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91276



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NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 2 Music, 2015

91276 Demonstrate knowledge of conventions in a range of music scores

9.30 a.m. Monday 30 November 2015
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate knowledge of conventions in a range of music scores.	Demonstrate in-depth knowledge of conventions in a range of music scores.	Demonstrate comprehensive knowledge of conventions in a range of music scores.

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.

Pull out Resource Booklet 91276R from the centre of this booklet.

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 2–11 in the correct order and that none of these pages is blank.

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

Excellence

TOTAL

22

ASSESSOR'S USE ONLY

QUESTION ONE

Refer to Score Extract A, the fourth movement of Mozart's Clarinet Quintet, on pages 2 and 3 of the resource booklet to answer this question.

- (a) Name the type of clef used by the viola, and explain why it is used.

Clef: alto clef

to suit the instrument range, less ledger lines

Accurate and concise responses, but note spelling of *clef* and *leger*.

- (b) Focus on bars 9–16 (highlighted on the score). Identify the TWO different textures used in this passage (e.g. "monophonic"), and justify your responses with musical evidence and bar numbers from the score.

(1) Bar 11 polyphonic, different melodies going in different directions, with different rhythms.

(2) Bar 15 homophonic, all parts in harmony, moving similar directions & similar rhythms.

Candidate made a sensible decision to use a single bar to exemplify each texture.

- (c) (i) Name the TWO articulation markings used in the violin 1 part in bars 50–51 (highlighted on the score).

(1) Slur

(2) Staccato

- (ii) Explain how the articulation marking used in the clarinet and violin 1 parts in bar 53 (highlighted on the score) would be performed differently by each instrument.

Candidate needed to read the question more carefully. Only the way the slur was played by each instrument was required.

with bowing instruments slur is performed by playing the notes in one bow, staccato is performed by changing direction of each bow, playing notes detached. With Clarinet slur means play with one breath, staccato means use short, individual breath for each note.

Whether slurred or tongued, wind instruments will play a group of notes in one breath. Slurred notes are played without tonguing each individual note.

- (d) Focus on the violin 2 part in bar 33 (highlighted on the score). If you were to rewrite this as a bar of four groups of three quavers **without triplets**, what time signature would you use?

$\frac{12}{8}$

Accurate identification of time signature.

- (e) (i) Identify the key of the following sections.

Theme (bars 1–16): A Major

Variation III (bars 49–64): A Minor

- (ii) Describe the relationship of the second key to the first (e.g. “supertonic major”).

Tonic Minor

A secure knowledge of keys and key relationships.

In the score, the clarinet part is written at concert pitch. Transpose the part in bars 45–48 (highlighted on the score) into the key in which it would be in the clarinetist's part.

Clarinet in A

An accurate transposition for Clarinet in A

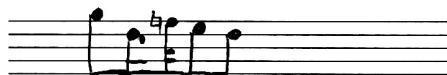
- (g) (i) Name the type of grace note highlighted in the viola part in bar 49.

~~acciacatura~~ acciaccatura

- (ii) Explain how the grace note would be played.

Quickly played before the note its attached on
(on the right) BEFORE the beat.

- (iii) Use musical notation to show how the grace note would be played.



Rhythm is accurate, but the notes should be grouped:



QUESTION TWO

Refer to Score Extract B, "Lullaby of Birdland" by George Shearing, on pages 4 and 5 of the resource booklet to answer this question.

- (a) (i) Identify the vocal and instrumental parts labelled [A]–[E] at the beginning of the score.

[A] Tenor

[B] Alto

[C] Alto

[D] Piano (keyboard instrument)

[E] ~~Double bass~~ Double bass

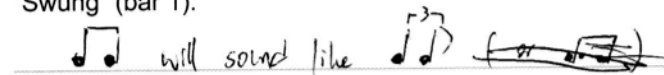
Clef for a tenor voice is different from the treble clef used in this extract



- (ii) Give different musical evidence to justify your identification of any THREE parts.

- (1) P is piano, because it has a treble clef stave and bass clef stave
- (2) E is Double bass, in bar 5 there is "pizz" indicating bowed
- (3) C is Alto, vocal range of the piece
- String instrument with Bass clef
- For right & left hand

- (b) (i) Explain, using words and/or musical notation, the meaning of the performance direction "Swung" (bar 1).



- (ii) The melody in bar 1 is printed below. Rewrite it as it would sound in performance.



Secure knowledge and accurate notation of swung rhythm.

- (c) The music begins in G minor and modulates several times. Focus on bars 13–16.

- Identify the key of the modulations bracketed and labelled **A** and **B**.
- Describe the relationship of the new key to G minor (e.g. "dominant").

	Key	Relationship to G minor
A	F minor	Minor leading note
B	D minor	dominant

The last TWO of the bracketed chords form the perfect cadence. This identifies the new key

A The bass notes of the V–I cadence are C and F. The new key is B flat major (relative major).

