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91276



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 2 Music, 2016

91276 Demonstrate knowledge of conventions in a range of music scores

2.00 p.m. Wednesday 30 November 2016

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.

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.

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

Achievement

TOTAL

12

ASSESSOR'S USE ONLY

QUESTION ONE: UNACCOMPANIED CHORAL MUSIC

Refer to the extracts from a choral arrangement of the song "Hine e Hine" to answer this question.

EXTRACT ONE

Princess Te Rangi Pai (arr. Diane Cooper), "Hine e Hine", bars 1-4

Slow and smooth $\text{♩} = \text{c. } 56$

E ta-ngi a - na ko - e, Hi - ne, e hi - ne.

E ta-ngi a - na ko - e, Hi - ne, e hi - ne.

E ta-ngi a - na ko - e, Hi - ne, e hi - ne.

E ta-ngi a - na ko - e, Hi - ne, e hi - ne.

I V I II V I

- (a) Identify the key of Extract One, and give TWO pieces of evidence from the score to support your answer.

Key: *B♭ Major*

(1) There are 2 flats in the key signature

(2) The first note is a B

The first and last chords are correctly identified. For Merit the ringed chords need to be in the correct inversion – V_b and 1_b – indicating first inversion.

The first note is B_b. More accurately, it is the first **CHORD** (B_b major) that provides evidence of the key.

TWO accurate evidence statements were needed to achieve with merit.

- (b) (i) Add chord indications in the boxes beneath the score, using Roman numerals.

(ii) The final two chord indications have been provided. Add one note per chord to the alto, tenor, and bass parts to complete the harmony.

(iii) Name the cadence formed by these two chords.

Perfect

To achieve with merit, ONE of the two chords needs to be accurately notated.

- The rhythm needs to match that of the given part (a dotted minim).
- The bass note needs to be notated in the bass clef:



- (c) Create a keyboard reduction of the first two bars of Extract One.
- put two notes in the right hand and two notes in the left hand part.
 - include all necessary performance directions (don't include lyrics).

Keyboard

- (d) "Hine e Hine" is a lullaby (a song meant to send a child to sleep).

Identify TWO musical elements or features in Extract One that create an appropriate mood for a lullaby, and explain how they are used.

- (1) The tempo is slow and smooth -
56 bpm
- (2) The piece is marked mp - moderately soft.

- (c) Careless use of stems:
1. Stem on wrong side of note
 2. Stem missing

To achieve with merit the tenor part needed to be an octave higher.

- (d) For merit achievement, response needs to state how these features create the mood of a lullaby.

EXTRACT TWO*Princess Te Rangi Pai (arr. Diane Cooper), "Hine e Hine", bars 38–41*

38

a - na ko - e,
E ta - ngi a - na ko - e, Hi - ne, e hi - ne.
E ta - ngi a - na ko - e,
a - na ko - e, Hi - ne, e hi - ne.
E ta - ngi a - na ko - e,
a - na ko - e, Hi - ne, e hi - ne.

f

E ta - ngi a - na ko - e, Hi - ne, e hi - ne.

- (e) (i) Identify ONE similarity and TWO differences between Extracts One and Two, and give specific evidence from the score to support your answers.

Similarity: Same words for both extracts

Difference (1): Different dynamics –
f instead of mp

The candidate needed to give the meaning of *f* (forte – loud) and note that there are two different dynamic levels in Extract 1. The melody is marked *mf* (mezzo forte – moderately loud) and the accompaniment / other voices are marked *mp* (mezzo piano – moderately soft).

Difference (2): More ~~instruments~~ voices
in extract 2

Merit evidence would include evidence that each voice in Extract 2 contained two parts – SS, AA, TT, BB, whereas Extract 1 was for SATB choir.

- (ii) Explain how the sound of Extract Two would differ from the sound of Extract One.

It would be louder

This response lacked the detail necessary, even for achievement.

