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2

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.

Merit

TOTAL

17

ASSESSOR'S USE ONLY

91276 MERIT EXEMPLAR 2015

2

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

Merit achievement needed a statement about avoiding the use of leger lines.

The pitch of the viola means it sits in the middle of the alto clef better than treble or bass clef.

- (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) Monophonic - bar 9 is a melody played by violin 1 accompanied by chords in violin 2 and cello.
- (2) Bars 10–12 are polyphonic with the viola and Violin 1 both playing different melodies.

Neither texture is monophonic. Evidence for BOTH identifications was needed to achieve with Merit.

- (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.

The clarinet would use one unbroken breath to achieve a slur and a violin would use a soft technique of bowing.

Accurate statements would have gained M. Neither statement is accurate.

The clarinet does not tongue each separate note.

The violin plays without changing the direction of the bow.

- (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?

Had the candidate answered this item, the overall grade would have been Excellence.

- (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 Sound knowledge of keys and their relationship.

- (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.

Key signature is beyond the requirements of the standard and so cannot be correct.



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

acciaccatura

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

crushed into the following note on
the beat the note is supposed to be
played.

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



Transposed notes matched chosen key signature, but the original should have been transposed UP a minor 3rd for Excellence.

Accurate response,
with accurate
rhythmic notation,
but 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] Soprano

[B] Mezzo-Soprano

[C] Alto

[D] Piano/~~short~~ score

[E] Double bass

Never give alternative answers. Only the first one will be considered.

Accurate identification and detailed merit evidence.

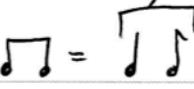
- (ii) Give different musical evidence to justify your identification of any THREE parts.

(1) Soprano - highest notes of the vocalists.

(2) Piano - two staves in treble and bass clefs.

(3) Double bass - bass clef and Pizz. and walking bass style

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

Means to play 

- (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	B^b major	Candidate identified keys correctly (M) but was unable (for E) to state their relationship to G minor
B	C minor	

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

① G

Candidate failed to consider the key signature when identifying chord I. G B^b D is a minor chord.

② D

③ Cm

- (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.

iv V

Cm Dm

To gain Merit, the candidate needed to have not made ONE of the following errors:

- Leading note not raised
- All notes of the RH chord need to be tied
- Replace middle C with C an octave higher to avoid consecutive octaves with the bass part.

- (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.

Transcription of the LH piano part gained M. To achieve with Excellence the candidate need to avoid two of the following errors in the RH part:

1. Omit one set of dynamic markings. Dynamic markings for piano / keyboard occur only once, between the staves
2. Tie notes accurately. All notes of each tied chord need to be tied, and when tied, the final accidental is unnecessary.
3. Ensure all quavers are beamed correctly

M6

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:

$\text{♩} = 132$ (bar 1)

132 crochets per minute (beats per minute)

G.P. (bar 2)

General Pause - everyone pauses at the director's guide

più f (bar 18)

more loud / louder

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

common time $\frac{4}{4}$ or simple quadruple

- (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	$\frac{3}{8}$	27
Irregular	$\frac{7}{8}$	13

Never, unless the question requires, give alternative answers. Both these responses are accurate, but if one was incorrect, only the first is marked.

Accurate identification of simple, compound and irregular metres.

- (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) ~~perfect~~ 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.

Part	Bar nos.	Lowest note	Highest note	Range
Trumpet 1	66–74			compound minor 3rd
Trombone	49–56			compound perfect 4th

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

bars 1 and 3 are exactly the same.

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

Insufficient detail for merit

There is a long note starting in bar 10-11 that didn't occur in bar 2 and the melody has a few added notes.

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

Precise information (eg up a minor 2nd then a major 2nd) would have gained E

Sequencing has been used in the melody. The melody repeats 3 times each time played up a note* from the last.
* a degree of the scale (C maj)

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

Repetition. The same 4 note melody is repeated consecutively through all four parts.

Comment on differences in pitch (eg each repetition at a lower pitch) would have lifted this response from M to E.