

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

3

91420



914200



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
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SUPERVISOR'S USE ONLY

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.

Excellence

TOTAL

22

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.

ASSESSOR'S USE ONLY

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.

~~All Andante~~ Andante ✓

I

(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.

Piano enters by playing a descending scale / while when the wind enter they play a rhythmic passage

I

^{Major} _{major} (c) Explain how the tonality of the second half of the theme is different when it is restated by the wind instruments.

^{moderately} _{to contrast} When it is played for the first time it is in a major key but when it is played by the wind it moderates to the clandestine

C

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) Oboe ✓
- (2) Clarinet ✓
- (3) Horn ✓
- (4) Bassoon ✓

^{flute} _{oboe} _{clarinet} _{bassoon} _{horn}

S

(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) The clarinet joins in with the Bassoon the second time the phrase is played.
- (2) The piano accompaniment changes from playing a semibreve accompaniment to eighth notes accompaniment.

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).

$B^b C D E F G A B^b$

(f) The passage begins in the tonic key of B^b 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^b major	tonic
2	C minor ✓	relative minor ✓
3	F major	dominant ✓

VI
V

C

S

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^b 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.

I

$E^b F G^b A^b B^b C D^b$
 $F G^b A^b C D^b$
 $A^b B^b C^b D^b E^b F$
 G^b

E7

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

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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)

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).



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- (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
15	appoggiatura	
23	acciaccatura	

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.

By "swinging" it, i.e. changing the rhythm from a regular  to a swung  feel.

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

Instrument (1): acoustic guitar

On the first and third beats of the bar

Instrument (2): second flute

plays a counter melody to the first flute playing the melody, usually variations of lower part from the score.

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.

imperfect

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

ASSESSOR'S
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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, the night we met,
There was magic abroad in the air;
There were angels dining at the Ritz,
And a nightingale sang 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").

Alto ✓

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

With rubato, i.e. pushing and pulling the rhythm for dramatic and emotional effect.

- (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.)

At the beginning of the extract the piano is playing chords with the singer whereas by the end the piano is playing broken chords independent of the singer.

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.

Vocal quartet, Soprano, Alto, Tenor, Bass ✓

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

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

~~3/4~~ 3/4 simple triple ✓

- (ii) the verse that follows.

~~9/8~~ 9/8 compound triple ✓

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

- (1) homophonic ✓ ~~single~~ chords moving ~~at~~ ^{at} the same time
"angels dancing at the NZ" ✓
- (2) monophonic - ~~short~~ ^{short} melody the same notes after
the oohs. "That certain night, the night we met"
ans

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

~~5/4~~ TONE chord was sustained ~~with~~ ^{grace}

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.

By ~~flaring notes~~ ^{flaring} puts a turn on the highest
note of the phrase by ~~going~~ ^{going} to the note above
before ~~running~~ ^{running} down the scale.

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

- (1) syncopation ✓ - puts the bass notes on the normally
unaccented beats in particular off the beat
- (2) pedal - plays the same bass note right
through the trombone solo.

- (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) Change in ~~quaver~~ ^{quaver} style. From straight quavers
to 'swing' triplet quaver. ✓
- (2) Texture has also been used to build from
a single trombone melody to trombones with saxophones
through to full band including trumpets. ✓

Excellence exemplar for 91420 2015		Total score	22
Q	Grade score	Annotation	
1	E7	Excellence evidence is determined by parts (c) and (e). There is some variability in the accuracy of parts (f) and (g) but this does not impact on the evidence being at the Excellence level.	
2	E7	This is a very secure response that demonstrates consistent and accurate aural ability across all aspects.	
3	E8	Parts (b) (ii), (e) and (i) all meet the criteria for an Excellence award. While parts (d) (ii) and (f) are not fully accurate, there is sufficient evidence in this question to contribute to an Excellence award overall.	