A4

QUESTION TWO: CHAMBER MUSIC

Refer to the extracts from the first movement of Francis Poulenc's Sextet for piano and wind quintet to answer this question.

EXTRACT THREE

Francis Poulenc, Sextet (1932), first movement, bars 13–16

(Allegro vivace)

13

Flute

Oboe

Clarinet in B_b

Bassoon

Horn in F

Piano

ff

mf

ff

mf

mf

2

- (a) Write an appropriate time signature at the beginning of Extract Three.

- (b) Describe the scale used in the flute part (e.g. "An ascending scale of A major").

A descending chromatic scale of E major

- (c) (i) Add articulation markings to the flute part to indicate that:

- semiquavers should be played *legato*
- quavers should be played *staccato*.

A chromatic scale has no links to a major (or minor) scale. It begins on E.

- (ii) Add articulation markings to the right hand of the piano part to indicate that:

- the scales should be played in two-bar *legato* phrases.

1 This candidate did not understand the difference between a tenuto mark and legato.
The three notes should have been marked with a slur.

For c (ii) candidates were required to write 2 phrases, each of which lasted for 2 bars.

2 The phrase marks were carelessly written, and each should have ended above the final note in the bar.

- (d) Explain the type(s) of texture used in Extract Three, and give specific musical evidence to support your answer.

The texture is polyphonic. This is because there are multiple ideas being played ^{at once} (especially in flute, oboe and piano).

For merit, the candidate needed to explain that each part had an independent rhythm AND melody.

- (e) Explain TWO compositional devices that have been used in Extract Three, and give specific musical evidence to support your answer.

(1) Repetition Piano repeats same tune in bars 15 -16

(2) Sequence Oboe repeats notes up a little.

This extract did not contain a sequence.

EXTRACT FOUR*Poulenc, Sextet (1932), first movement, bars 35–38*

The musical score consists of six staves. The top staff is for the Flute, which has a dynamic of ***ff***. The second staff is for the Oboe, with a dynamic of ***più p***. The third staff is for the Clarinet in B_b, with a dynamic of ***f***. The fourth staff is for the Bassoon, with a dynamic of ***mf***. The fifth staff is for the Horn in F, with a dynamic of ***sf***. The bottom staff is for the Piano, which provides harmonic support. The score is numbered 35 and ends with a repeat sign and the number 8.

- (f) Explain why the French horn part changes from bass clef to treble clef in Extract Four.

To avoid ledger lines

An accurate response

- (g) Explain what each of the following terms and symbols used in Extract Four would mean to the player.

Term/ symbol	What it would mean to the player
8-----	If alternative responses are given, only the first will be considered. Play an octave higher or lower
<i>più p</i>	Very soft Piu means more.
<i>sf</i>	——— Because two parts of this item were not attempted, there was insufficient evidence overall to achieve.
<i>sim.</i>	———
	Accent the note
	Crush note - played quickly before the A \sharp

EXTRACT FIVE

The intervals of the first two bars matched the original passage (with allowance for one error, even although the key signature was inaccurate).

147

Clarinet in B \flat

Clarinet (concert pitch)

The key signature was not only inaccurate, but also inaccurately written. A key signature of 4 sharps is written



- (h) Transpose the clarinet part in Extract Five into concert pitch (the pitch the audience will hear). Add a key signature, and include all performance markings.

- Note that if there was an accidental in the original passage, notes in the transposed part will also require an accidental.

A4

QUESTION THREE: INSTRUMENTAL JAZZ COMBO

Refer to the extracts from a simplified arrangement of the jazz standard *Take Five* to answer this question.

EXTRACT SIX

Paul Desmond (adapted), Take Five, bars 9–12

9 (Swing feel $\text{J} = 160$)

Alto Saxophone

Piano

Bass Guitar

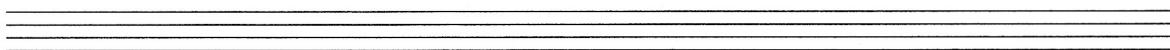
Drum Kit

- (a) Explain the metre of Extract Six.

