

SUPERVISOR'S USE ONLY

3

91420



Draw a cross through the box (☒) if you have NOT written in this booklet

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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.

♩ = 76

Voice

There you go, ba - by here am I. Well you

Guitar

3

5

7

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.

4/4	<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto; display: flex; align-items: center; justify-content: center;">B</div>		<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto; display: flex; align-items: center; justify-content: center;">B/A#</div>		
<i>(Two bars of instrumental)</i>					
	<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto;"></div>			Ain't no use in me a-crying, 'cause I've	
	<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto;"></div>			done everything and now I'm sick of trying. I've	
	<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto;"></div>			thrown away my nights, wasted all my days over	
	<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto;"></div>	<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto;"></div>	<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto;"></div>	<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto;"></div>	you. _____
	<div style="border: 1px solid black; width: 40px; height: 20px; margin: 0 auto;"></div>				Now you go your way baby.

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.

Cor Anglais

$\text{♩} = 44$

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.

Valse. Allegro non troppo (♩. = 60)

Violin I

33

I IV V

38

dolce e tenero

p

42

sf

45

48

rall.

#IV^{ø7}

51

a tempo

sf

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	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Piano	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Double Bass	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Drums	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Loose 8 feel ♩ = 60

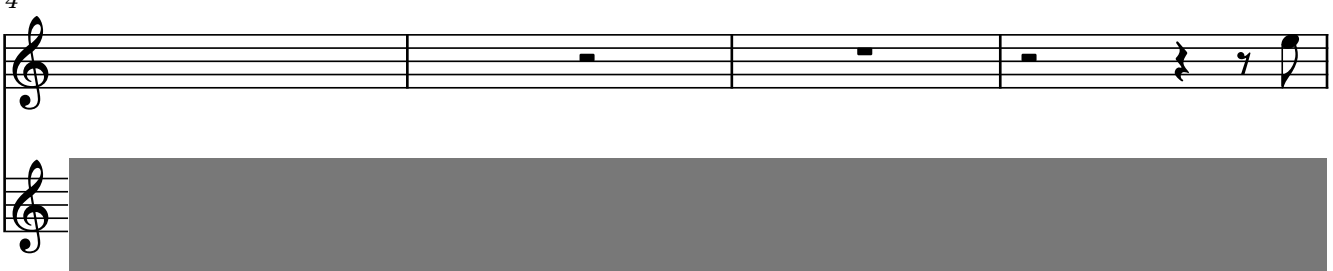
Flugelhorn




Melody
(Piano and
Guitar)



4



8



13



17



