

91420



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

3



SUPERVISOR'S USE ONLY

## Level 3 Making Music, 2013

### 91420 Integrate aural skills into written representation

9.30 am Monday 2 December 2013

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.**

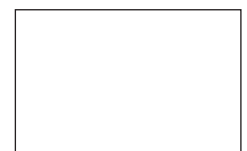
You may wish to answer in pencil while the recording is playing, but your completed answers must be in ink. You will have time to go over your answers in ink after the recording ends.

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.**

**TOTAL**



ASSESSOR'S USE ONLY

You are advised to spend one hour answering the questions in this booklet.

Each of the music extracts in this examination will be played a number of times, as indicated, with a pause of 30 seconds after every 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 the American folk song "Shenandoah" in an arrangement for choir by James Erb.

**Extract 1** This extract is one minute long, and will be played FOUR times. The lyrics of the extract are printed below; it may be useful to refer to them in your answers. Complete parts (a), (b), and (c).

'Tis sev'n long years since last I see you,  
And hear your rolling river,  
'Tis sev'n long years since last I see you,  
'Way, we're bound away,  
Across the wide Missouri.

- (a) (i) Identify the Italian words that describe the instrumentation of the extract, and give their meaning in English.

Instrumentation: \_\_\_\_\_

\_\_\_\_\_

- (ii) Identify and explain the texture of the extract.

Texture: \_\_\_\_\_

\_\_\_\_\_

- (iii) Identify a suitable Italian tempo indication that could be used for the extract, and give the English meaning of the term.

Tempo: \_\_\_\_\_

\_\_\_\_\_

- (b) (i) Identify the tonality of the extract, and give ONE piece of evidence to support your identification.

Tonality: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (ii) Identify the Italian term that describes the articulation used in the extract, and give the English meaning of the term.

Articulation: \_\_\_\_\_

\_\_\_\_\_

- (c) Focus on **the last two bars** of the extract (they follow after the first time you hear "Across the wide Missouri").

- (i) Identify the compositional device used to develop the melody in these two bars, and explain precisely how it is used.

Device: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (ii) Explain precisely how the arranger varies the rhythm between the men's and women's parts in these two bars.

\_\_\_\_\_

\_\_\_\_\_

**Extract 2** This extract is 25 seconds long, and will be played TWICE. Complete part (d).

- (d) Identify the compositional device used at the end of the extract (the last time you hear the words "O Shenando"), and explain precisely how it is used.

Device: \_\_\_\_\_

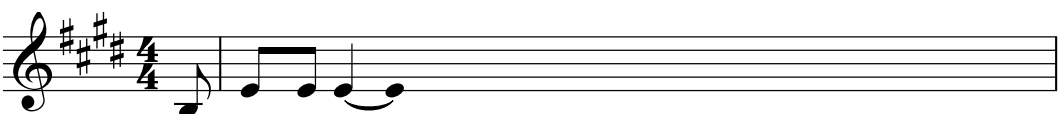
\_\_\_\_\_

\_\_\_\_\_

**Extract 3** This extract is 25 seconds long, and will be played FIVE times. Complete part (e).

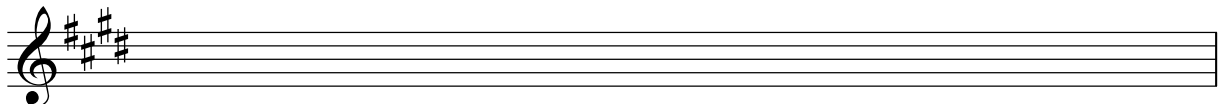
- (e) Transcribe the melody you hear.

- Align the notes of the melody above the appropriate word or syllable.
- Add the missing bar lines.

Sopranos and Altos 

O Shen-an-do',\_\_ I long to see you,\_\_ And hear your roll-ing

4



ri - ver,\_\_ O Shen-an - do',\_\_ I long to see you,\_\_

You now have one minute to read *Question Two*, on pages 4–6.

## QUESTION TWO

You will hear extracts from the Cello Concerto in E minor by Edward Elgar.

**Extract 1** This extract is the opening of the first movement. It is 40 seconds long, and will be played SIX times. Complete parts (a) and (b).

(a) The extract opens with a cadenza for the solo cello.

- (i) Identify and explain the string technique used by the cellist at the very beginning of the extract.

Technique: \_\_\_\_\_

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- (ii) Identify the cadence implied by the cello part at the end of its solo, and explain the use of the word “implied” to describe this cadence.

Implied cadence: \_\_\_\_\_

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(b) The **last two bars** of the extract are printed below.

- (i) Identify the solo instrument you hear in the first bar, and the family of instruments that play the **final chord** in the second bar.

Solo instrument: \_\_\_\_\_

Instrumental family: \_\_\_\_\_

- (ii) Focus on the four chords you hear.

- Identify each chord as major (“MA”) or minor (“mi”) in the boxes **above** the staff.
- Identify each chord, including any inversions, using Roman numeral notation in the boxes **below** the staff.

Four empty boxes are provided above the staff for identifying the chords as major or minor. Four empty boxes are provided below the staff for identifying the chords using Roman numeral notation.

**Extract 2** This extract is the main theme of the first movement of the Concerto. It is 20 seconds long and will be played THREE times. The music of the main theme is printed below. Complete part (c).

- (c) (i) Add time signature and note stems to the first bar of the passage below.
- (ii) Explain precisely the metre of the extract (eg "simple duple with crotchet beats").

