



For Supervisor's use only

3

90496



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Level 3 Music Studies, 2005

90496 Describe elements of music through listening

Credits: Four

9.30 am Thursday 1 December 2005

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

There are **FOUR** questions in this examination. Answer ALL questions in this booklet.

You will be given three minutes to read and prepare before the audio recording begins. Read the questions carefully.

You may wish to answer questions in pencil while the recording is playing. You should **go over your answers in ink** after the recording ends.

If you need more space for any answer, use the lines on page 11 or the staves on page 12 and clearly number the question.

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.

<i>For Assessor's use only</i>		Achievement Criteria	
Achievement	<input type="checkbox"/>	Achievement with Merit	<input type="checkbox"/>
		Achievement with Excellence	<input type="checkbox"/>
Demonstrate aural skills through generally accurate description of elements and structural characteristics from a range of musical styles and genres.	<input type="checkbox"/>	Demonstrate aural skills through mostly accurate description of elements and structural characteristics from a range of musical styles and genres.	<input type="checkbox"/>
		Demonstrate aural skills through highly accurate description of elements and structural characteristics from a range of musical styles and genres.	<input type="checkbox"/>
Overall Level of Performance		<input type="checkbox"/>	

You are advised to spend one hour answering the questions in this examination.

You may find this list of elements and structural characteristics useful when answering some questions:

Elements and Structural Characteristics

- Tonal – major, minor, modal, microtonal
- Rhythmic – metre: regular and irregular, permutations, ostinato, repetition, imitation
- Melodic – imitation, sequence, repetition, inversion, ostinato, contour, pitch range
- Harmonic – accompaniment styles, pedal notes, ostinato, simple harmonic patterns
- Textural – monophonic, homophonic, polyphonic, heterophonic
- Timbral – instrumental and vocal timbres and combinations
- Articulation – legato, staccato, accent
- Tempo
- Dynamics
- Form

QUESTION ONE

You will hear three extracts from *Variations Serieuses* by Felix Mendelssohn. The music is in theme and variation form.

EXTRACT ONE

Listen to the first extract from the beginning of the work. This is 40 seconds long. It will be played TWICE with a pause of 10 seconds between playings. Answer (a), (b) and (c).

- (a) Describe the opening tonality of the music. _____
- (b) Identify the type of texture. _____
- (c) Name the type of cadence that is heard at the **end** of this extract.

EXTRACT TWO

Listen to the second extract, which is 60 seconds long. This will be played TWICE with a pause of 20 seconds between playings. Answer (d).

- (d) (i) The mood in this extract is different (i) to the mood of the first extract. Describe this mood by listing TWO appropriate words.

Mood/Character: _____

- (ii) Describe how the tonality, tempo and dynamics help to create the mood/character in this extract. Make ONE point for each element.

Tonality	
Tempo	
Dynamics	

EXTRACT THREE

Listen to the third extract of music, which is 90 seconds long. This will be played THREE TIMES with a pause of 20 seconds between playings. Answer (e).

- (e) The music increases in intensity as it progresses through three variations. Describe how this is achieved.

Refer to **all** of the elements listed below in your answer. Write ONE relevant point for each.

- Rhythm
- Tempo
- Dynamics
- Articulation
- Texture

Rhythm: _____

Tempo: _____

Dynamics: _____

Articulation: _____

Texture: _____

QUESTION TWO

You will hear three extracts of music from *Naseby* by Anna Griffiths. The text comes from a poem by James K. Baxter:

<i>Unchanging mountain scars carry their mane of snow,</i>	<i>(line 1)</i>
<i>So for a thousand years the yellow broom will blow</i>	<i>(line 2)</i>
<i>When the great wave is spent</i>	<i>(line 3)</i>
<i>And the earthquake broods no longer,</i>	<i>(line 4)</i>
<i>And iron armament</i>	<i>(line 5)</i>
<i>Has fed an ocean hunger.</i>	<i>(line 6)</i>
<i>When, darkness on their breast</i>	<i>(line 7)</i>
<i>Lover by lover lie,</i>	<i>(line 8)</i>
<i>And soldier calm at rest knows not his enemy</i>	<i>(line 9)</i>
<i>Then the dark peaks will hold</i>	<i>(line 10)</i>
<i>Their peace beyond our knowing,</i>	<i>(line 11)</i>
<i>While over sunken gold</i>	<i>(line 12)</i>
<i>The yellow broom is blowing.</i>	<i>(line 13)</i>

The poem will now be read.

EXTRACT ONE

Listen to the first extract, from the beginning of the work to the end of line 3. This is 40 seconds long. It will be played THREE times with a pause of 20 seconds between playings. Answer (a), (b) and (c).

- (a) What type of vocal ensemble is this extract written for? _____
- (b) What is the tonality of this extract? _____
- (c) The texture changes from one line to another in this extract.
- (i) Describe the texture of line 1 and of line 3.
- (ii) What evidence from the musical setting supports your answer in (i)?

Line 1:

- (i) _____
- (ii) _____

Line 3:

- (i) _____
- (ii) _____

EXTRACT TWO

Listen to the second extract from later in the music. This is 30 seconds long. It will be played TWICE with a pause of 20 seconds between playings. Answer (d).

- (d) The mood in this extract has changed from the opening. Identify TWO ways that the musical elements contribute to this change of mood.

