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91420



914200



NEW ZEALAND QUALIFICATIONS AUTHORITY
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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.

Achievement

TOTAL

12

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 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) Timbre: The first time the piece is played only two strings instruments play. However the second time uses woodwind and strings in pizzicato.

(2) Dynamics: The restatement is louder than the first time. This is due to extra instruments playing giving a greater amount of sound. Also for the first part it would have a decrescendo at the end. This is not present in the restatement.

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.

The beginning is minor. In the last bar the music modulates to the relative major key.

ASSESSOR'S
USE ONLY

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.

Violin solo

24 (♩ = 52)

G: I vi/D:ii V(sus4) V Vi

26 I V IVb vii⁷ vii⁰

28 I V IV Ic(sus2) V V7 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 first time it is in G major which is the dominant major of D major. The second key centre is C major the leading note of D major. Cadences are used to display the end of a section, or the continuing of a section.

ALH

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 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.

Guitar

Handwritten chord identifications (circled in red):

- Guitar staff: Am, Dm, E, C(add2sus4), F
- Bass staff: Am, D, Cm, F, Am/E, E

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

The free rhythm of the guitar sounds like this. It gives the piece an emotional feel. The scattering of major chords between minor gives it a melancholic feel.

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
- rhythm
- timbre
- metre.

The tempo is slow in the first half. In the second it gets faster.

The first sounds $\text{♩} = 60$ and the second is more Allegretto. The metre seems to be $\frac{4}{4}$ which changes to $\frac{3}{8}$.

The timbre in the first half is acoustic guitar and in the second section is electric guitar, drums and bass.

The rhythm is much quicker in the second half with the electric guitar repeating a fast riff.

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.

The timbre of the drums right before the end of the bar. There is a sick drum roll then at the start of the next bar both crash cymbals and ride cymbal are used.

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.

The opening of the song is slow and acoustic while not typical of rock found in songs like Bohemian Rhapsody. The rest of the song uses electric guitar and heavy use of a modern drum kit. Rock songs often (not always) have more meaning provided to the music rather than the lyrics. This seems to do this. The lyrics are important, however the emphasis is on the instruments.

You now have one minute to read Question Three.

ASSESSOR'S
USE ONLY

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.

The beginning of the piece is ominous. This feeling is created by the tension in the voices. The piece starts off quite thin but voices are added are added on top of each other causing the texture to become thicker. The thickness of the texture, along with building dynamics cause a moment for the piece to come together very well and communicate the lyrics "Pobre luna." The timbre changes for the singers during "Pobre luna que está ciega y sola, canta en silencio la luna." It goes from singing to whispering. There is also a change of dynamics. This contrasts with the loud dynamics and mellow timbre of the horns as whispering is rather harsh.

The melody of the piece rises from the start, much like the moon. This paints a picture of the moon. The texture also helps with this imagery as the singers stay mainly homophonic as if they are the same person. The moon is rising alone.

The tonality is left pretty open. Most of the time it sounds like a pentatonic scale is being used, with not a lot of tension present other than the start and a few other times. The role of the voices are to play the moon, and the horns are to amplify the importance, much in the same way 20th Century Fox uses brass to make it seem good to superior. //

A4

Achievement Exemplar 2018

Subject	Level 3 Music		Standard	91420	Total score	12
Q	Grade score	Annotation				
1	A4	Section (a) is very secure and on target for a higher grade. This is not matched with the melodic transcription (b), which has not been attempted. The final three sections all reflect Achievement evidence with the tonality in (c) is not carefully identified but shows understanding of modulation to the relative major key. The final two sections provide some accurate responses although greater accuracy and detail is required to achieve Merit.				
2	A4	Identification of chords is at the Achievement level. Some bass notes are accurate, but this is not consistent. The evidence provided in (b) is basic and is not at the same level of understanding as section (c) where greater detail is provided. Sections (d) and (e) outline what is happening but do not support the evidence with a more in depth explanation of how this impacts on the music.				
3	A4	The narrative style required in this question. requires careful planning. Overall the response is close to Merit evidence and refers to a number of musical elements. There are however, some generalisations which are not well supported and detract from the effectiveness of a Merit response.				