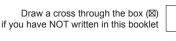
SUPERVISOR'S USE ONLY

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91420







Mana Tohu Mātauranga o Aotearoa New Zealand Qualifications Authority

Level 3 Making Music 2023

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 () This area will be cut off when the booklet is marked.

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

In this assessment, each of the music extracts 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.

Well I guess it doesn't matter any more

QUESTION ONE

You will hear extracts from the song "It Doesn't Matter Anymore" by Paul Anka, performed by Eva Cassidy.

- **Extract 1** This is the first verse. It is 25 seconds long and will be played FIVE times. The score is printed on page 3. Complete part (a).
- (a) Transcribe the bass part, played by the guitar, at concert pitch in the bass clef. The key is B major. Note durations have been provided above the stave.
- Extract 2 This is the second verse of the song, and is based on the melody of the first verse in Extract 1. It is 25 seconds long and will be played THREE times. Complete part (b).

 Lyrics:

 Do you remember, baby, last September how you

 Held me tight each and every night?

 Woah, baby, how you drove me crazy!

Analyse how the singer changes the melody and rhythm of this second verse.
In your analysis, comment on the musical impact of these changes and give specific exam



Extract 3	You will hear two versions of the first verse of "It Doesn't Matter Anymore". The first is
	performed by Eva Cassidy and the second is performed by New Zealand singer Mark
	Williams. The extract is 50 seconds long and will be played TWICE. Complete part (c).

Extract 4 This extract is from the bridge of the song. It is 30 seconds long and will be played FOUR times. Complete part (d).

(d) Identify the chords in the boxes above the lyrics, using jazz/rock notation. The key of the extract is B major. The first two chords are provided.

Two bars of instrumental) B/A#
Ain't no use in me a-crying, 'cause I've
done everything and now I'm sick of trying. I've
thrown away my nights, wasted all my days over
you
Now you go your way baby.

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

QUESTION TWO

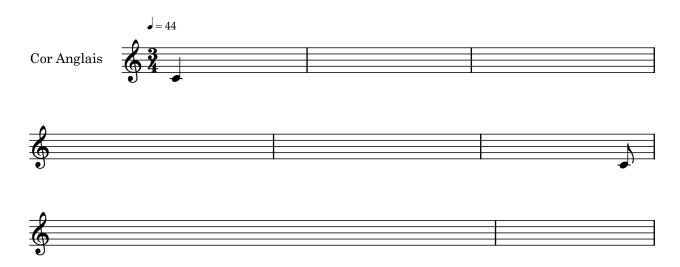
You will hear extracts from works by Hector Berlioz.

Extract 5 This is the introduction of *A Roman Carnival Overture*, Opus 9. It is 25 seconds long and will be played THREE times. Complete part (a).

Analyse how the elements of dynamics, rhythm, and texture are used to create an atmosp of excitement and anticipation.
Dynamics:
Rhythm:
Texture:

Extract 6 This is the opening of *A Roman Carnival Overture*, Opus 9. It is 30 seconds long and will be played THREE times. Complete part (b).

(b) Transcribe the Cor Anglais melody at concert pitch. The key is C major.

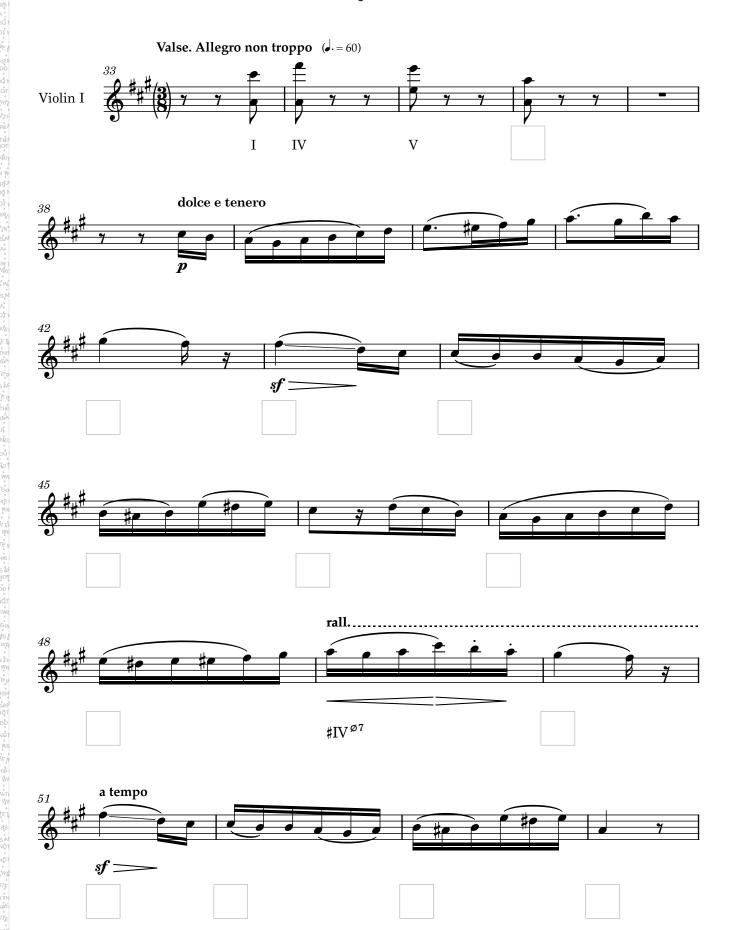


Extract 7 This extract is 30 seconds long and will be played THREE times. Complete part (c).

