

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
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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.

Achievement

TOTAL

11

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 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, clarinet and piano are playing separate melodies. However, it is just ^(I assume) the right-hand part of the piano playing a melody, as the ^(assumes) left-hand part is playing accompanying chords, which the melodies are based around, meaning this piece must have a homophonic texture.

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) Imitation between of one part by the other, building a strong relationship between the two instruments due to their imitating each other.

(2) Repetition of the quaver-crotchet rhythm makes the composition cohesive, for both parts, again linking them together with their similar rhythm.

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

ASSESSOR'S
USE ONLY

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

Animé

Violin

Clarinet in B \flat
(concert pitch)

mp

mp

3

A4

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 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

5

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

The song begins in E minor, and commonly utilises the tonic, subdominant and dominant chords, so it is mostly minor (with a major chord at the end).

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.

The music utilises common folk instruments such as acoustic guitar and flute (which does not fit into other guitar-based genre). Old-fashioned roles in society are mentioned (such as the "nobleman"), which is a common theme in folk music. Vocal is also vocal-driven and lyric-driven, like much of folk music.

- (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 | Continued acoustic guitars and mandolin, added man's vocals | | Man's vocals replaced with choir choral vocals, instrumentation kept | Vocals at first man's vocals again, then with men and choir. for instrumentation kept | | The Vocals removed and kept acoustic guitars and mandolin, flute added |
| Tonality | | | $\$$ Minor (one major chord) | | | | Minor, becoming major for a short time then transitioning back into minor |
| Dynamics | mf | | | | Louder than long intro, f | | |
| Texture | Dense and homophonic, picked guitar plays melody here with other parts as accompaniment | | | | Homophonic, with melody sung by men and instrumental accompaniment. contrapuntal, with men and choir having separate melodies | | Homophonic, with flute melody and arranged instrument accompaniment |

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

ASSESSOR'S
USE ONLY

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.

A Broken chords in the piano build the mood slowly, while the chords played at once have a stronger emotional resonance. The arpeggios ^{in the ending synth} do not have this resonance, instead sounding more busy and intense.

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

Change in instrumentation ~~to~~ from the piano chords to the synths (with a faster rhythm) and introduction of percussion part. After the instrumentation change, there is a dynamic change from soft p to quiet f, which builds ~~to~~ the climax at the end of the extract.

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

In Section A, the dynamics are always building upwards, or dropping down to build up again. Section B has a constant loud dynamic, while Section C ^{starts} ~~goes~~ soft, and then becomes ^{as loud as} ~~loud as~~ Section B. Section D begins soft as well, but increases ^{Section B or} to a moderately loud dynamic, not as loud as the climax of Section C.

Timbre

ASSESSOR'S
USE ONLY

More softer timbres in Section A (such as the piano). The timbre of Section B is ~~at~~ ^{and powerful} rough at first, but becomes softer when the piano is reintroduced, staying powerful. In Section C, there is the ~~powerful~~ ^{powerful} ~~calm but~~ ^{powerful} synth line at the start, which transitions to the heavier percussion-based second part of the section. Section D ends the extract with a ^{more} ~~timbre~~ ^{soothing} ~~type~~.

Rhythm

More ~~sus~~ suspended rhythms in Section A, due to the ^{and synth} piano chords used, with a background rhythm. This changes at the end of Section A, but the ^{part which} ~~bass~~ in Section B is goes back to having many suspended rhythms (heard in the bass drop). Section C has a constant allegro rhythm (in the arpeggios and percussion), but Section D removes the percussion to again rely on the background rhythm. / p8

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

A4

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLY

QUESTION
NUMBER

36 Rhythm) Section A and D also have a quickening and intensifying percussion climax at their ends, which lets them build up to a ^{climax} ~~strong~~ ~~moment~~ although we never hear the climax of Section D.

2a) at the end)

91420

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>

Achievement exemplar 2017

| Subject: | Music | Standard: | 91420 | Total score: | 11 |
|-----------------|--------------------|---|--------------|---------------------|-----------|
| Q | Grade score | Annotation | | | |
| 1 | A4 | Section (c) is a strong response which is on target for Excellence. This is inconsistent with the evidence in (a) and (b). The description in the second part of (a) is not fully accurate and section (b) only touches the surface. Additional detail is required to secure a higher grade. | | | |
| 2 | A3 | The tonality and genre of the music is identified. To achieve a higher grade, part (b) needs to focus more on the explaining the relevance of musical elements and features to the genre. Parts (a) (i) and (c) are substantially inaccurate and limit the result to Achievement. | | | |
| 3 | A4 | This candidate demonstrates very secure aural ability when transcribing notation passages, evidenced through Q1(c) and Q3(c). This evidence is not matched with detailed written responses which require a greater understanding of musical elements and features. In part (b) the student overlooks opportunities to relate the change in dynamics to the addition of other instruments, the use of rhythmic ostinato and the balance between acoustic and electronic alteration of the keyboard part. | | | |