

3

91420



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Level 3 Making Music 2022

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 2–12 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 the album *Pure Heroine* by Lorde.

Extract 1 This extract is near the beginning of the song “Royals”. It will be played FOUR times. Complete part (a).

- (a) On the score below, add the upper harmony part to Voice 2 in bars 13 to 16 of the extract below. The rhythm is the same as the lower part (Voice 2).

10

Voice 1

In a torn up town,

Voice 2

Extract 2 This extract is the introduction of the song “Team”. It will be played FOUR times.
Complete part (b).

- (b) Transcribe the vocal line above the given lyrics. The starting note has been provided.
Note: the vocal line sounds one octave lower than written.

Wait 'til you're an - nounced. We've not yet lost all our grac - es_____ The

4

hounds will stay in chains_____

6

Look up - on your Great - ness and she'll send, the call out, send the call out,

Extract 3 This is the second verse and chorus from “Team”. It is 40 seconds long and will be played FOUR times. Complete part (c).

- (c) Identify the missing chords using jazz/rock notation, in the boxes above the lyrics. The key of the extract is F-sharp major.

F#

So all the cups got broke, shards beneath our feet,

but it wasn't my fault.

And everyone's competing for a love they won't receive,

'cause what this palace wants is release.

We live in cities you'll never see on screen,

not very pretty, but we sure know how to run things,

Livin' in ruins of a palace within my dreams.

And you know, we're on each other's team.

Extract 4 This is the bridge and final chorus from “Team”. It is 40 seconds long and will be played THREE times. The lyrics are provided below. Complete part (d).

- (d) Analyse how **contrast** is achieved between the bridge and the chorus. In your analysis, consider how this contrast impacts on the sound of each section.

Provide evidence from the music and refer to musical elements and features in your answer, e.g. harmony, pitch, rhythm, texture, timbre.

BRIDGE:

I’m kind of over gettin’ told to throw my hands up in the air, so there.

I’m kind of older than I was when I revelled without a care, so there.

CHORUS:

We live in cities you’ll never see on screen, not very pretty, but we sure know how to run things.

Livin’ in ruins of a palace within my dreams. And you know, we’re on each other’s team.

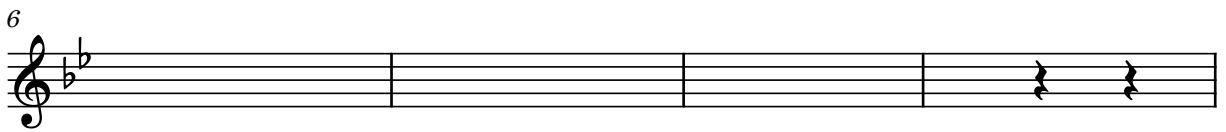
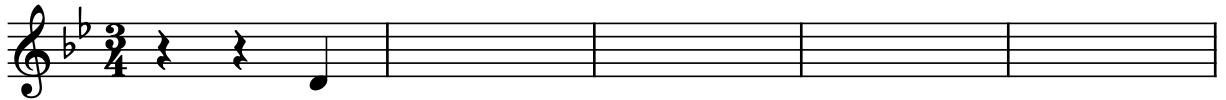
You now have one minute to read Question Two on pages 6 and 7.

QUESTION TWO

You will hear extracts from *Danse Macabre* for violin and orchestra by Camille Saint-Saëns.

Extract 5 This is one of the main melodies of the piece. It will be played THREE times.
Complete part (a).

(a) (i) Transcribe the solo violin melody.



(ii) Identify the compositional device used in this melody, and analyse its relationship to the tonality.

Extract 6 This is the opening of the piece. It is 30 seconds long and will be played THREE times.
Complete part (b).

(b) Analyse how the tonality is established. Refer to specific compositional devices in your answer.

Extract 7 This extract will be played FOUR times. Complete part (c).

(c) Transcribe the solo violin line from bars 18–31.

18

22

26

Extract 8 This extract will be played FOUR times. Complete part (d).

(d) Identify the chords, using Roman numerals, in the boxes below the staff. This section is in G minor. The bass part is provided.

3

i iv

6

bIIb

11

You now have one minute to read Question Three on pages 8–10.

QUESTION THREE

You will hear extracts from the soundtrack of *The Lord of the Rings: The Return of the King* by Howard Shore.

Extract 9 This is the beginning of the piece “Into the West”. The extract is 50 seconds long and will be played THREE times. Complete part (a).

(a) (i) Identify TWO guitar techniques which can be heard and the effect each has on the music.

Technique (1): _____ Effect: _____

Technique (2): _____ Effect: _____

(ii) How do these techniques impact the texture of the extract?

Extract 10 This follows on after Extract 9. It will be played FOUR times. Complete part (b).

(b) Identify the chords in the boxes above the staff, using jazz/rock notation. The key is C major.



Extract 11 This is the final chorus and the coda of the song. It is 1 minute and 15 seconds long and will be played TWICE. Complete part (c).

- (c) (i) Describe the role of each instrument (or instrument family) in the chorus, and in the coda. Use musical elements and features to explain each role.

| | Role in the chorus | Role in the coda |
|-------------|---------------------------|-------------------------|
| Strings | <hr/> <hr/> <hr/> | <hr/> <hr/> <hr/> |
| Guitar | <hr/> <hr/> <hr/> | <hr/> <hr/> <hr/> |
| French Horn | <hr/> <hr/> <hr/> | <hr/> <hr/> <hr/> |

- (ii) Using the above information, compare the chorus to the coda and analyse how the instrumentation changes the feel of the music.

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

QUESTION
NUMBER

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

QUESTION
NUMBER

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Acknowledgements

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

Question One

Yelich-O'Connor, E., & Little, J. (2013). Lorde: Pure Heroine [Compact Disc]. Universal, Lava, Republic Records
 Orchestre National de France. (1999). French orchestral favorites: Dukas, Debussy, Satie, Saint-Saëns, Ravel [Compact Disc]. Seraphim Classics.

Question Two

Hiltunen, L. (Ed.). (2015). Camille Saint-Saëns, Danse Macabre, Op. 40: Symphonic poem for violin and orchestra. Retrieved 26 April 2021, from [https://imslp.org/wiki/Danse_macabre%2C_Op.40_\(Saint-Sa%C3%ABns%2C_Camille\)](https://imslp.org/wiki/Danse_macabre%2C_Op.40_(Saint-Sa%C3%ABns%2C_Camille))
 Calamar, G. & Golubic, T. (Producers). (2002). Music from the HBO original series: Six Feet Under [Compact Disc]. Universal Records

Question Three

Shore, H. (2003). Fran Walsh, Annie Lennox (Contributing artists). The lord of the rings: The return of the king [Compact Disc]. Reprise Records