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(iii) Identify the main motif of the theme.


- Draw a bracket (┌───┐) above the top staff to show the notes that make up the motif.
- Give ONE piece of musical evidence to explain your choice of the notes that make up the motif.

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Strings



Violas



Cellos

**Extract 3** This extract is the second theme of the first movement. It is 40 seconds long and will be played THREE times. The opening motif of the theme, played by clarinets and bassoons, is printed below. Complete part (d).

- (d) Explain how TWO compositional devices are used to develop the motif. In your explanations:
- refer to instrumentation, and use appropriate music terminology
  - quote bar numbers, if you think it will assist you (the extract starts at bar 45).

45



(1) \_\_\_\_\_

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(2) \_\_\_\_\_

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**Extract 4** This extract, from the opening of the second movement of the Concerto, is 35 seconds long, and will be played FOUR times. The solo part is printed below. Complete part (e).

(e) Write the following performance directions at the appropriate places on the cello part (some of the directions may need to be used more than once):

- *accel.*
- *rit.*
- *a tempo*
- arco
- pizz.
- the sign for a pause.

**Allegro molto** (♩ = 138)

Cello Solo

3

5

8

*pp* *p* *mf* *dim.* *ff*

You now have one minute to read Question Three, on pages 7–9.

### QUESTION THREE

You will hear extracts from different recordings of the Beatles' song "Eleanor Rigby" – the original, and three cover versions.

**Extract 1** This extract, the first verse of the original song, is 20 seconds long. It will be played FOUR times. Complete parts (a), (b), and (c).

- (a) (i) Identify the type of ensemble that performs the accompaniment.

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- (b) The performers are **not** using vibrato.

- (i) Explain the technique of vibrato.

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- (ii) Explain the effect of the lack of vibrato on the expressive quality of the performance.

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- (c) (i) Identify and explain the overall texture of the extract.

Texture: \_\_\_\_\_

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- (ii) Explain ONE way in which the texture is varied in the second half of the extract.

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**Extract 2** This extract includes the three choruses of the song, with a brief pause between each. It is 45 seconds long and will be played THREE times. Complete part (d).

(d) (i) Precisely describe TWO contrasting ways that articulation is used in Chorus 1 to provide interest.

(1) \_\_\_\_\_  
\_\_\_\_\_

(2) \_\_\_\_\_  
\_\_\_\_\_

(ii) Explain ONE way that each of Choruses 2 and 3 contrasts with Chorus 1.

Chorus 2

\_\_\_\_\_  
\_\_\_\_\_

Chorus 3

\_\_\_\_\_  
\_\_\_\_\_

**Extract 3** This extract includes the opening section of the first chorus, followed by an orchestral arrangement of the same music. It is 15 seconds long and will be played FOUR times. Complete part (e).

(e) The orchestral arranger has given the vocal melody (printed below) to the oboe, but has made some rhythmic changes. Transcribe the rhythm only of the oboe part on the single-line staff.

Voice 

All the lone - ly peo - ple, where do\_\_\_ they all\_\_\_ come from?\_

Oboe (rhythm) \_\_\_\_\_



**Extract 4** This extract is from the opening of a reggae version of the song. The extract is 30 seconds long and will be played THREE times. Complete part (f).

- (f) (i) Explain how the rhythm of the bass part differs between the introduction and when the voices enter.

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- (ii) Explain precisely how the drums and guitar create the music's reggae "feel".

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**Extract 5** This extract includes the opening of the original song followed by the same music from another cover version of the song. It is 40 seconds long and will be played TWICE. Complete part (g).

- (g) Focus on the cover version. Describe THREE changes in dynamics within the performance. Use appropriate Italian terms, and quote the lyrics at the points where the changes occur.

Italian term	Lyrics

**Extra space if required.  
Write the question number(s) if applicable.**

QUESTION  
NUMBER

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for students to write their answers to the questions.



## Acknowledgements

Material from the following sources has been adapted for use in this examination:

### Question One

Extracts *My Spirit Sang All Day*, The Graduate Choir conducted by Terrence Maskell. Atoll ACD 105, c. 2005. Compact disc.

Score James Erb, *Shenandoah* (New York: Lawson Gould Music Publishers, 1975).

### Question Two

Extracts 1–3 *Elgar & Myaskovsky Cello Concertos*, Jamie Walton (cello) with the Philharmonia Orchestra conducted by Alexander Briger. Signum Records SIGCD116, 2008. Compact disc.

Extract 4 Edward Elgar, *Cello Concerto/Sea Pictures*, Jaqueline Du Pré (cello) with the London Symphony Orchestra conducted by Sir John Barbirolli. EMI CDC 7 47329 2, 1986 (released 1965). Compact disc.

Score Edward Elgar, *Concerto for violoncello and orchestra* (London: Ernst Eulenburg, 1986). Found on <http://www.imslp.org>.

### Question Three

Extracts 1–3, 5 The Beatles, *1*. EMI, digital remaster 2011 (released 2000). Found on iTunes Store.

Extract 3 *Royal Philharmonic Orchestra plays The Beatles*. N2K, 2008 (released 2003). Found on iTunes Store.

Extract 4 B. B. Seaton, “Eleanor Rigby”, *Reggae 100*, various artists. Universal International Music, 2012. Found on iTunes Store.

Extract 5 The King’s Singers, *Beatles’ Collection*. Victor Entertainment, 2009 (released 1986). Found on iTunes Store.