

91420



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

3

SUPERVISOR'S USE ONLY

Level 3 Making Music, 2014

91420 Integrate aural skills into written representation

2.00 pm Thursday 27 November 2014

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

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 2–4.

QUESTION ONE

You will hear extracts from the first two movements of Beethoven's Seventh Symphony.

Extract 1 This extract is the opening of the introduction of the first movement. It is 30 seconds long, and will be played THREE times. A partial score, with all instruments notated at concert pitch, is printed below. Complete part (a).

Poco sostenuto ♩ = 69

The score shows the following dynamics for each instrument:

- [A]:** *fp*, *fp*, *fp*
- [B]:** *f*, *fp*, *f*
- [C]:** *f*, *f*, *fp*
- Violin I:** *f*, *f*, *f*
- Violin II:** *f*, *p*, *f*, *p*, *f*, *p*
- Viola:** *f*, *p*, *f*, *p*, *f*, *p*
- Violoncello e Basso:** *f*, *f*, *f*

- (a) (i) Identify the instruments labelled [A], [B], and [C] at the beginning of the score.
- [A] _____
- [B] _____
- [C] _____
- (ii) Identify TWO instruments that are not shown in the score but which also play in the extract.
- (1) _____
- (2) _____

Extract 2 This extract is from later in the introduction. It is 20 seconds long, and will be played TWICE. Complete part (b).

- (b) Explain ONE way that instrumentation OR melody has been used to develop the theme of the opening bars in Extract 1. It may be useful to refer to the score on page 2.

Extract 3 This extract is the end of the introduction and the beginning of the first subject (main theme) of the movement. It is 65 seconds long and will be played TWICE. Complete parts (c) and (d).

- (c) (i) Identify the harmonic device that is used to link the introduction and the first subject.

- (ii) Explain how the harmonic device has been used here.

- (d) Identify the metre of the first subject.

Extract 4 This extract is a transcription for piano of the opening of the second movement. It is 15 seconds long, and will be played FOUR times. Complete parts (e) and (f).

(e) The first four bars of the extract are printed below. The key is A minor. Focus on the 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.

1

Piano

(f) Following the four bars printed above, the extract continues for another four bars. It immediately modulates from A minor to a related key, before ending with a perfect cadence in C major.

Identify the key to which the music modulates in bars 5–7.

Extract 5 This extract is the beginning of the main theme of the second movement. It is 15 seconds long, and will be played TWICE. The first four bars of the main theme are printed below. Complete part (g).

(g) (i) Identify the family of instruments that plays throughout the extract.

(ii) The main theme is doubled by two groups of instruments from this family. Identify ONE instrument that plays the theme.

**This page has been deliberately left blank.
The examination continues on the following page.**

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

QUESTION TWO

You will hear extracts from “Dancing Through Life”, a song from the stage show *Wicked* composed by Stephen Schwartz.

Extract 1 This extract is the opening of the first chorus. It is 15 seconds long, and will be played FIVE times. Complete parts (a) and (b).

(a) On the score below:

- Transcribe the missing parts of the melody above the lyrics in the empty bars.
- Add the TWO missing accidentals to the appropriate notes in the last two bars.

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(b) Identify the final cadence of the extract.

Extract 2 This extract is the first verse of the song. It is 30 seconds long, and will be played THREE times. The lyrics of the extract are printed below; it may help you to refer to them in your answers. Complete parts (c), (d), and (e).

Let's go down to the Ozdust Ballroom.

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You'll be happy to be there ...

(c) Identify the voice type of the singer who performs the extract (eg “soprano”).

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

Tonality: _____

- (e) (i) Explain how the snare drum (the highest-pitched drum) is used rhythmically.

- (ii) Explain in detail TWO ways that the horn section (brass) is used to accompany the vocalist.

(1) _____

(2) _____

Extract 3 This extract is from the end of the song. It is 25 seconds long, and will be played THREE times. Complete parts (f) and (g).

- (f) Focus on the beginning of the extract.

- (i) Describe the role of the backing vocalists.

- (ii) Describe the role of the solo vocalist.

- (g) Explain in detail ONE way that the final chord (which is sung to the word “through”) is typical of contemporary music.

You now have one minute to read Question Three on pages 8–10.

QUESTION THREE

You will hear extracts from different recordings of the jazz standard “Skylark” by Hoagy Carmichael.

Extract 1 This extract is the first part of the song, in a recording from the 1940s. It is 40 seconds long, and will be played THREE times. Complete parts (a)–(d).

- (a) Identify the type of ensemble that accompanies the singer.

- (b) The instrumental introduction is six bars long. Explain in detail how it is structured.

- (c) Explain the difference between the way the rhythm is interpreted by the vocal soloist and by the backing group.

- (d) Explain how the horn section is used once the singer begins.

Extract 2 This extract is the first part of the song, in a performance by Malcolm McNeill. It is one minute long, and will be played THREE times. Complete parts (e), (f), and (g).

- (e) Identify the kind of guitar that accompanies the singer.

- (f) The instrumental introduction in this version is four bars long. Describe in detail how it is structured.

- (g) After the singer enters, the guitarist freely accompanies the singer, resulting in a texture that is sometimes homophonic and sometimes polyphonic.

Provide musical evidence for the identification of each texture, referring to the lyrics printed below.

Skylark,

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To a blossom-covered lane?

Homophonic

Polyphonic

Extract 3 This extract is an instrumental verse from the same recording. It is 25 seconds long, and will be played TWICE. Complete parts (h) and (i).

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

Tonality: _____

- (i) Explain how the guitarist changes the feel of the music in the last part of the extract.

Extract 4 This extract is part of an arrangement for two violins and ensemble. It is 25 seconds long, and will be played TWICE. Complete part (j).

(j) (i) Identify and describe TWO techniques that the violinists are using.

(1) _____

(2) _____

(ii) Describe the role of each violinist in the extract.

Role (1)

Role (2)

Extract 5 This extract is from later in the same performance. It is 25 seconds long, and will be played THREE times. Complete part (k).

(k) Explain TWO ways in which this extract contrasts with the previous extract.

(1) _____

(2) _____

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

QUESTION
NUMBER

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Acknowledgements

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

Question One

Extracts 1–3, 5 *Beethoven Symphonies*, Wiener Philharmoniker conducted by Simon Rattle. EMI 7243 5 57445 2 4, 2003. 5 compact discs.

Score Ludwig van Beethoven, *Symphonie VII, Op. 92* (Braunschweig: Henry Litolff, c 1870).
Found on <http://www.imslp.org>.

Question Two

Extracts *Wicked (Original 2003 Broadway Cast Recording)*, various artists. Universal Music Classical, 2006. Found on iTunes Store.

Score Stephen Schwartz, *Wicked: A New Musical – Piano/Vocal Selections* (Milwaukee: Hal Leonard, c. 2004).

Question Three

Extract 1 Anita O'Day with the Gene Krupa Orchestra, "Skylark", *Jazz and Rhythm & Blues from the 40's*, various artists. JB Productions CH, 2013. Found on iTunes Store.

Extracts 2 & 3 Malcolm McNeill, *Skylark: 18 Hoagy Carmichael Songs*. Skylark Productions, CD002, 1991. Compact disc.

Extracts 4 & 5 *Menuhin and Grappelli play "Jealousy" and other great standards*. EMI, CDM 7 69220 2, 1988. Compact disc.