

91420



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 3 Making Music, 2019

91420 Integrate aural skills into written representation

9.30 a.m. Thursday 14 November 2019
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 the song "Glorious" by Macklemore (featuring Skylar Grey).

Extract 1 This is the beginning of the song. It is 30 seconds long and will be played THREE times. Complete parts (a) and (b).

(a) Suggest a suitable tempo indication for this extract.

(b) Explain THREE ways that accompanying instruments and/or backing vocals are used in the extract.

(1) _____

(2) _____

(3) _____






Extract 2 This extract is from the bridge and chorus of the song. It will be played FOUR times. Complete parts (c) and (d).

(c) The bridge and chorus are each based on a repeated progression of four chords. Identify the chords in the boxes above the lyrics, using jazz/rock notation. The key of the extract is B \flat major.

BRIDGE:

:	<input type="text" value="Gm"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	:
					
					

CHORUS:

:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	:
					
					

- (d) "Harmonic rhythm" means the rate at (or pattern in) which the chords change.

Describe the distinct harmonic rhythm of this extract, and comment on its effect.

Extract 3 This extract will be played FOUR times. Complete part (e).

- (e) Transcribe the rhythm only of the vocals on the staff below.

To help you, here are some of the rhythmic patterns you will hear. (Be aware that the first and/or the last notes of each may be tied to preceding or following patterns.)



17

19

21

23

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

QUESTION TWO

You will hear extracts from Brahms' *Variations on a Theme by Haydn*, Op. 56a.

Extract 4 This is the opening of the work, which begins immediately with the main melody. It will be played THREE times (with repeats). Complete part (a).

- (a) Transcribe the main melody played by Oboe 1. The notes in the first bar are given for you.

Oboe 1
Oboe 2

5

Extract 5 This extract begins at bar 6 of Extract 4. It is 50 seconds long and will be played FOUR times. Complete parts (b) and (c).

- (b) The music begins in the tonic key of B \flat major and modulates to a new key before returning to B \flat major when the main melody is restated.

- (i) Identify the new key.

- (ii) What is the relationship of this key to the tonic key?

- (c) Identify TWO compositional devices used in this extract, and analyse how each is used.

- (1) _____

- (2) _____

Extract 6 This extract begins with the main melody heard at the opening of the work, followed by part of Variation 6. It is one minute long and will be played THREE times. Complete part (d).

(d) Identify and comment on the use of TWO elements and features of Variation 6 that are **used in a similar way** to the music at the opening.

(1) _____

(2) _____

Extract 7 This extract is from Variation 7. It is 50 seconds long and will be played THREE times. Complete part (e).

(e) Identify and comment on the use of TWO elements and features of this extract that are **used differently** to create a contrast with Variation 6.

(1) _____

(2) _____

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

QUESTION THREE

You will hear extracts from “Any Other World” by Mika.

Extract 8 This is the beginning of the song. It will be played FOUR times. The vocal lead sheet is shown below. Complete part (a).

(a) The song is in E \flat major. Transcribe:

- the bass notes in the keyboard part highlighted in bars 6–9 (the first bass note, in bar 5, has been provided)
- the chord indications in bars 9–17 in the boxes above the staff, using jazz/rock notation (the second chord, in bar 10, has been provided).

Keyboard

Extract 9 This is the beginning of the chorus. It will be played FOUR times. Complete part (b).

(b) Transcribe the vocal melody in bars 32–39. The first three notes are given for you.

Extract 10 This extract follows on from the first chorus. It is 2 minutes and 10 seconds long and will be played FOUR times. Complete parts (c) and (d).

- (c) Analyse the instrumentation (including backing vocals), the dynamics, and the texture of each section indicated in the table.

Section/Lyrics	Instrumentation	Dynamics	Texture
Interlude			
Verse 2 [Redacted]			
Pre-chorus [Redacted]			
Chorus [Redacted] x2)			
Interlude (Backing vocals) [Redacted]			

- (d) Using your evidence above, comment on where and how the climax occurs in this extract.

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

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QUESTION
NUMBER

Handwriting practice area consisting of 10 sets of four horizontal lines.

Acknowledgements

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

Question One

Macklemore, *Gemini*. Bendo, 2017. Found on iTunes store.

Question Two

Brahms: Symphony No.1; Variations on a Theme by Haydn; 5 Hungarian Dances, Cleveland Orchestra, George Szell (conductor). Sony Classical, 1991. Essential Classics SBK 46534.

Question Three

Mika, *Life In Cartoon Motion*. Casablanca, 2007. 172 663-8.