

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 2025

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 the margins (|||||). 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 25 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 to 4.

QUESTION ONE

You will hear extracts from the musical theatre show *Martin Guerre* by Boublil and Schönberg.

Extract 1 This extract is from the song “I Will Make You Proud” in the key of B-flat major. It is 40 seconds long and will be played FOUR times. Complete part (a).

(a) Identify the chords using jazz/rock notation.

Adagio ♩ = 88

B♭ F/B♭ B♭ F/B♭

Voice

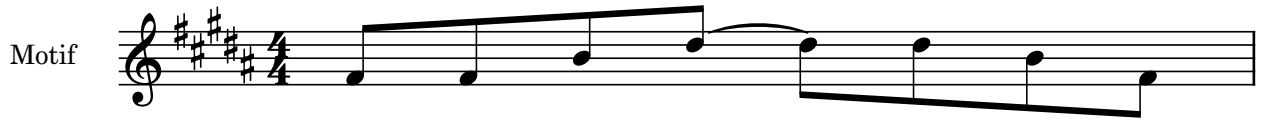
3 B♭ F/B♭ B♭ F/B♭

I was born a poor man just like each of you. Born to sweat and suf - fer

6

Extract 2 This extract is from the prologue. It is 45 seconds long and will be played FOUR times. Complete part (b).

- (b) The musical material of this extract is developed in different ways from the motif (shown below). Identify TWO compositional devices you hear. Analyse how the motif is developed and the effect this has on the music.



Compositional device (1): _____

Analysis: _____

Compositional device (2): _____

Analysis: _____

Extract 3 This extract is the next section of the prologue. It is 20 seconds long and will be played FOUR times. Complete part (c).

- (c) Analyse how the **pitch** and **rhythm** of the four brass 'fanfares' in this extract are developed from the motif (shown in part (b)). You may use the stave to notate rhythmic or melodic ideas.

Extract 4 This extract is from the song “Tell Me To Go”. It is 35 seconds long and will be played THREE times. Complete part (d).

- (d) Comment on the **texture** of the vocal parts and analyse how texture is used to express the emotion/message of the song.

**This page has been deliberately left blank.
The assessment continues on the following page.**

You now have one minute to read Question Two on pages 6 to 8.

QUESTION TWO

You will hear extracts from “Don’t Dream It’s Over” by Neil Finn.

Extract 5 This extract is the organ solo which begins in the key of E-flat major. It is 25 seconds long and will be played FOUR times. A crotchet-beat pulse will be heard before the extract starts. Complete part (a).

(a) Transcribe the organ melody as a single line of pitches.

Organ

30 $\text{♩} = 80$

mf

33

36

Extract 6 This is the guitar solo. It is 25 seconds long and will be played FOUR times. A crotchet-beat pulse will be heard before the extract starts. Complete part (b).

(b) Transcribe the rhythm of the guitar solo.

Guitar solo

$\text{♩} = 80$

4/4

Extract 8 This extract is the final chorus. It is 30 seconds long and will be played THREE times.
Complete part (d).

- (d) Analyse how this chorus **differs** from the earlier chorus (shown below), from bar 13 onwards.
Use evidence from the score to support your answer.

Slow funky rock (♩ = 80)

♩ CHORUS

13

Voice

f Hey now_ hey_ now_ don't dream it's o - ver. Hey

You now have one minute to read Question Three on pages 9 to 12.

QUESTION THREE

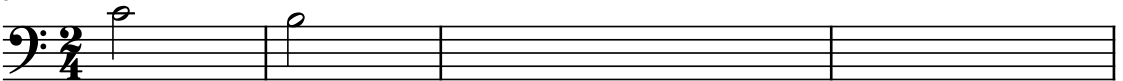
You will hear extracts from the second movement of *Symphony No. 7* by Ludwig van Beethoven.

