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91420



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Level 3 Making Music, 2015

91420 Integrate aural skills into written representation

9.30 a.m. Tuesday 10 November 2015
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 2–10 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 and 3.

QUESTION ONE

You will hear extracts from the second movement of Beethoven's Quintet for Piano and Wind Instruments.

Extract 1 This is the opening of the movement. It is 50 seconds long and will be played FOUR times. Complete parts (a), (b), and (c).

(a) Identify a suitable Italian word to indicate the tempo of the extract.

(b) The main theme is stated first by the piano and then by the wind instruments. Explain precisely how the entry of the wind instruments differs from that of the piano.

(c) Explain how the tonality of the second half of the theme is different when it is restated by the wind instruments.

Extract 2 This is from near the end of the movement. It is 25 seconds long, and will be played THREE times. Complete parts (d) and (e).

(d) Identify the wind instruments (three woodwind and one brass) in the order that they enter.

(1) _____

(2) _____

(3) _____

(4) _____

(e) Instrument (4) plays the same phrase twice. Explain TWO ways the accompaniment changes when this phrase is repeated. Refer to durations and/or intervals in your response.

(1) _____

(2) _____

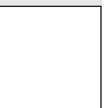
Extract 3 This is the end of the first extract and then the music that follows it. The extract is 30 seconds long, and will be played THREE times. Complete part (f).

(f) The passage begins in the tonic key of B \flat major and modulates twice. Identify the keys of both modulations, and their relationship to the tonic key.

	Key	Relationship to the tonic key
1	B \flat major	tonic
2		
3		

Extract 4 This extract is 10 seconds long and will be played FOUR times. Complete part (g).

- (g) The melody is printed below. The key is D \flat major. Focus on the chords you hear.
- Identify each chord as major (“MA”), minor (“mi”), or dominant 7th (“7”) in the boxes **above** the staff.
 - Identify each chord, including any inversions, using Roman numeral notation in the boxes **below** the staff.



You now have one minute to read Question Two on pages 4 and 5.

QUESTION TWO

You will hear extracts from the Bourrée from Bach's Suite in E minor. The score is printed below.

Extract 1 This is the first four bars, performed on a guitar. It is 10 seconds long and will be played FOUR times. Complete part (a).

(a) Transcribe the missing melody in bars 2–4 (highlighted on the score), with stems up.

Suite in E minor

No. 5. – Bourrée

J. S. Bach, BWV 996
(1685–1750)

8

5

9

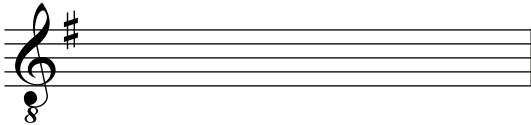
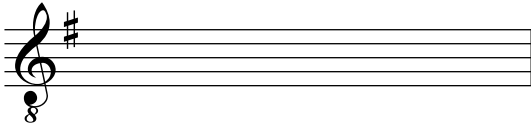
13

17

21

Extract 2 This is from a performance of the second part, beginning at the up-beat to bar 9. It is 30 seconds long, and will be played FOUR times. Complete part (b).

- (b) In several places, the performer has added ornamentation to the melody printed in the score.
- Excluding the last bar, circle THREE notes in the score that have been changed by adding ornamentation.
 - From these, select TWO different ornament types and complete the table below.

Bar no.	Ornament name	Melody as played in this bar
	_____	
	_____	

Extract 3 This is a performance of the first eight bars, including the repeat, by the band Jethro Tull. It is 30 seconds long, and will be played THREE times. Complete part (c).

- (c) (i) Explain precisely how the flautist has altered the rhythm of the melody.

- (ii) Identify the two instruments that enter on the repeat, and explain how each is used.

Instrument (1): _____

Instrument (2): _____

Extract 4 This is from later in the same performance. It is 20 seconds long, and will be played TWICE. Complete part (d).

- (d) Identify the cadence at the end of the extract.

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

QUESTION THREE

You will hear extracts from different recordings of the song "A Nightingale Sang in Berkeley Square" by Manning Sherwin and Eric Maschwitz. Some of the lyrics are printed below.

That certain night ...

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... in Berkeley Square.

Extract 1 This is part of a solo vocal performance of the song. It is 30 seconds long and will be played THREE times. Complete parts (a) and (b).

(a) Identify the voice type of the singer (e.g. "tenor").

(b) (i) Describe how the singer interprets the rhythm.

(ii) Explain the main difference between the piano accompaniment at the beginning of the extract and at the end. (It may help to refer to the lyrics.)

Extract 2 This is part of a different performance of the song. It is 50 seconds long and will be played FOUR times. Complete parts (c)–(f).

(c) Describe in detail the ensemble performing the music.

(d) Identify the metre and/or time signature of:

(i) the introduction (the vocal "oohs")

(ii) the verse that follows.

- (e) Identify and describe the two different textures used in the extract. Refer to the lyrics to indicate where these textures are used.

(1) _____

(2) _____

- (f) Fully describe the harmony of the final chord (on the word "Square").

Extract 3 This is part of an arrangement for jazz band. It is 40 seconds long, and will be played FOUR times. Complete parts (g), (h), and (i).

- (g) Describe ONE way the trumpet soloist decorates the melody at the beginning of the extract.

- (h) In the next section, in which the trombone plays the melody, identify and describe TWO compositional devices used by the accompanying bass.

(1) _____

(2) _____

- (i) Explain precisely how TWO musical elements have been used to change the feel of the music in the last part of the extract.

(1) _____

(2) _____

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

ASSESSOR'S
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QUESTION
NUMBER

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically and are intended for students to write their answers to the questions. The staves are evenly spaced and cover most of the page's width.

Acknowledgements

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

Question One

Extracts *Beethoven: Quintet for Piano, [...] in E-Flat Major, Op. 16 (Digitally Remastered)*, Bamberg Quintet. Essential Media Group, 2013. Found on iTunes Store.

Score Ludwig van Beethoven, *Quintette pour Piano, [...], Op. 16* (Braunschweig: Henry Litolf, n.d). Found on <http://www.imslp.org>.

Question Two

Extract 2 Juilan Bream, *The Ultimate Collection*. Classic Music International, 2011. Found on iTunes Store.

Extracts 3 & 4 Jethro Tull, *Stand Up (Bonus Track Version)*. Chrysalis Records Ltd, 2001. Found on iTunes Store.

Score Alfred Dörffel (ed.), *Bach-Gesellschaft Ausgabe*, Band 45.1 (Leipzig: Breitkopf und Härtel, 1897). Found on <http://www.imslp.org>.

Question Three

Extract 1 Vera Lynn, *A nightingale sang in Berkeley Square – single*. Bacci Bros Records, 2012. Found on iTunes Store.

Extract 2 Manhattan Transfer, *The Very Best of the Manhattan Transfer*. Atlantic, 1981. Found on iTunes Store.

Extract 3 The New Zealand School of Music Big Band, *Funk City Ola*. New Zealand School of Music, 2010. Found on iTunes Store.

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