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3

91420



914200



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

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## 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.**

Merit

TOTAL

17

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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.

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You now have one minute to read Question One on pages 2 and 3.

## QUESTION ONE

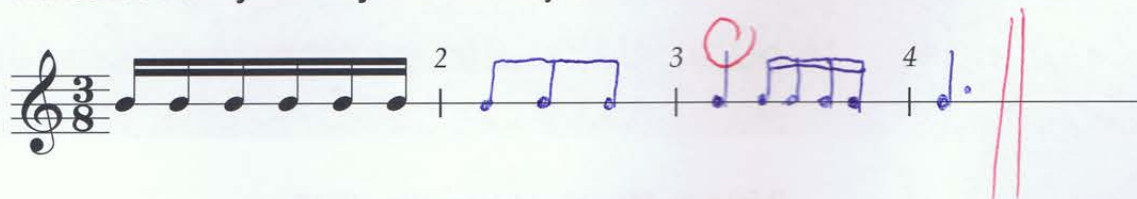
You will hear extracts from the Prelude and Fugue, BWV 556, by J. S. Bach.

**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.

Organ ✓

- (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.

Rhythm changes from a simple triple feeling to compound triple by using ~~triplets~~ and semiquavers grouped in triplets. ~~it is not a compound triple~~

**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: ~~Contrapuntal~~ Counterpoint  
The <sup>great</sup> ~~part~~ part is playing on the ~~beat~~ quarter pulses throughout the first four bars which form the <sup>active</sup> ~~setting~~ roles in the harmonic progression.

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

- (i) the tonality

Major ✓

- (ii) the final cadence

Perfect V → I ✓

- (iii) the ornament used.

Upper mordent ✓

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

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- (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): Monophonic

One melody is played in one hand of the organist with no harmonic support

Texture (2): ~~Heterophonic~~ Homophonic

The second hand is then playing in harmony with the original melody for a short time

Texture (3): Heterophonic

Two contrapuntal melodies play: ~~and cross over; it is not clear which is the main melody. They are separate and do not interact independently. They are independent but both are equally important~~

**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. ABACA Rondo

Form: ~~ABABA Theme and Variations~~

An initial theme is introduced in the first A section which is then repeated with a rill at the end of its last iteration. The B and C sections are variations of the 'A' theme.



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

ASSESSOR'S  
USE ONLY

## 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.

The ensemble is particularly large; there are a lot of string players, but also a lot of brass players; there are at least the two percussionists required for this section alone too.

**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): Trumpet

Instrument (2): Clarinet

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



(1) The trumpet player plays this first note a fourth up as a G

(2) The note is put up a minor 3rd to a C

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

In the third bar of the melody, the trumpet plays a half G and pauses on the note, taking more time than a strict rhythm would dictate. This is played expressively with some rubato

**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: *Strings are playing in both iterations of the melody of the theme //*

Difference: *Woodwind are not playing the second time. Missing out the texture //*

- (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: *~~The first bar is the same as the original~~  
The rhythm of the first bar is the same (4)*

Difference: *Bar 3 + 4 rhythm is different, featuring more quaver pulses than crotchet beats //*

- (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: *The first two bars are almost the same with the quaver anacrusis //*

Difference: *The third bar is played differently, with a strong emphasis on beat 1 //*

C

S

M6



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

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### 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.

Don't know why there's no sun up in the sky,  
Stormy weather.  
Since my man and I ain't together,  
Keeps rainin' all the time.

**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)

Baritone  
Bari  
Alto  
Alto

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

Vocalist starts  
to sing slightly  
before or after  
accompaniment

The vocalist starts with a rather soft feeling, while the accompaniment starts simple and straight

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

Block chords, etc.  
Rhythmic acc.

(1) Double bass plays on the beat, playing really fast and dominant notes to keep the rhythmic feeling throughout the text from the beginning

(2) Violins imitate the singer at the end of the line "since my man and I ain't together" by sliding down the same interval the singer did on "ain't together". This gives a conversational feeling

**Extract 2** This is the verse, in an arrangement for clarinet and piano. It will be played FIVE times. Complete part (c).

ASSESSOR'S  
USE ONLY

- (c) Add the missing chord indications to the score, using jazz/rock notation. The key is G major.

Clarinet (concert pitch)

Handwritten notes on the left: G B D, A C E, C E G, D F A, E G D.

