

91420



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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.

TOTAL

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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.

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.

(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.

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: _____

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

(i) the tonality

(ii) the final cadence

(iii) the ornament used.

Extract 3 This extract is 15 seconds long and will be played THREE times. Complete part (e).

- (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): _____

Texture (2): _____

Texture (3): _____

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: _____



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

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.

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): _____

Instrument (2): _____

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



(1) _____

(2) _____

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

Difference: _____

- (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: _____

Difference: _____

- (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: _____

Difference: _____

You now have one minute to read Question Three on pages 6–8.

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.



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)

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

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

(1) _____

(2) _____

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.

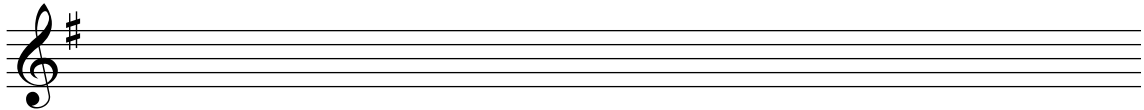


Extract 3 This is the introduction, from the same arrangement. It is 15 seconds long and will be played FOUR times. Complete part (d).

- (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.

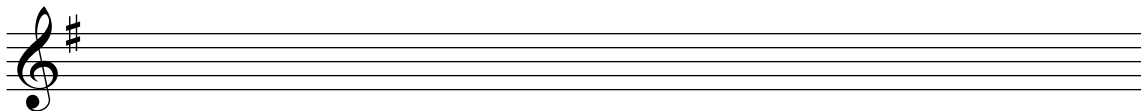
- (i) Identify the TWO motifs from the verse that are used in the melody of the introduction, and precisely specify the bar number and beat on which they occur.



(1) _____

(2) _____

- (ii) Explain TWO ways the arranger has developed these motifs. Refer to bar numbers in your response.

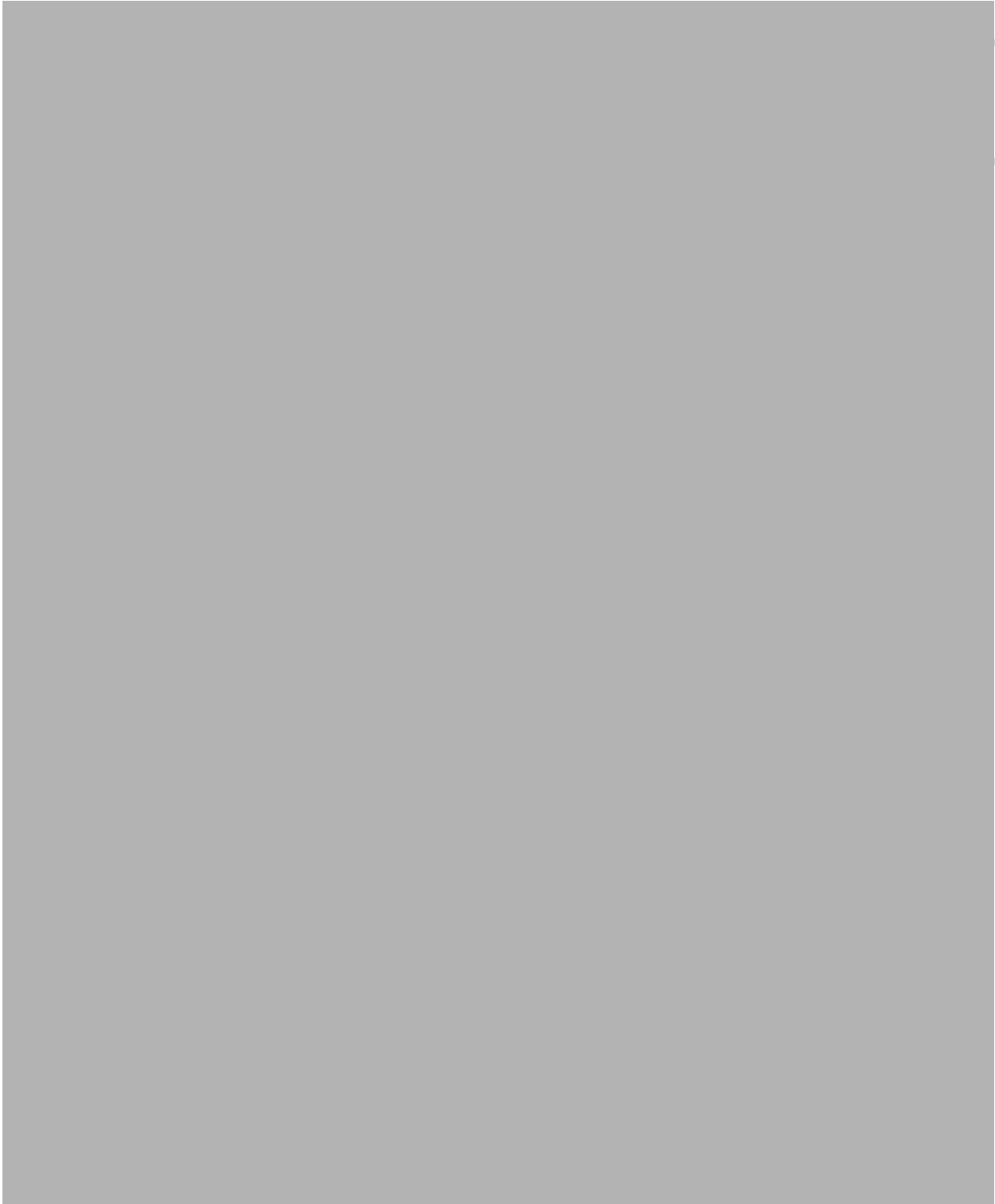


(1) _____

(2) _____

Extract 4 This is the bridge, from the same arrangement. It will be played SIX times. Complete part (e).

- (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.)



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

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QUESTION
NUMBER

Handwriting practice area consisting of ten sets of four horizontal lines each, providing space for writing answers.

Acknowledgements

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

Question One

Extracts Johann Sebastian Bach, *Complete Works for [...]*, Marie-Claire Alain. Erato Disques SA, 1986. Found on iTunes Store.

Question Two

Extracts Aaron Copland, *El Salón México; Concerto for Clarinet; Music for the Theatre; Connotations*, New York Philharmonic Orchestra conducted by Leonard Bernstein. Deutsche Grammophon, 431 672-2, 1991. Compact Disc.

Score Alan Charlton, "IB: Copland – El Salón México", in *Classroom Music*, Summer Term 1, 2009/10, p. 4. www.northbsr.com/PDF/41057383-El-Salon-Mexico-Analysis.pdf.

Question Three

Extract 1 Lena Horne (feat. Lou Bring Orchestra), "Stormy Weather", on *Original Hits: The Biggest Song & Singers, Vol. 1*, Best Records, 2002. Found on Google Play, https://play.google.com/store/music/album/Variou s_Artists_Original_Hits_The_Biggest_Song_Sin?id=B77lfxni5zauffl35cgib42angi.

Extracts 2–4 Harold Arlen and Ted Koehler, "Stormy Weather", © 1933 (renewed 1961) Fred Ahlert Music Group (ASCAP), Ted Koehler Music Co. (ASCAP), and S.A. Music Co.