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91276



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 2 Music, 2018

91276 Demonstrate knowledge of conventions in a range of music scores

9.30 a.m. Tuesday 27 November 2018

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 2–15 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

QUESTION ONE: BRASS QUINTET

Refer to the extracts from a brass quintet arrangement of Mozart's *Eine Kleine Nachtmusik* to answer this question.

EXTRACT ONE

W. A. Mozart (arr. Ferrari), "Eine Kleine Nachtmusik", first movement, bars 1–8

Allegro

Trumpet 1 (concert pitch)

Trumpet 2 (concert pitch)

Horn (concert pitch)

Trombone

Tuba

- (a) Identify ONE compositional device used in Extract One, and discuss its effect on the music. Give specific evidence from the score to support your answer.

Ostinato/Pedal point in the ~~bars 5-8~~^{bars 5-7} Tuba bars 5-8. Tuba sustains a B_b on ~~two~~^{two} quavers, while the trombone moves around pitches on quavers-establishing the chords. The sustained tuba note on the tonic X

the dominant

Creates suspension and excitement, as the note does not belong to ~~D~~ chord, D major in bars 7 & 8. The pedal note is also sustained in semibreves (B₃) on the horn, bars 5-8.

- (b) Discuss the use of texture in Extract One. Give specific evidence from the score to support your answer.

Bars 1-4 are monophonic as all instruments are in unison. It then turns polyphonic from bars 5-8, as the trombone & trumpet 2 change notes on quavers against the trumpet 1 melody. The horn also adds to this texture beats 3 & 4 of bars 6 & 8 with moving quaver pickups.

- (c) The trumpet and horn parts in Extract Two are notated at concert pitch (the pitch the audience will hear).

Transpose all three parts so they are notated at the pitch the players will expect to read. Add key signatures, and include all performance markings.

EXTRACT TWO

"Eine Kleine Nachtmusik", first movement, bars 28-31

28

Trumpet 1 (concert pitch)

Trumpet 1 in B_b

Trumpet 2 (concert pitch)

Trumpet 2 in B_b

Horn (concert pitch)

Horn in F

3

3

3

3

- (d) (i) Complete the trumpet 1 part in bars 15–16 of Extract Three by adding the missing melody, which is a third above the trumpet 2 part.
- (ii) Add performance markings to the relevant parts (including trumpet 1), to indicate that:
- in bars 15–17, pairs of notes moving up or down by step are to be played smoothly
 - in bars 15–17, pairs of repeated notes of the same pitch are to be played detached
 - the melody is to be played slightly louder than the accompaniment
 - in bar 20, the minims are to be played as repeated semiquavers.
- (iii) Add an accidental to a note in one of the parts to create **one complete octave of the scale of F major**.

EXTRACT THREE*"Eine Kleine Nachtmusik", first movement, bars 15–22*

Trumpet 1 (concert pitch)

Trumpet 2 (concert pitch)

Horn (concert pitch)

Trombone

Tuba

QUESTION TWO: SOLO PIANO

Refer to the extracts from Anthony Ritchie's Olveston Suite for piano to answer this question.

- (a) (i) Describe the intervals bracketed and labelled (1)–(4) in Extract Four. State both the quality and quantity of each interval.

(1) major 2nd // (2) minor 3rd //

(3) major 2nd // (4) Augmented 3rd //

- (ii) In the highlighted areas labelled (5), (6), and (7), add:

- (5) – a note below to create a perfect 5th
- (6) – a note above to create a minor 3rd
- (7) – two quavers to create a descending broken chord of F major.

EXTRACT FOUR

Anthony Ritchie, "Dining Room" from the Olveston Suite, bars 28–31

The musical score consists of two staves of piano music. Bar 28 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords. Bar 29 begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a bass line with eighth-note chords. Bar 30 continues the bass line with eighth-note chords. Bar 31 begins with a treble clef, a key signature of one sharp, and a common time signature. It features a treble line with eighth-note chords. Various intervals are labeled with numbers 1 through 7, each with a bracket indicating its location. Interval (1) is a major second between notes in bar 28. Interval (2) is a minor third between notes in bar 29. Interval (3) is a major second between notes in bar 30. Interval (4) is an augmented third between notes in bar 31. Interval (5) is a note below a note in bar 28. Interval (6) is a note above a note in bar 31. Interval (7) is two quavers in bar 31.

EXTRACT FIVE*"Dining Room", bars 4–7*

4

EXTRACT SIX*"Dining Room", bars 35–38*

35

- (b) Add the missing time signatures in the highlighted areas in Extracts Five and Six. Explain your choice of time signatures, with reference to the music to support your answer.

Bar 1 extract 5 has 4 crotchet beats in a bar, so is simple time $\frac{4}{4}$. Bars 2 & 3 are compound duple time $\frac{6}{8}$, with 6 quaver beats in a bar, followed by a $\frac{2}{4}$ bar (2 crotchet beats in a bar). Extract six has the same time signature changes at the beginning, starting in $\frac{4}{4}$ (4 crotchet beats to a bar), moving to $\frac{6}{8}$ (6 quaver beats to a bar) then to $\frac{3}{4}$ in bar 4, as there are 3 crotchet beats to a bar. //

- (c) Identify ONE similarity and ONE difference between Extracts Five and Six, and discuss the effect of these on the music. Give specific evidence from the scores to support your answer.

