

91420



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SUPERVISOR'S USE ONLY

Level 3 Making Music, 2018

91420 Integrate aural skills into written representation

9.30 a.m. Thursday 15 November 2018
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 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 Beethoven's *Romance* No. 1 in G major for violin and orchestra.

Extract 1 This is the opening of the work. It is around 40 seconds long and will be played FOUR times. Complete part (a).

(a) In this extract, the opening theme is heard and then restated.

Comment in detail on TWO ways in which the music is different in the restatement, referring to specific elements and features.

(1) _____

(2) _____

Extract 2 You will hear the first few bars of the opening again. The extract will be played FOUR times. The music is printed below. Complete parts (b) and (c).

(b) Transcribe the missing notes in the lower voice (stems down) of the violin part (highlighted on the score).

Violin solo

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(c) Comment on the tonality of the music in this extract.

Extract 3 You will hear a transcription for violin and piano of a passage from later in the work. The melody is printed below. It will be played FIVE times. Complete parts (d) and (e).

(d) Transcribe the chords you hear in D major, using Roman numeral notation. Some chord indications are provided.

24 (♩ = 52)

Violin solo

G: I vi/D:ii V(sus4) V

26 IVb vii⁷

28 Ic(sus2)

(e) Analyse the tonal and harmonic features of this passage. In your answer, identify and give evidence for:

- the tonal centre(s) implied by the chords, and the relationship of these to the tonic key
- the use of cadences
- other harmonic features.

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

QUESTION TWO

You will hear extracts from Dream Theater's "The Best of Times".

Extract 4 This extract is 30 seconds long and will be played FOUR times. The rhythm of the melody is printed below. Complete parts (a) and (b).

(a) Identify the chords you hear, using jazz/rock notation. The key is A minor.

(b) The mood of the extract is calm and melancholic ("quietly sad"). Discuss how melodic, rhythmic, and/or harmonic features contribute to this mood.

Extract 5 This extract follows on from Extract 4. It is 70 seconds long and will be played THREE times. Complete part (c).

(c) Discuss the ways in which the first half of the extract contrasts with the second. You might comment on aspects of:

- tempo
- rhythm
- timbre
- metre.

Extract 6 This is a shorter extract from the same passage you heard in Extract 5. It is 25 seconds long and will be played TWICE. Complete part (d).

- (d) Explain ONE way that the beginning of each bar can be identified, referring to a specific element or feature of the music.

Extract 7 This is a longer extract from the song, and includes the extracts you have already heard. It is six minutes long and will be played ONCE. Complete part (e).

- (e) Identify the genre of this song.

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

You now have one minute to read Question Three.

QUESTION THREE

Extract 8 You will hear an extract from David Hamilton’s “The Moon is Silently Singing” for two SSATB choirs and two horns. It is three minutes long and will be played THREE times. The Spanish text of the extract, with a translation, is given for reference.

Canta ... luna ... sosegada ... blanca	<i>Singing ... moon ... lulling ... white</i>
Pobre luna que está ciega y sola	<i>Poor moon that is so blind and alone</i>
Canta en silencio la luna	<i>The moon is silently singing</i>

Analyse how the meaning of the text is expressed in the music, referring to the use of different elements, features and compositional devices, and the relationship between them.

You might consider:

- the role of the horns and voices
- texture type(s) and density
- tonality, and how it is created
- melodic contour and rhythm
- the use of dynamics
- the use of timbre.

**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 down the page, providing space for students to write their answers to the questions.

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

ASSESSOR'S
USE ONLY

QUESTION
NUMBER

Lined area for writing answers, consisting of a vertical line on the left and horizontal lines across the page.

Acknowledgements

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

- Question One** *Beethoven: Violin Concerto & Two Romances*, James Ehnes (violin), Royal Liverpool Philharmonic Orchestra, Andrew Manze. Onyx, 2017. ONYX4167.
- Question Two** Dream Theater, *Black Clouds & Silver Linings*. Warner Music, 2009. 016861788322.
- Question Three** *Winds That Whisper*, Tower New Zealand Youth Choir, Karen Grylls (conductor). Trust Records, 1999. MMT2016.