

91420



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SUPERVISOR'S USE ONLY

## Level 3 Making Music, 2017

### 91420 Integrate aural skills into written representation

9.30 a.m. Tuesday 14 November 2017  
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 2–8 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 Milhaud's Suite for Violin, Clarinet and Piano, Op. 157b.

**Extract 1** This is the opening of the first movement. It is 30 seconds long and will be played FOUR times. Complete part (a).

(a) Identify the type of texture you hear in this extract.

\_\_\_\_\_

Justify your answer by analysing the role of the instruments and the relationship between them.

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\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Extract 2** This is the opening of the second movement. It is 30 seconds long and will be played FOUR times. Complete part (b).

(b) Different compositional devices are used in this extract. Identify TWO devices, and analyse how each is used.

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Extract 3** You will hear the first five bars of the same movement again. The extract will be played FOUR times. Complete part (c).

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(c) Transcribe the missing violin and clarinet parts highlighted in bars 2–5.

**Animé**

Violin

Clarinet in B $\flat$   
(concert pitch)

3

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

## QUESTION TWO

You will hear extracts from the song "Six Ribbons" by Jon English.

**Extract 4** This is the opening of the song, arranged for flute and piano. It will be played FOUR times. Complete part (a).

- (a) (i) Add the missing chord indications (including inversions) to the score, using jazz/rock notation.

**Moderato** ♩ = 88

Flute

5

Em

D

Em

E

- (ii) Identify the tonality of the music, and explain your answer.

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**Extract 5** This is the first two minutes of the original song. It will be played FOUR times. Complete parts (b) and (c).

- (b) Identify the genre of this song.

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Justify your answer, referring to specific elements and/or features of the music and lyrics.

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- (c) Make observations about aspects of the song using the **unshaded** parts of the timeline chart on the opposite page. Some details have been provided.

## Answer space for Question Two (c)

Structure	Intro (Instrumental)	Verse 1 ("If I were a minstrel ...")	Chorus ("But I am a simple man ...")	Bridge ("Yellow and brown ...")	Verse 2 ("If I were a nobleman ...")	Chorus ("But I am a simple man ...")	Bridge (Instrumental)
Timbre/ instrumentation	<i>Acoustic guitars and mandolin, strumming and picking</i>						
Tonality							
Dynamics	<i>mf</i>						
Texture							

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

### QUESTION THREE

You will hear extracts from the track "Blossom" by Au5.

**Extract 6** This is the opening minute of the track. It will be played FOUR times. Complete part (a).

(a) (i) Comment on the types of chords you hear in this extract, and the way they are used.

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(ii) Identify TWO elements or features used to build the music to a climax, and explain how they are used.

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**Extract 7** You will hear the first three minutes of the track. To help you identify the different sections of the music, they are separated by short pauses. The extract will be played THREE times. Complete part (b).

(b) The structure of the extract is shown below. The use of dynamics, timbre and rhythm helps to characterise each section.

Section	A	B	C	D
Time (min:sec)	0:00–1:00	1:00–1:50	1:50–2:30	2:30–3:00
Comments	–	Bass enters	Bass drops out	Other parts drop out

Analyse how dynamics, timbre and rhythm change or develop within sections, and/or help to distinguish one section from another.

Dynamics

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Timbre

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Rhythm

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**Extract 8** You will hear six bars of the piano melody from the start of the track. The extract will be played FOUR times. A quaver-beat pulse will be heard before the extract starts. Complete part (c).

- (c) Transcribe the missing parts of the piano melody (highlighted on the score). The durations for two bars are shown above the staff.

7  $\text{♩} = 70$

Piano

10

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

QUESTION  
NUMBER

91420

Four sets of musical staves, each consisting of five horizontal lines, arranged vertically in the lower half of the page. These are intended 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 *Milhaud: Suite for clarinet, violin and piano*, Jean-Marc Fessard, Frédéric Pélassy, and Éliane Reyes. Naxos, 2010. 8.572278.

Score Darius Milhaud, *Suite Op. 157b pour violon, clarinette et piano* (Paris: Éditions Salabert, 1937).

**Question Two**

Jon English, *Six Ribbons: The Ultimate Collection*. Fanfare, 2011. FANFARE022

**Question Three**

<http://music.monstercat.com/album/blossom-ep>