Similarity

The first three bars of each extract have the same time signatures (Bar 1 in $\frac{4}{4}$ then bars 2 & 3 in $\frac{6}{8}$). They are also both homophonic, a melody accompanied by chords //

Difference

The melody in bars 1-3 of extract 6 is an octave higher than extract 5. It also ends with descending quavers, whereas extract 5 ends with ascending quavers //

EXTRACT SEVEN

"Dining Room", bars 8-12

- (d) Identify ONE compositional device used in Extract Seven, and discuss its effect on the music. Give specific evidence from the score to support your answer.

* Imitation (rhythmic canon), instrument A plays a rhythm beat 1 bar 1, then instrument B imitates the rhythm beat 3 bar 1. This creates a call & response pattern, creating musical interest, and making the musicians communicate with one another, adding to the overall cohesiveness of the piece //

M5

QUESTION THREE: MUSICAL THEATRE

Refer to the extracts from the song "My Shot" from the musical *Hamilton* to answer this question.

- (a) (i) Add chord indications in the boxes above the vocal stave in Extract Eight, using jazz/rock notation.
- (ii) The home key is established at bar 3. Identify the key, and give at least ONE piece of evidence from the score to support your answer.

Home key: C minor //

Key signature has 2 flats, and bass note bar 3 is a C natural, playing a C minor chord //

- (iii) The music modulates to a new key in bar 4. Identify the new key, and state the relationship of the new key to the home key.

New key: Bb //

Relationship to home key: relative major //

- (b) Comment on the notation used in the vocal part in Extract Eight, and explain how the vocalist (playing the character Hamilton) would perform the lyrics.

Rap/speech singing. Lyrics are more shouted than sung, at no specific pitch. Vocal contour is to be added at the performer's own leisure to help phrase/reflect the lyrics //

EXTRACT EIGHT

Lin-Manuel Miranda, "My Shot" from Hamilton, bars 1–4

ASSESSOR'S
USE ONLY

Moderately, swing 16ths ($\text{♩} = 91$) *

Keyboard

Voice

HAMILTON

I am

not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey yo, I'm

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- (c) Rewrite the bass part in Extract Nine in tablature notation. The bass is in standard tuning (E-A-D-G, from low to high).

EXTRACT NINE

"My Shot", bars 1-4

Bass Guitar
(notation)

- (d) Extracts Ten and Eleven are different arrangements of the same vocal phrase.

Discuss how the arranger has created contrast between Extracts Ten and Eleven with specific reference to either texture OR rhythm. Give specific evidence from the scores to support your answer.

Extract 10 is homophonic, the vocalist's melody is only supported by long chords and syncopated hits/pickups, whereas extract 11 is polyphonic, with contrasting melodies in the key board and constant quaver/semiquaver movement in the band (keys, Bass & drums). The syncopation element of extract 11 makes it more busy and exciting compared to extract 10 //

EXTRACT TEN*"My Shot", bars 3–4*ASSESSOR'S
USE ONLY

3 (HAMILTON) 3

Voice not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey yo, I'm

Keyboard

Bass Guitar

Drum Set

EXTRACT ELEVEN*"My Shot", bars 115–116*

115 (HAMILTON) 3

Voice not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey yo, I'm

Keyboard

Bass Guitar

Drum Set

M6

Merit Exemplar 2018

Subject	Level 2 Music		Standard	91276	Total score	17
Q	Grade score	Annotation				
1	M6	This candidate has performed unevenly across this question but gains credit for their ability to describe and analyse in part (a), and for their knowledge of transposition in part (c).				
		(a)	This was an Excellence answer as the candidate identified the pedal point, that it's the tonic, both instruments it occurs in, and has also attempted to analyse the effect on the music.			
		(b)	The candidate gets Achievement for identifying the monophonic texture, but no more as the other texture is homophonic.			
		(c)	The candidate has transposed the two trumpet parts correctly but has taken the horn up a perfect 4 th instead of a perfect 5 th , gaining them Merit.			
		(d)	The candidate has correctly marked the semiquaver abbreviations and the accidental needed for Merit or Excellence but is unable to receive any credit at all for this question part as they have not provided enough of the slurs/staccatos – this may be from not reading the question properly.			
2	M5	(a)	This candidate made the common mistake of thinking the F# accidental applies to <u>all</u> Fs – it doesn't and therefore (a)(i)(3) is a minor 2 nd . That means they only have two correct interval qualities so cannot score Merit for that and cannot score Merit for the other part of the question as they have put stepwise motion instead of a broken chord for (7). They can only score Achieved for getting enough correct chord quantities.			
		(b)	The candidate has correctly identified all the time signatures and has used the terms compound and simple to gain Merit. To gain Excellence for this part, they needed to explain why the bars were either compound or simple – i.e. discuss the grouping of the quavers or the bars being divided into crotchets / dotted-crotchets.			
		(c)	The candidate has identified and described a similarity and a difference with reference to the score. To gain Excellence here, they needed to explain the effect of both on the music.			
		(d)	The candidate has identified the correct device, but has not explained how it is used correctly – unfortunately, thinking that the two staves are for two different instruments means that the effect on the music they described makes no sense.			
3	M6	(a)	The candidate has the correct keys and enough correct chords including inversions/7ths. To gain Excellence, they needed to use the perfect cadence/chord progression as evidence for the modulation.			
		(b)	They are very close to Excellence here but have not been clear that the rhythm is notated and needs to be adhered to.			
		(c)	The contour is accurate, but there are too many mistakes in rhythm/articulation so can only gain Achievement.			
		(d)	Although they have misidentified extract 11 as polyphonic, they have identified the difference in the chordal accompaniment, the syncopation, and attempted to describe the effect on the music, thus gaining Merit.			