(c)	Identify the TWO compositional devices in this extract and analyse how each has been used.
	Compositional device:
	Compositional device:

You will hear an extract from "Un Bal" from Symphonie Fantastique by Berlioz.

- **Extract 8** This extract is 25 seconds long and will be played FOUR times. The score is printed on page 9. Complete part (d).
- (d) Identify the chords using Roman numerals in the boxes provided below the Violin I stave. The key is A major.



You now have one minute to read Question Three on pages 10–13.

QUESTION THREE

You will hear extracts from "A Good Night's Sleep" by New Zealand composer Phil Broadhurst.

Extract 9 This extract is the flugelhorn solo. It is one minute and 40 seconds long and will be played THREE times. Complete part (a).

- (a) Complete the table on page 11 by responding to the following:
 - (i) Describe the roles of each of the four instruments.
 - (ii) Analyse the musical elements and features for each instrument.

Give evidence from the music in your responses.

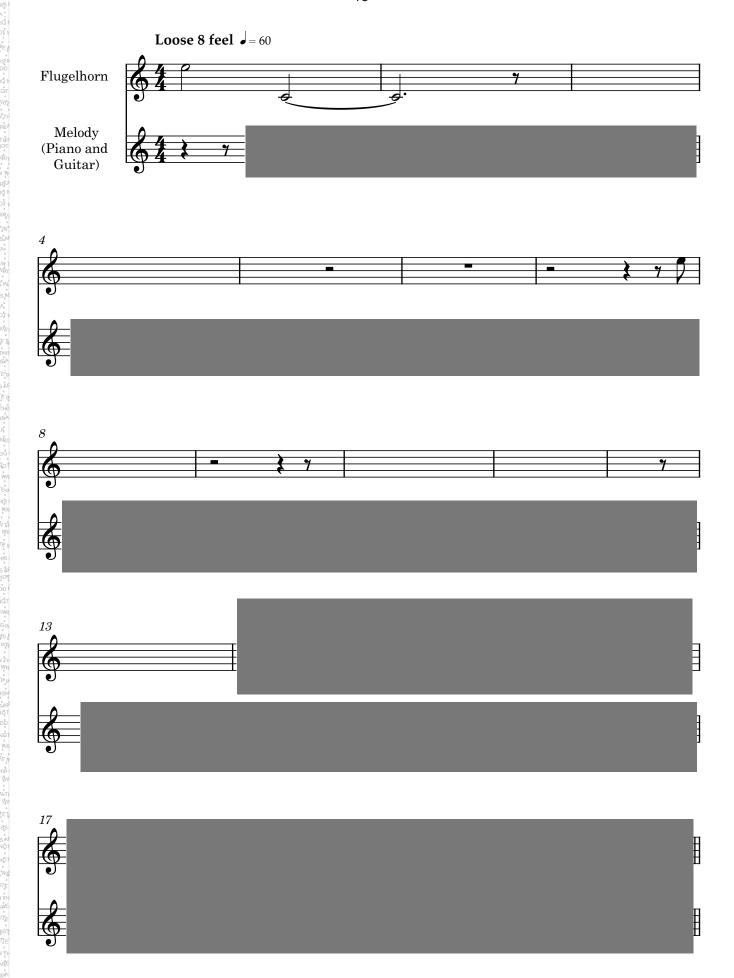
	Role of instrument	Analysis of musical elements and features
Flugelhorn		
Piano		
Double Bass		
Dass		
Drums		

Extract 10	This extract has the main melody doubled by piano and guitar as printed on page 13.
	Above the main melody is a countermelody played by flugelhorn. The extract is 40
	seconds long and will be played FIVE times. Complete part (b).

(b)	Transcribe the missing parts of the flugelhorn countermelody part on the upper stave, at concert
	pitch. The key is A minor. All rests have been given.

Extract 11	This extract is the coda (ending) of the piece and has been developed using bars 19 a	and
	20 on page 13. It is 25 seconds long and will be played THREE times.	
	Complete part (c).	

nalyse how the composer has used specific elements and features to conclude the piece in tisfying way.



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

QUESTION NUMBER	Trito the question number (e) it applicable.	
NUMBER		

QUESTION NUMBER

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QUESTION		
NUMBER		

Acknowledgements

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

Question One

Eva Cassidy: Imagine. (2003). Wise Publications

Mark Williams: Golden Kiwis: The hits collection. (2005). EMI. CD.

Question Two

Berlioz, H. (n.d.). Roman Carnival Overture Op.9. Kalmus.

Temperley, N. (Editor), Berlioz, H. (composer). (1971). *New Edition of the Complete Works*, Vol.16. Kassel Bärenreiter-Verlag, 1971.

Question Three

Broadhurst, P., & Key, J. (Eds.). (n.d.). The kiwi real book: A celebration of New Zealand jazz.