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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.

Excellence

TOTAL

21

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

QUESTION ONE

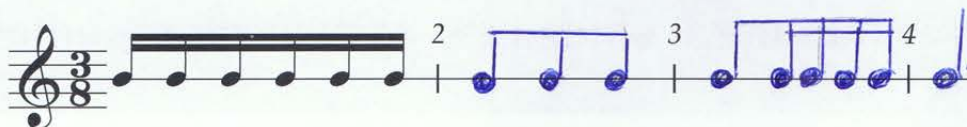
You will hear extracts from the Prelude and Fugue, BWV 556, by J. S. Bach.

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.

Organ

- (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.

The notes become triplets on each beat rather than duplets

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

the same 1 bar melodic pattern is repeated in sequence raising in pitch each time with alternating major/minor harmony.

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

- (i) the tonality

major

- (ii) the final cadence

perfect

- (iii) the ornament used.

trill

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 melody is played in both left and right hands in unison (octaves)

Texture (2): Homophonic

The melody continues in the right hand and is accompanied by block chords

Texture (3): Polyphonic

A countermelody/second voice is introduced in the left hand, giving a counterpoint/polyphonic texture.

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: Sonata

The prelude begins with a 'section A' ^{exposition} then moves into a distinct, ^{contrasting} second 'B' section. Then there is a third section which develops on ideas from the end of section A in a ^{development} minor tonality. This is the \sharp followed by a restatement of section A (recapitulation)

E7

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.

Use of percussion instruments (woodblock, cymbals) and brass section melody.

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): Clarinet

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



(1) Restates the note / plays it twice

(2) Trills on the note before continuing

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

Beginning of the phrase continues going up for longer before descending, the phrase is extended (longer clarinet passage).

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).

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USE ONLY

- (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: One instrument/~~the~~ section playing the melody. with orchestra accompanying

Difference: 1st time melody played by clarinet with strings playing chords, 2nd time violin have melody

- (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: Rhythm uses same patterns of quavers and crotchets

Difference: Some crotchet beats replaced with repeated quavers

- (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: Still uses broken chord melody patterns from original song

Difference: phrases were extended.

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)

Soprano

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

Using syncopation
Vocalist is ~~swinging~~ quavers while
accompaniment is playing straight rhythms.

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

- (1) To provide the harmony by playing
chords underneath, eg in the first
line.
- (2) To play a counter melody / filler when
the singer isn't singing eg after the
line "ain't together", before "keeps raining"

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 indications (handwritten in blue boxes):

- Am
- D⁷
- G/D
- G
- E_m
- A^b(add9)/D
- 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) In bar 1, ^{motif} melody from 2nd bar of verse
- (2) bar 3 - motif from end of bar 2 of melody
- (ii) Explain TWO ways the arranger has developed these motifs. Refer to bar numbers in your response.

- (1) played motif from bar 1 twice in sequence, second time at a lower pitch. in bar 2
- (2) started with a few notes before playing motif at end of bar 3.

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

6

E7

Excellence exemplar 2016

Subject:		Making Music	Standard:	91420	Total score:	21
Q	Grade score	Annotation				
1	E7	Evidence towards Excellence is provided in parts (e) and (f). While sonata form is identified in (f), the description provides an accurate account of what is happening and identifies that the middle contrasting section has changed tonality. Had either part (b) (ii) identified that both semiquaver and triplet movement was involved or part (c) specified that the sequence had moved upwards by a tone (major 2nd), there would have been grounds to award an E8 grade.				
2	E7	Parts (c) (i) and (ii), and (d) (ii) and (d) (iii) provide opportunities to demonstrate knowledge at the Excellence level. While (c) (i) and (d) (iii) are not at that standard, (c) (ii) and (d) (ii) are consistent with what is required to award an Excellence grade.				
3	E7	There is considerable variability in the quality of evidence provided in this question. Parts (a), and (b) (i) are not at Achievement level, and the transcription response in part (e), while secure in bars 2, 4 and 6, does not meet the criteria for Merit or Achievement. Chord recognition in part (c) comes close to meeting the Excellence criteria, but it is on the basis of the response to parts (b) (ii) and (d) (ii) that the Excellence grade is awarded.				