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91276



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.

Not Achieved

TOTAL

5

ASSESSOR'S USE ONLY

91276 NOT ACHIEVED EXEMPLAR 2015

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 correctly identified.

Because the viola can't play overly high or overly low so the Alto clef is used because of the viola's range.

- (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) In bar 9 the texture is homophonic as the violin 1 carries the tune while the violin 2 and the cello hold the note.
- (2) In bars 13 and 15 the texture is monophonic as all the instruments playing, besides the viola, are in rhythmic synchronisation

Neither the texture is monophonic (a single melodic line without harmony).

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

(1) Staccato

Articulation markings correctly identified.

(2) Slur

- (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.

The violin 1 would be bowing the slur so in one bow movement it would change notes while the clarinet would have the note change in one breath of the player.

- (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?

3
4

3 has 6 quavers beamed in groups of two.

4

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

Theme (bars 1–16): G G #

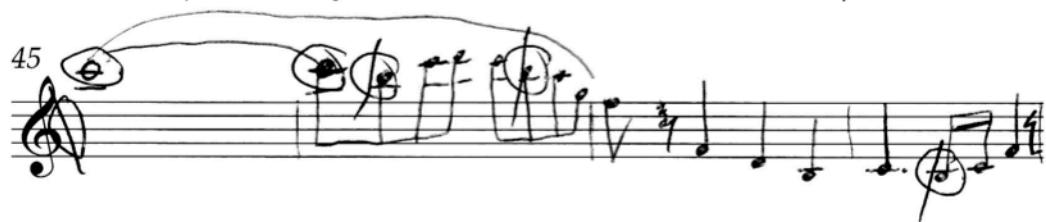
Variation III (bars 49–64): C

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

Neither key identified as major or minor. G# major does not exist and G# minor (with a key signature of six sharps) is beyond the requirements of the standard.

- f) 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 clarinettist's part.

Transposition
does not
match chosen
key signature.



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

Natural grace note

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

It would be played during the slur as
a normal scale.

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



Candidate was unable to name or describe the grace note, but an attempted notation may have provided sufficient evidence for achievement.

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] Alto
- [B] Tenor
- [C] Bass
- [D] Piano
- [E] Double bass

A tenor singer uses a different clef.
A bass singer uses the bass clef.



The first vocal part is well within soprano range and too high for an alto.

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

- (1) Part A is Alto due to the fact that sopranos don't sing that low
- (2) Part D is Piano because of both the treble and bass clefs for the one instrument
- (3) Part E is double bass because the swing in the song would suit the double bass as well as the pizzicato in bar 5.

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

So it sounds more like a crotchet, quaver, quaver.

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

Crotchet + quaver would have achieved, as they would sound rhythmically uneven. A crotchet and two quavers produce an even 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		
B		

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

① G maj
② A min
③ C maj

Candidate failed to consider the key signature or accidentals when identifying the chords.

- (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.

Candidate was able to identify and notate the bass of chord V, but not that of chord IV.

iv v

- (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.

The transcription is at merit level, but there is too little achievement evidence in the remaining responses to Question 2.

N1

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:

$\text{J} = 132$ (bar 1)

132 crochet beats per ~~bar~~ minute

G.P. (bar 2)

più *f* (bar 18)

Small loud

The candidate confused poco with più.

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

C

Common time (the meaning of C was needed for achievement.)

- (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	$\frac{5}{8}$	31
Simple triple	$\frac{3}{8}$	27
Irregular	$\frac{7}{8}$	61

Compound duple is $\frac{6}{8}$

- (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) major 3rd

(2) perfect 5th

(3) minor 2nd

(4) perfect 4th

(5) minor 3rd

Quantity of intervals accurately identified.

- (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.

Part	Bar nos.	Lowest note	Highest note	Range
Trumpet 1	66–74			10 th
Trombone	49–56			11 th

The quality of the interval is required (eg PERFECT 11th). If the term "compound" was not known, the interval could have been expressed as a perfect 4th + an octave.

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

Rhythmic repetition in bars 1 and 3 by all instruments

The repetition is both rhythmic and melodic, but A was awarded as the candidate identified that the repetition applied to all instruments.

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

In bars 9-11 there is a note played by the trombone played in the middle bar.

More precise information was needed. The trombone played a long note would have sufficed for M

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

Time signature changing

Candidate needed to identify the compositional device as a sequence.

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

Candidate needed to identify the compositional device as imitation.