~~160 bpm~~ Simple quintuple

Five crotchet beats per bar would have sufficed as a merit response.
This metre is irregular

- (b) Comment on the effect of the tempo indication on the way the music would be performed, and give specific musical evidence to support your answer.



160 bpm

The response is accurate,

- (c) Explain how each of the following terms and symbols used in Extract Six would be played.

Symbol	How it would be played
	staccato The candidate neglected to state how staccato [redacted] would be played – ie short and detached.
	hit the rim of the snare drum
	legato – hold for slightly longer The tenuto sign means hold the note for its full value.
	hit the crash symbol The arrow points to a sign for a roll on the cymbal
	Play nothing / rest Repeat the previous bar.

Insufficient evidence to achieve for this item.

EXTRACT SEVEN

Paul Desmond (adapted), Take Five, bars 25–28

The musical score consists of four staves: Alto Saxophone, Piano, Bass Guitar, and Drum Kit. The Alto Saxophone staff starts with a dynamic **f**. Brackets above the piano part label intervals (1) through (6). Below the piano part, boxes contain chord labels: **A**, **F**, **B_b**, and **E⁷**. The piano staff also includes a dynamic **f**. The Bass Guitar and Drum Kit staves both begin with a dynamic **f**.

- (d) Describe the intervals bracketed and labelled (1)–(6) in Extract Seven. State both the quality and quantity of each interval (e.g. "minor seventh").

- | | | | |
|-----|-----------|-----|-----------|
| (1) | Major 2nd | (2) | Major 5th |
| (3) | Major 3rd | (4) | Minor 3rd |
| (5) | Major 3rd | (6) | Octave |

- (e) (i) Add chord indications for the chords in the piano part, using jazz/rock notation, in the boxes above the right-hand stave.

- (ii) Name the cadence formed by the final two chords.

Imperfect

(d) **Intervals:**

- (1) ✓
- (2) 5ths are never major (or minor). They are perfect, augmented or diminished.
- (3) & (4) Candidate needed to check carefully which notes were bracketed.
- (5) Like 5ths, octaves can be perfect, augmented or diminished.

(e) **Chord indications:**

- (i) The candidate considered neither the key signature nor the piano LH (bass clef) when attempting to identify the chords.
- (ii) Correct identification of the chords should have helped with cadence identification. The correct identification of this cadence shows the value of always attempting to answer.

EXTRACT EIGHT

Paul Desmond (adapted), Take Five, last three bars

The musical score consists of four staves. The Alto Saxophone staff starts with a dynamic of *mp* and ends with *ff*. The Piano staff also starts with *mp* and ends with *ff*. The Bass Guitar staff has fingerings (3, 3, 5; 3, 3, 3; 3) and ends with a dynamic of *ff*. The Drum Kit staff includes a 'solo fill' instruction with a dashed line and a 'fill' instruction.

- (f) Rewrite the bass guitar part in Extract Eight in standard notation in the bass clef.
- The bass is in standard tuning (i.e. the strings are tuned E–A–D–G from lowest to highest).
 - Include the key signature.

The top staff shows the tablature for the Bass Guitar, with fingerings (3, 3, 5; 3, 3, 3; 3) and a dynamic of *ff*. The bottom staff shows the standard notation for the same part, with fingerings (1, 2, 1; 2, 2, 2) and a dynamic of *ff*.

- (g) What will the instructions to the drummer in the last two bars (highlighted on the score) mean to the player? Give specific musical evidence to support your answer.

Do a fill loudly, and improvise
a solo.

- (f)
- 1 The key signature was omitted
 - 2 The final note in each bar should have been a minim.
The rhythm was the same as the piano LH.

(g) The candidate needed to fully explain the difference between a solo fill and a fill, and explain the significance of the three pauses / fermatas.

A4