer to explore more of the relationship between the musical imagery and the use of melodic contour, texture and timbre rather than just describe what is happening. This makes the difference between a Merit and an Excellence response.				