Extract 9 The extract is 25 seconds long and will be played FIVE times. A crotchet-beat pulse will be heard before the extract starts. Complete part (a).

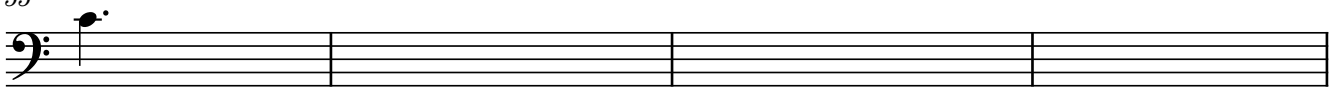
(a) Transcribe the lower string melody at concert pitch.

Lower strings

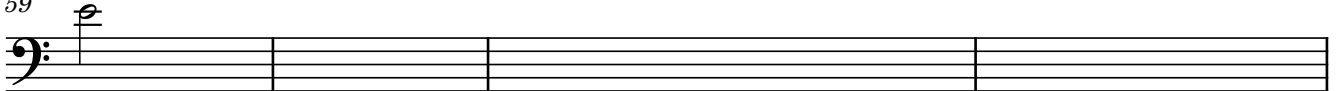
51 $\text{♩} = 72$



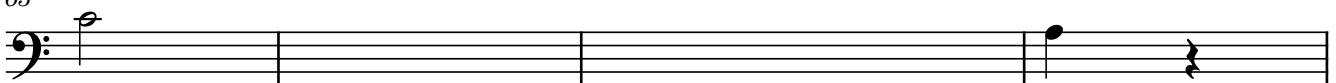
55



59



63



Extract 10 You will hear a woodwind chord followed by a melody in the lower strings. It is 30 seconds long and will be played THREE times. The score is provided below. Complete part (b).

Allegretto

WOODWIND CHORD

LOWER STRINGS MELODY

ff
ff
pp
 pp

1

7

13

- (b) The extract begins in the key of A minor, and modulates in each system. Identify the keys that the melody modulates to and analyse how these keys relate to the original tonic (A minor).

	New key	Relationship to the tonic key (A minor)
Second system (bars 9–10)		
Third system (bars 17–18)		

Extract 11 This extract is 40 seconds long and will be played THREE times. Complete part (c).

(c) The lower strings continue with a variation of the viola melody (printed on page 10). Comment on the aspects below.

(i) The difference in **timbre** between the upper and lower strings:

(ii) The musical material of the **upper strings**:

(iii) The musical material of the **woodwind instruments**:

(d) Analyse how the composer, Ludwig van Beethoven, creates **contrast** and **tension** in this extract by using musical elements, features, and compositional devices.

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

[illegible]

**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

Acknowledgements

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

Question One

Schönberg, C. (composer), Boublil, A., Hardy, E., Kretzmer, H. (lyricists). *Martin Guerre: A Musical*. Presented by Cameron Mackintosh. Bouberg Music Limited, 1996.

Schönberg, C. (composer), Boublil, A., Hardy, E., Kretzmer, H. (lyricists). *Martin Guerre: Original London Cast Recording*. Performers: Jérôme Pradon, Rebecca Lock, Iain Glen, The 'Martin Guerre' Orchestra and Company. First Night Records, 1996. CD.

Question Two

Various (contributors). *Great Southern Lands Songbook, Volume 1: Australia and New Zealand*. Sasha Music Publishing/ Hal Leonard Australia, 2009.

Crowded House (performer), Neil Finn (composer). *Recurring Dream: The Very Best of Crowded House*. Capitol Records, 1996. CD.

Question Three

Beethoven, L. van (composer). *Symphony No. 7 in A Major*, Op. 92. Vienna: S.A. Steiner & Co., ca.1816.

Beethoven, L. van (composer). *Beethoven Symphonies [Disc 4]*. Performed by the Berlin Philharmonic, conducted by Herbert von Karajan. Deutsche Grammophon, 1985. CD.