

3

91420



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Level 3 Making Music 2021

91420 Integrate aural skills into written representation

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 2–16 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (XXXX). This area may be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

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 2–5.

QUESTION ONE

You will hear extracts from Shostakovich's "Waltz No. 2" from *[The] Suite for Variety Orchestra*. The score is printed on page 3.

Extract 1 A piano reduction of the score has been provided on page 3. It will be played THREE times. Complete parts (a) and (b).

- (a) Suggest a suitable tempo for the extract by providing an Italian term AND a metronome marking.

- (b) Analyse the changes to the tempo near the end of the extract. You may annotate the score.

EXTRACT ONE

78

Piano

f

85

90

95

Extract 2 This is the introduction and opening melody of the piece. It will be played THREE times. Complete part (c).

(c) The melody is played by the alto saxophone. Transcribe the missing notes.

Alto Saxophone
(concert pitch)

5

10

15

Extract 3 This extract is 35 seconds long and will be played FOUR times. Complete part (d).

(d) There are THREE phrases of music within this extract. Focus on the differences you hear in the following elements and features.

(i) Phrase (1). How is the **melody** presented differently from Extract 2 (above) in terms of timbre/instrumentation and tessitura (pitch range)?

(ii) Phrase (2). How is the **texture** different to phrase 1?

(iii) Phrase (3). How is **articulation, rhythm** and **pitch** different to phrase 2?

Extract 4 This extract will be played FOUR times. Complete part (e).

- (e) The piece modulates to A-flat major. Identify the chords using Roman numerals in the boxes below the staff.

108

Ab: V⁷

113

119

123

II

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

QUESTION TWO

You will hear extracts from two songs by Reb Fountain.

Extract 5 This extract is from the song “Faster”. It will be played FIVE times. Complete part (a).

- (a) Transcribe the pitch and durations of the guitar melody at concert pitch in bass clef.
The key is E major.

45

Electric Guitar
(concert pitch)

48

52

Extract 6 This is the second verse and beginning of the chorus from the song “When Gods Lie”. It is 35 seconds long and will be played THREE times. Complete part (b).

(b) (i) Identify the chords in the boxes above the lyrics, using jazz/rock notation.

(ii) Identify the key of the music at the beginning of the extract.

Key: _____

(iii) The music modulates during the extract. Identify the new key.

New key: _____

C#m

B

All of them stars were rocks I couldn't get off so I just rolled down

Bought my ticket for the last train; you were there

C#m

In the tunnels I close my eyes and you're all mine and I'm not scared

Acting messed up when you held my head up; touch me like there's nothing else

We're getting older now there's no time

Extract 7 This is the end of the second chorus and the instrumental section of “When Gods Lie”. It is 25 seconds long and will be played THREE times. Complete part (c).

- (c) (i) Compare the differences between the harmonic rhythm in the chorus and in the instrumental section.

- (ii) What is the effect of this difference on the music?

Extract 8 This is the instrumental section from Extract 7 and its continuation. It is 25 seconds long and will be played THREE times. Complete part (d).

- (d) Analyse the role of each of the following instruments including any changes that occur. Refer to specific elements and features in your answer.

Drums: _____

Piano: _____

Synthesizer: _____

You now have one minute to read Question Three on pages 10–12.

QUESTION THREE

You will hear extracts from the song “When that I was and a little tiny boy” by John Harle.

Extract 10 This is the introduction. It is 30 seconds long and will be played TWICE. Complete part (a).

- (a) Identify the compositional device used in the keyboard in this section, and explain the effect it has on the music.

Extract 11 This is the second verse. It will be played FOUR times. Complete part (b).

- (b) Identify the missing chords using jazz/rock notation in the boxes above the staff. The key is E minor.



Extract 12 This is from near the end of the song. It will be played FIVE times.
Complete parts (c) and (d).

- (c) Transcribe the soprano saxophone melody on the staff below. It is in E minor at concert pitch. The first note and the rhythm are given.

- (d) (i) Add an appropriate Italian marking to the score where the tempo changes.

- (ii) Circle and number THREE notes that the soprano saxophone player embellishes. How is each of these notes embellished?

70

Voice

For the rain it rain - eth ev - er - y day

Soprano Saxophone
(concert pitch)

74

Embellishment (1): _____

Embellishment (2): _____

Embellishment (3): _____

Please turn over ►

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

QUESTION
NUMBER

A series of ten sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are intended for writing musical notation or answers to questions.

Acknowledgements

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

Question One

Shostakovich, D. (2021). Waltz No. 2 from *Suite for Variety Orchestra* [Arranged by Andrea Tam]. <https://musescore.com/mozartandi3/shostakovich>. (Original work published 1956)

Question Two

Fountain, R. (2020). *Reb Fountain* [CD-ROM]. Flying Nun Records

Question Three

Harle, J. (1996). *Selections from Terror & Magnificence*. Chester Music