

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



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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.

Merit

TOTAL

16

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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.

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

H
P
M

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.

Homophonic

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

Homophonic texture is a melody played with an accompanying chords. In this extract the violin, clarinet and piano (right hand) play the melody with some matching harmonies at the same rhythm. The piano provides a chordal accompaniment underneath the melody.

Imitation
cl & vin

Breaking motif apart
Fragmentation

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) Imitation is used between the violin and clarinet. The opening melody ^{and subsequent variations} are passed between the two instruments creating a 'call and answer' effect.

(2) Fragmentation is used in this extract, the original four note motif being fragmented, broken down to two note imitations between violin and clarinet and increasing the intensity by decreasing phrase length.

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)

mp

3

c f d c

d g f e

c e b d c

c

A F G F
A F G F

m6

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 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 Am/c Bm

Em D Em D E sus4 E

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

Minor. The chord tonic chord is E minor and the major chord at the end is a Picardy third indicating a minor tonality.

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.

~~Canticle~~ Folk - canticle

"poor common farmer"

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

The song bears characteristics of an English folk song in the style of a canticle; the 3/4 time and verse-chorus-bridge structure reminiscent of the canticle. The lyrics "poor But I am a simple man, a poor common farmer" indicate at the folk nature.

- (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	Acoustic guitars and mandolin, strumming and picking	Voice, acoustic guitar (plucked), mandolin		Backing vocals, guitars	voice voice, backing vocals, guitars		flute, guitar and mandolin (plucked)
Tonality			Major				Minor
Dynamics	mf				mf < t > mf		
Texture	Accompaniment, no melody				Polyphonic		Homophonic

QUESTION THREE

1. H_2O , 2. D_2O , 3. H_2O , 4. H_2O , 5. H_2O

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

May 7

(ii)

Dynamics ✓
harmony ✓ - reference to
Rhythmic
Textural

The dynamics are manipulated to create a climax, crescendoing into the end of the section. This is coupled with the use of the B major chord which is outside of the key, the unexpected harmony change adding to the tension of the climax.

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

$p < f$, rhythm ↑ tempo
ff (sympagated) complex P → R, stroke, fast P, dth p ≤ f str

Dynamics

The dynamics are used to develop the 'blossom' of this extract. The music builds up to a crescendo from *p* to *f* from piano up to the *ff* entry of section B, creating a blossom effect. Section C is distinguished by a sudden drop to *p* with a sustained crescendo into *f*. Section D does the same, dropping down to *p* and crescendoing overall in the section up to *forte* for the final chord.

Timbre

The beginning is ~~potentially instrumented~~ only piano with synthesised chords, the timbre thickens with the crescendo, drums entering into ~~the~~ the crescendo for section A's ending. Section B is distinguished by the entry of the Bass and computer generated ~~percussive~~ noises that sound like a dying out. The piano enters similarly to the drums in section A to lead into section C. Section C is like section A in its minimal use of instruments, bass and drums dropping out leaving synthesiser and piano. The bass once again enters for the crescendo into section D. Section D is distinguished by ~~all~~ other instruments dropping out to leave synthesiser and piano.

Rhythm

The rhythm is carried by the drum kit in section A's crescendo, coming from nothing to the semibreve rhythms that increase the intensity into Section B. Section B is characterised by syncopated rhythms that are reminiscent of the opening melody's rhythm. Section C sees the semibreve rhythm carried by synthesiser, drums coming in with semibreves once again for the crescendo into D. The syncopated pattern is once again taken up in D, with no semibreves to drive the rhythm.

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 *f* *staccato* $\text{♩} = 70$

Piano

10

On back

MS

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

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QUESTION
NUMBER

91420

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>

Merit exemplar 2017

Subject: Music		Standard: 91420	Total score: 16
Q	Grade score	Annotation	
1	M6	Part (c) is immaculate and contributes to Excellence evidence. While (a) is moving towards a similar grade, some detail is missing. There is no reference to the melody being performed an octave apart. When describing musical imitation in (b), outlining that the effect is two beats apart and at the octave would provide additional support for an Excellence grade. The response on "fragmentation" repeats content already included under "imitation".	
2	M5	<p>Identification of jazz / rock chords, while not fully accurate, shows a higher level of aural discernment. This is matched with an understanding of the genre. Greater detail is required in (c) which analyses the relationship between the elements and features of the passage.</p> <p>In general, one-word answers are insufficient to demonstrate knowledge and skill at the Excellence level.</p>	
3	M5	There is peripheral information provided in (a) which is inaccurate and doesn't address the question. Describing the use of a B major chord in (a) (ii) as contributing to building musical climax doesn't support how this happens. Part (b) needs greater focus and detail, for example noting the relationship between timbre and dynamics. Evidence on the rhythm is fragmented and does not describe the development of rhythm through each section sufficiently. Aural transcription in (c) is secure, although errors in intervals limit the evidence to Merit.	