- (1) _____

- (2) _____

EXTRACT THREE

You will now hear the second half of the music, a setting of lines 7–13. This is 90 seconds long and it begins with the music you have already heard as Extract Two. It will be played as follows:

- the whole of the extract ONCE with a pause of 30 seconds;
- lines 7–9 TWICE with a pause of 30 seconds between playings;
- lines 10–13 TWICE with a pause of 30 seconds between playings;
- the whole extract TWICE with a pause of 30 seconds between playings.

- (e) A feature of this music is **word painting**, where the meaning of certain words/phrases are emphasised by using appropriate structural characteristics or compositional devices.

In the chart below, indicate how the meaning of lines 7–13 is communicated by analysing and describing specific characteristics and/or compositional devices that are used in the music. Write at least ONE point for each line.

Line	Features / Compositional devices used
LINES 7–9	
<i>When, darkness on their breast</i>	
<i>Lover by lover lie,</i>	
<i>And soldier calm at rest knows not his enemy</i>	
LINES 10–13	
<i>Then the dark peaks will hold</i>	
<i>Their peace beyond our knowing,</i>	
<i>While over sunken gold</i>	
<i>The yellow broom is blowing.</i>	

QUESTION THREE

You will hear three extracts of music from *Pony Express* by Locomotiva.

EXTRACT ONE

Listen to the first extract from the opening of the work. This is 50 seconds long and will be played TWICE with a pause of 20 seconds between playings. Answer (a), (b) and (c).

(a) These four instruments are heard in this extract:

- voice
- bass
- drum kit (hi-hat)
- various electronic sounds.

List the order in which they *first* enter:

1. _____
2. _____
3. _____
4. _____

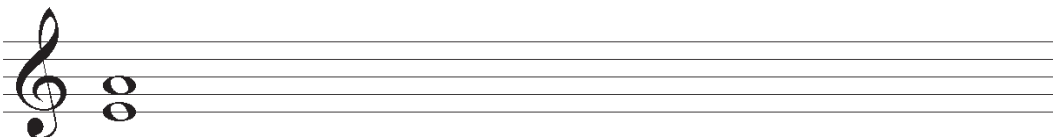
(b) A compositional device is used in the bass. What is it? _____

(c) Complete the four-beat rhythm that is heard in the bass. The first two beats have been given.

**EXTRACT TWO**

You will now hear a short 30 second extract from the end of the work. This will be played TWICE with a pause of 20 seconds between playings. Answer (d).

(d) A four-note melodic riff is repeatedly heard. It has an upper and a lower part. Notate the pitch only (in semibreves) of **both** parts. Do not include the rhythm. The first notes of the riff for each part are given.



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You will now hear the whole work, which is 6 minutes long. It will be played ONCE only.
Answer (e).

- (e) What features in this piece of music make it different from most popular music forms heard on commercial radio stations? Refer to FOUR elements/structural characteristics in your answer.

(1) _____

(2) _____

(3) _____

(4) _____

QUESTION FOUR

You will hear three extracts of music from a film soundtrack.

EXTRACT ONE

Listen to the first 25 second extract from the opening of the soundtrack. This will be played TWICE with a pause of 20 seconds between playings. Answer (a) and (b).

- (a) Name the interval formed between the first two notes of the melody. _____
- (b) What is the tonality throughout this music? _____

EXTRACT TWO

You will now hear a continuation of Extract One for 90 seconds. This will be played THREE times with a pause of 30 seconds between playings. Answer (c).

- (c) This extract can be divided into three sections according to the addition of new instruments.

Refer to the table on page 9.

Analyse the SECOND and THIRD sections by making bullet points on timbre, texture, tessitura (how high or low the music is), compositional devices identified and mood / effect. The number of bullet points required for each aspect is indicated in the table.

The beginning of the second and third sections will be indicated by a voiceover as the music plays.

The first section has been completed as an example of how to answer the question.

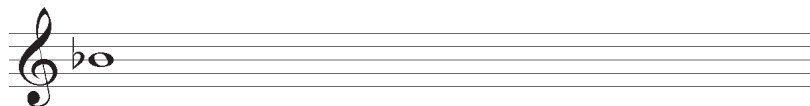
	Timbre	Texture	Tessitura	Compositional devices identified	Mood/effect
Section One	<ul style="list-style-type: none"> Upper woodwind (flute/piccolo) play melody line which is ornamented. Sustained note added on repetition. 	<ul style="list-style-type: none"> Monophonic (melody line in octaves) then homophonic with sustained note added. 	<ul style="list-style-type: none"> High 	<ul style="list-style-type: none"> Ornaments in melody line. Pedal note added on repetition of melody. 	<ul style="list-style-type: none"> Unaccompanied melody suggests mystery and suspense. Feeling of uncertainty (not sure what is going to happen).
Section Two	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
Section Three	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">

EXTRACT THREE

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You will now hear a short 40 second extract which will be played TWICE, with a pause of 30 seconds between playings. Answer (d) and (e).

- (d) A repeated four-note melodic motive is heard in the middle strings. Write the pitch only (using semibreves) on the staff provided. The first pitch has been given:



- (e) The tension of the music builds up during this extract.
- (i) What THREE elements contribute to this build in tension?
- (ii) Write ONE comment for each element to support your answer.

Element 1: _____

Comment: _____

Element 2: _____

Comment: _____

Element 3: _____

Comment: _____

**Extra paper for continuation of answers if required.
Clearly number the question.**

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This section contains ten sets of blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are intended for students to continue their answers to questions.