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3

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, 2016

91420 Integrate aural skills into written representation

2.00 p.m. Monday 14 November 2016
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.

Achievement

TOTAL

10

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.

ASSESSOR'S
USE ONLY

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

QUESTION ONE

You will hear extracts from the Prelude and Fugue, BWV 556, by J. S. Bach.

Extract 1 This extract is 10 seconds long and will be played SIX times. Complete parts (a) and (b).

- (a) Name the instrument that is playing the music.

Flute

- (b) (i) Transcribe the **rhythm only** of the melody in bars 2–4.



- (ii) Explain how the rhythm of the melody changes from bar 5.

It only consists of semiquavers

Extract 2 This extract is 10 seconds long and will be played FOUR times. Complete parts (c) and (d).

- (c) Identify the main compositional device used throughout the extract. Explain how it is used, commenting on relevant aspects such as its duration (in bars), and pitch/tonality.

Compositional device: Sequence

It has a repeating melody that ascends a tone each time it repeats. It repeats once in every bar.

- (d) Focus on the end of the extract. Describe:

- (i) the tonality

- (ii) the final cadence

plagal

- (iii) the ornament used.

appoggiatura

Extract 3 This extract is 15 seconds long and will be played THREE times. Complete part (e).

ASSESSOR'S
USE ONLY

- (e) Identify the THREE different textures (e.g. "homophonic") in the order you hear them, and give detailed evidence to support your identification.

Texture (1): monophonic

the flute has the main melodic line to begin with //

Texture (2): homophonic

A second instrument comes in and supports the melody line before splitting off in its own melody line

Texture (3): polyphonic

the instruments melody lines begin to interweave with each other

Extract 4 This extract is 70 seconds long and is the entire prelude. It will be played TWICE. Complete part (f).

- (f) Identify the form of the prelude (e.g. "variation form"), and give detailed evidence to support your identification.

Form: ternary form

this Prelude has 3 sections in ABA form.
The first part is played then a second section with the repeated first section afterwards.

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A3

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

ASSESSOR'S
USE ONLY

QUESTION TWO

You will hear extracts from *El Salón México*, composed in 1936 by Aaron Copland. Several of the themes in the work are based on Mexican folk songs.

Extract 1 This extract is 30 seconds long and will be played TWICE. Complete part (a).

- (a) Explain one way the orchestration could be considered typical of twentieth century music.

lots of Brass instruments, such as trumpets & horns.
Many chords in forte //

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Extract 2 This extract is 50 seconds long and will be played THREE times. You will hear two similar passages based on the song "La Jesusita", separated by a short pause. (The opening phrase of "La Jesusita" is printed below.) Complete parts (b) and (c).

- (b) Name the two instruments that play the melody.

Instrument (1): trumpet //

Instrument (2): flute //

- (c) (i) Focus on the first passage. Circle TWO notes of the printed melody that the composer has changed, and describe these changes.



(1) changed pitch, note is played higher than written //

(2) changed rhythm, note is ^{not} played as a straight + quaver, musician adds trills //

S

- (ii) Focus on the second passage. Explain precisely a way in which the melody differs from that of the first passage.

lots of ornamentation & trills ^{as} added variety to the piece //

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Extract 3 This extract is also based on "La Jesusita". You will hear a 4-bar melody played twice, with different instrumentation. The extract is 10 seconds long and will be played FOUR times. Complete part (d).

- (d) (i) Focus on the **instrumentation**. Explain one way that it is similar the second time you hear the melody, and one way that it is different.

Similarity: the accompanying instrument stays the same //

Difference: played by a different instruments. First is played by solo flutist, second time by a group of strings //

- (ii) Focus on the **rhythm** of the melody. Explain ONE way that it is similar to the original song (printed on page 4), and one way that it is different.

