

91420



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3

SUPERVISOR'S USE ONLY

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there is no writing
in this booklet

Level 3 Making Music 2020

91420 Integrate aural skills into written representation

9.30 a.m. Friday 27 November 2020

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

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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.

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

QUESTION ONE

You will hear extracts from the song "Sixty Years On" by Elton John.

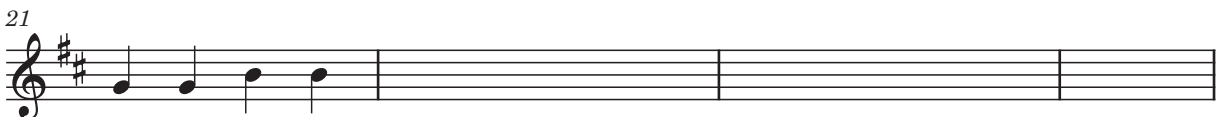
Extract 1 This is the introduction of the song. It is 30 seconds long and will be played THREE times. Complete parts (a) and (b).

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

- (b) Analyse how the harmonic features of the piano part in this extract help it to function as an introduction. Support your answer with musical evidence.

Extract 2 This is the melody of the first verse. It will be played FIVE times. Complete part (c).

- (c) The melody is played on a flute with piano accompaniment. Transcribe the missing notes.



Extract 3 This extract is from the coda of the song. It will be played FOUR times.
Complete part (d).

(d) Identify the missing chords, in the boxes above the staff, using jazz/rock notation. The key of the extract is B minor.

Note that the singer embellishes the melody.

Extract 4 You will hear the introduction to this song played by a larger group of instruments in a live concert. The extract is one minute and 30 seconds long and will be played TWICE.
Complete part (e).

(e) Explain how the use of musical elements and features in this extract combine to build and release tension. What effect might this have on the audience?



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

QUESTION TWO

You will hear extracts from the Adagio from Mozart's Clarinet Concerto, K. 622.

Extract 5 This is the opening of the movement. It will be played FIVE times. Complete part (a).

(a) Transcribe the clarinet melody. It is in D major, at concert pitch. The first two notes are given.

Adagio

Clarinet
(concert pitch)

5

Extract 6 This extract is 20 seconds long and will be played TWICE. Complete part (b).

(b) (i) Identify a compositional device in the clarinet melody.

(ii) Explain how the string parts relate to the clarinet melody.

Extract 7 The first section of this extract is the music you heard in Extract 6. This is followed by a section in which the clarinet melody is repeated with different instrumentation. The extract is one minute long and will be played THREE times. Complete part (c).

(c) Analyse the different ways the musical material is used in the second section of this extract.

Extract 8 This extract is the final 70 seconds of the movement. It will be played FOUR times. Complete part (d).

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(d) Identify:

- the chords, using Roman numerals in the boxes below the staff. The key is D major.
- the cadences indicated by the brackets.

Cadence ①: _____

Cadence ②: _____

Cadence ③: _____

Clarinet
(concert pitch)

83

V⁷b I V⁷b I

86

V⁷b I

89

92

I_c

95

③

You now have one minute to read Question Three on pages 6–9.

QUESTION THREE


You will hear extracts from two songs in Māori: “Haere Mai Rā” by Bic Runga, which is a re-recording of her song “Sway” with lyrics in Māori; and the New Zealand National Anthem, performed by Hātea Kapa Haka.

Extract 9 This is the introduction and first verse of “Haere Mai Rā”. It is 40 seconds long and will be played THREE times. Complete part (a).

- (a) Identify the chords in the boxes above the lyrics, using jazz/rock notation. The key of the extract is A major.

INTRO

D E



VERSE

	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Kei	kōtiti,			
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Extract 10 This is the second verse of “Haere Mai Rā”. The lyrics are printed below, followed by a transcription of the original version of the song in English. The extract will be played TWO times. Complete part (b).

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- (b) Compare the vocal performance to the transcription above. Analyse the differences, referring to musical elements and features in your answer. You may wish to annotate the transcription.

Extract 11 This is the first verse of the New Zealand National Anthem, sung in Māori. The lyrics are printed below, in numbered phrases. The extract is 70 seconds long and will be played THREE times. Complete part (c).

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- | | | | |
|----|------------|----|------------|
| 1. | [Redacted] | 5. | [Redacted] |
| 2. | [Redacted] | 6. | [Redacted] |
| 3. | [Redacted] | 7. | [Redacted] |
| 4. | [Redacted] | 8. | [Redacted] |

(c) Describe some of the different ways that phrasing is shaped in this piece by providing specific examples of the use of harmony, tempo, and/or texture. You may wish to refer to phrase numbers in your answer.

Extract 12 This is the last part of the previous extract. It will be played FOUR times.
Complete part (d).

(d) Transcribe the men's vocal part. The durations are provided.

The image shows three systems of musical notation for a men's vocal part transcription exercise. Each system consists of a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system has a 2/4 time signature. The second system has a 2/4 time signature followed by a 4/4 time signature. The third system has a 2/4 time signature. The piano accompaniment lines contain various rests and notes, with some notes obscured by grey bars.

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

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QUESTION
NUMBER

A series of ten sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are provided for students to write their answers to the questions on the page.

Acknowledgements

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

Question One

Elton John, Bernie Taupin, *Elton John Anthology*, Milwaukee, WI: Hal Leonard, 2011

Question Two

W.A. Mozart, "Adagio" from *Clarinet Concerto*, K. 622, Naxos Digital Services Ltd, 2006

Question Three

Bic Runga, "Sway" from *Nature's Best New Zealand's top 30 songs of all-time*, Sony, 2002

Bic Runga, "Haere Mai Rā" from *Waiata Anthems*, Universal Music New Zealand Ltd, 2020

Hātea Kapa Haka, "Aotearoa/God Defend New Zealand" from *Waiata Anthems*, Universal Music New Zealand Ltd, 2020
(Lyrics for sourced from www.waiataanthems.co.nz/lyrics/)