Chord indications in boxes:  $G$ ,  $G^\#o$ ,  $Am^9$ ,  $D7$ ,  $D$ ,  $G/B$ ,  $Am^7$ ,  $E/C$ ,  $G$ ,  $G/D$ ,  $Am$ ,  $Ab(add9)/D$ ,  $G$ .

Handwritten annotations: "1" above the first measure, "3" above the eighth measure, "4" below the first measure of the second line.

**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.

Handwritten annotations: (1) above the first measure, (2) above the second measure.

Handwritten descriptions: (1) Last beat of bar 2 and bar 3, (2) start of bar 2.

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

Handwritten annotations: (1) above the first measure, (2) above the second measure.

Handwritten descriptions: (1) The arranger changed the rhythm to emphasise on the offbeat of beat 3 to give a ~~more~~ point of interest to the melody, more in harmony, (2) The arranger dotted the first note of the ~~first~~ melody to give a ~~light~~ medium swing feeling.



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

ASSESSOR'S  
USE ONLY

- (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.)

Clarinet (concert pitch)

Piano

The musical score is for a bridge section, to be played six times. It features a Clarinet (concert pitch) and a Piano. The key signature is one sharp (F#). The time signature is 4/4, with a swing feel indicated by the note values and the convention shown above the first bar. The score is divided into three systems, each containing two staves. The first system shows the first two measures. The second system shows measures 3, 4, and 5. The third system shows measures 6, 7, and 8. Missing notes and rhythms are indicated by boxes and handwritten blue ink. Red lines and a red 'S' mark are also present.

System 1 (Measures 1-2):

- Clarinet: Measure 1 contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 2 contains a quarter note (B), an eighth note (A), and a dotted quarter note (G).
- Piano: Measure 1 contains a half note (F#) in the right hand and a half note (F#) in the left hand. Measure 2 contains a half note (F#) in the right hand and a half note (F#) in the left hand.

System 2 (Measures 3-5):

- Clarinet: Measure 3 contains a triplet of eighth notes (F#, G, A) and a quarter note (B). Measure 4 contains a quarter note (B), an eighth note (A), and a dotted quarter note (G). Measure 5 contains a triplet of eighth notes (F#, G, A) and a quarter note (B).
- Piano: Measure 3 contains a half note (F#) in the right hand and a half note (F#) in the left hand. Measure 4 contains a half note (F#) in the right hand and a half note (F#) in the left hand. Measure 5 contains a half note (F#) in the right hand and a half note (F#) in the left hand.

System 3 (Measures 6-8):

- Clarinet: Measure 6 contains a quarter note (B), an eighth note (A), and a dotted quarter note (G). Measure 7 contains a quarter note (B), an eighth note (A), and a dotted quarter note (G). Measure 8 contains a quarter note (B), an eighth note (A), and a dotted quarter note (G).
- Piano: Measure 6 contains a half note (F#) in the right hand and a half note (F#) in the left hand. Measure 7 contains a half note (F#) in the right hand and a half note (F#) in the left hand. Measure 8 contains a half note (F#) in the right hand and a half note (F#) in the left hand.



**Merit exemplar 2016**

<b>Subject:</b>		<b>Making Music</b>	<b>Standard:</b>	<b>91420</b>	<b>Total score:</b>	<b>17</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>				
1	M5	<p>Evidence towards Merit is provided in parts (b) and (c). There is some confusion in part (f) where rondo rather than ternary form is identified, but the candidate does make some attempt to describe the characteristics of what they hear.</p> <p>Identification of semiquaver triplet movement in part (b) (ii) helps differentiate this response from an Achievement grade. To move to a higher grade, greater understanding of sequential writing and musical texture is required.</p>				
2	M6	<p>This evidence is moving toward what would be required for Excellence particularly through recognition of rhythmic difference in part (d) (ii).</p> <p>Secure understanding of the Twentieth Century orchestration and melodic alteration is also shown. Other opportunities for an Excellence grade in parts (c) and (d) (ii) have not been sufficiently explored.</p>				
3	M6	<p>The response to this question demonstrates a well-rounded level of knowledge and skill at Merit level, with part (b) (ii) showing Excellence-level understanding. An Excellence grade requires demonstration of consistent skill at this level, and the responses provided to part (c), recognition of chords and inversions, and to part (e), accurate bass clef writing, are not secure enough to award a higher grade.</p>				