Similarity: for the most part the rhythm is imitated by the strings exactly //

Difference: strings pull certain notes (rubato) making it a dotted rhythm instead of straight //

- (iii) Focus on the **melody**. Explain ONE way that it is similar to the original song (printed on page 4), and one way that it is different.

Similarity: they kept the same melodic shape //

Difference: the melody is repeated at a higher pitch at a higher pitch and there are no trills played //

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A4

You now have one minute to read Question Three on pages 6–8.

ASSESSOR'S
USE ONLY

QUESTION THREE

You will hear extracts from two performances of the song "Stormy Weather" by Harold Arlen and Ted Koehler. The lyrics of the first verse are printed below.

Don't know why there's no sun up in the sky,

Stormy weather.

Since my man and I ain't together,

Keeps rainin' all the time.

Extract 1 This is the first verse, and the beginning of the second. It is 30 seconds long and will be played FOUR times. Complete parts (a) and (b).

- (a) Name the voice type (e.g. bass)

Alto

- (b) (i) Explain ONE rhythmic difference between the vocalist and the accompaniment at the beginning.

the accompaniment keeps a steady beat, simple time
the vocalist as a more moving melody line

- (ii) Explain TWO different ways the accompanying instruments are used in the extract. Refer to the lyrics in your response.

(1) throughout the piece there's a walking bass line
keeping a steady march feel to the piece.

(2) the strings are used to imitate the vocalist
after "weather" (second line) & "together" (3rd line)

Extract 2 This is the verse, in an arrangement for clarinet and piano. It will be played FIVE times. Complete part (c).

(c) Add the missing chord indications to the score, using jazz/rock notation. The key is G major.

Clarinet (concert pitch)

Chord boxes: \boxed{D} \boxed{C} \boxed{G} \boxed{D} \boxed{G} $\boxed{A^b(add9)/D}$ \boxed{G}

Extract 3 This is the introduction, from the same arrangement. It is 15 seconds long and will be played FOUR times. Complete part (d).

(d) The arranger has used two motifs from the verse in the 4-bar introduction.

Note: You may refer to the melody above and the lyrics on page 6, and/or quote from the music in your response.

(i) Identify the TWO motifs from the verse that are used in the melody of the introduction, and precisely specify the bar number and beat on which they occur.

- (1) repeated twice at the start of the piece.
- (2) heard at the end to tie the piece together

(ii) Explain TWO ways the arranger has developed these motifs. Refer to bar numbers in your response.

seen: played:

- (1) the C that's played at the end, is played much longer than what is notated on the score
- (2)

Extract 4 This is the bridge, from the same arrangement. It will be played SIX times. Complete part (e).

ASSESSOR'S
USE ONLY

- (e) Transcribe the missing notes in the clarinet part and the left hand of the piano part. (Notate the rhythm using the convention for swing shown above the first bar.)

Clarinet
(concert pitch)

Piano

3

3

6

A3

Achievement exemplar 2016

Subject:		Making Music	Standard:	91420	Total score:	10
Q	Grade score	Annotation				
1	A3	While there are errors in parts (a), (b) and (d), part (f) demonstrates a fundamental but solid understanding of Ternary Form. When this evidence is combined with the higher-level knowledge of sequential writing and harmonic texture in parts (c) and (e), there is sufficient evidence award an Achievement grade. One more correct response would be required for a higher Achievement result.				
2	A4	There is considerable evidence provided in this question, with parts (a), (c) (ii), (d) (i), (d) (ii) and (d) (iii) all contributing to a high level of Achievement. The criteria to achieve Merit require responses that are secure. To achieve this level, additional evidence on orchestration, melodic development and rhythmic and melodic similarities and differences is required. This could have been provided in parts (a), (c) and (d).				
3	A3	Part (e) provides good opportunity for students to demonstrate evidence of rhythmic and melodic recognition. The responses provided are not at that level. The Achievement grade received is based on basic knowledge of timbre in part (a), major and minor chord recognition in part (c), and identification of musical motifs in part (d) (i).				