B The bass notes of the V–I cadence are G and C. The G⁷ chord contains a B natural. The new key is C minor (subdominant minor).

(d) Identify the chords highlighted in bars 5–10 using jazz/rock notation.

① Gm

② Dm

③ Cm

Candidate remembered to look back at the key signature when calculating chords 1 and 3, but did not include the tied accidental (F sharp) when calculating whether chord 2 was major or minor.

(e) The harmony in bar 4 is omitted. Add three missing voices below the melody to create an **imperfect cadence**. The key is G minor, and chord indications are provided.

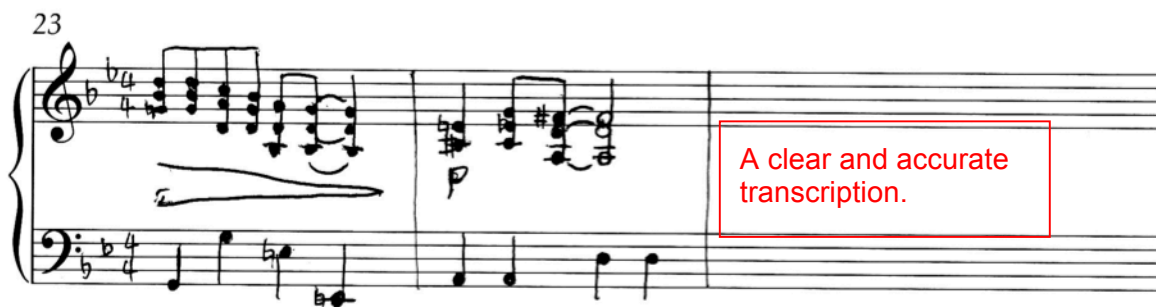
- Use the melody as a guide for the rhythm.
- Notate the root of each chord on the lower staff.
- Add two notes per chord (stems down) beneath the melody on the upper staff, voicing the chords so that they form a smooth progression.



The leading note (F in G minor) needs to be raised a semitone to F sharp.

(f) Transcribe the music in bars 23–24 (highlighted on the score) into short score. Complete your answer on the staves below.

- Transcribe parts [A], [B], and [C] on the upper staff, omitting the lyrics.
- Transcribe part [E] on the lower staff.
- Include the key signature and all performance directions.
- Ensure all parts are aligned accurately.



A clear and accurate transcription.

QUESTION THREE

Refer to Score Extract C, the Finale of Christopher Norton's *Jazz Quartet for Brass*, on pages 6 and 7 of the resource booklet to answer this question.

- (a) Give the meaning in English of the following performance directions used in the score:

♩ = 132 (bar 1)

132 beats per minute

G.P. (bar 2)

Grand pause – pause for all instruments.

più *f* (bar 18)

more forte

Include the meaning of *forte*.

- (b) (i) Give another name for the time signature at the beginning of the music.

Common time C

- (ii) Identify time signatures in the following metres, giving a bar number for each example.

Metre	Time signature	Bar no.
Simple duple	$\frac{2}{4}$	28
Compound duple	$\frac{6}{8}$	26
Simple triple	$\frac{3}{8}$	33
Irregular	$\frac{5}{8}$	37

Never, unless the question requires, give alternative answers. Only the first one will be marked.

- (c) (i) Describe the intervals bracketed and labelled (1)–(5) in bars 75–87. State both the quality and quantity of the intervals (e.g. “minor 7th”).

(1) Minor 3rd

(2) Perfect 5th

(3) Minor 2nd

(4) Perfect 4th

(5) Major 3rd

- (ii) Identify the lowest and highest notes in the highlighted passages in the following parts, and describe the interval they form to give the melodic range of each part.

A secure knowledge of both simple (on previous page) and compound intervals

Part	Bar nos.	Lowest note	Highest note	Range
Trumpet 1	66–74			Compound Minor 3 rd
Trombone	49–56			Compound Perfect 4 th

- (d) (i) Describe how repetition has been used in bars 1–3 (highlighted on the score).

The content of bar 1 is repeated in bar 3

- (ii) Compare bars 9–11 (highlighted on the score) with bars 1–3, and explain precisely how these passages differ from one another.

Fragmentation develops part of a motif. This motif had extra notes added.

bar 1 & 3 is repetition, where the content is repeated exactly as how it is, bar 9–11 is partly repeated but also developed on the idea. Fragmentation

- (e) Identify the compositional device used in bars 13–15 (highlighted on the score), and explain in detail how it has been used.

Sequence, same idea/motif repeated ~~up a tone~~ at a different pitch
bar 13–14, and 14–15, moving up
Semitone tone

Clear definition of sequence, with precise information on the intervals for each repetition.

- (f) Identify the compositional device used in bars 16–17 (highlighted on the score), and explain in detail how it has been used.

Imitation, same idea/motif from trumpet 1 in bar 16, is then imitated by other instruments down an octave in sequence.

Repetitions of the motif were not always an octave apart.