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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.

Achievement

TOTAL

10

ASSESSOR'S USE ONLY

For Merit, the explanation needed to include information that the use of the clef makes the use of leger lines largely unnecessary.

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.

The clef used by the viola is the alto clef. The generic name for this and the tenor clef is C clef.

Name the type of clef used by the viola, and explain why it is used.

Clef: Middle C Clef

The note range of the viola lies between the treble and bass clef or stretches into both, so the appropriate clef is used

(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) Polyphonic, bar 10 between Violin 1 and 2

(2) Homophonic, bar 14 between Violin 1 and Viola

To achieve with Merit, a description of each term identified is required. The texture includes all instruments playing, not just two.

(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

For achievement with Merit, the explanation needed to include:

- The clarinet does not tongue each separate note.
- The violin plays without changing the direction of the bow.

(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 part (depending on the size of the bows)
 The viola part when slurred together would prove difficult to play for a cello, however, while the clarinet can both play individual notes from a low one to a high one (the violin 1 part for example) that bar would be difficult to play for a string instrument if the two notes were not slurred.

- (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?

12
6

The bottom line of the time signature that has 12 quavers is 8.

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

Theme (bars 1–16): A Major

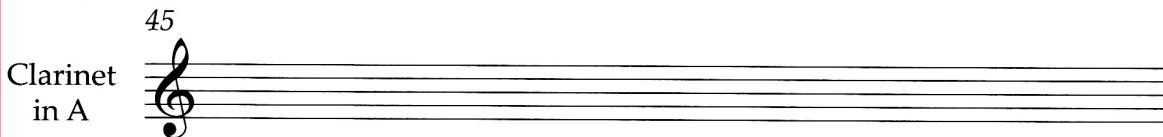
Candidate correctly identified both keys, but their relationship (tonic major) was required to achieve with Merit.

Variation III (bars 49–64): E Major

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

A response to each item is needed to give the best possible chance to achieve well.

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.



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

~~Held / crossed grace note~~

Do NOT give alternative answers. Only the first will be considered.

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

In this case, unlike the uncrossed one which is usually played as a semi-quaver, this one should be played as a demisemiquaver

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



Although neither of the written statements gave achievement evidence, the notation gave sufficient evidence for achievement.

If the first note (a quaver) is shortened to a demisemiquaver by the addition of two lines, the second note needs to lengthened by the addition of two dots.

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 singer uses a different clef.



- [A] Soprano / Alto / ~~Soprano / Alto~~
- [B] Alto (2)
- [C] Tenor
- [D] Piano
- [E] Cello (or Double Bass but not likely)

NEVER give alternative answers. Only the first answer will be considered.

(ii)

Give different musical evidence to justify your identification of any THREE parts.

- (1) [C] is the lowest vocal part but still stands on the Treble Clef
- (2) [D] has a treble and bass clef for left + right hand piano
- (3) [E] is the lowest playing and there is a 'pizz' mark (cello)

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

This piece should be played with a slight jazz feel.
a little bit free

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

To achieve, the minimum response needed is that the quavers are played unevenly. To achieve with merit, the response should be that the quavers are played as triplet quavers.

- (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		

This candidate has shown some knowledge of cadences in item e of this question. Work is now needed on reading the bass part of perfect cadences and accidentals in a chord to recognise modulation (key change).

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

① Gm

② Dm

③ Cm

Candidate failed to consider accidentals when identifying chord 2. D F[#] A is a major chord.

- (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.

A musical score for bar 4. The top staff shows a melody line with a circled 'E' above it. Below it, there are harmonic suggestions: a G minor chord (G-B-D) and a D major chord (D-F#-A). The bottom staff shows a bass line with a circled 'C' above it.

To gain Excellence,
the leading note
needs to be raised in
G minor from F to F[#].

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.

A musical score for bars 23-24. The top staff shows a complex harmonic progression with various chords and performance directions like 'P'. The bottom staff shows a bass line. To the right of the score, a red box contains the text: "An excellent transcription".

This grade included 3 accurate responses, 1 at A, 1 at M and one at E. To achieve merit or excellence, the candidate needs to apply knowledge of chords and cadences in questions 2c and d, attempt all parts of every question, and decide which of alternative answers is the best and give only one response unless asked for more.

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)

Beats per minute *Calso* the metronome mark

G.P. (bar 2)

—

più **f** (bar 18)

—

The candidate is likely to have known the meaning of **f** (loud). A guess as to the meaning of più (more) would have given the opportunity to achieve for this item.

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

Simple quadruple

Accurate identification of the time signature.

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

Metre	Time signature	Bar no.
Simple duple	$\frac{2}{4}$	78
Compound duple	$\frac{5}{8}$	70
Simple triple	$\frac{6}{8}$	27
Irregular	$\frac{7}{8}$	61

- (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) minor 3rd

A secure knowledge of both quantity and quality of intervals within an octave.

- (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.

The quality of the interval is required (eg **PERFECT 4th**).

If the term "compound" was not known, the interval could have been expressed as a perfect 4th + an octave.

Part	Bar nos.	Lowest note	Highest note	Range
Trumpet 1	66–74	 ♪	 ♩	Extended * 4 th
Trombone	49–56	 ♫	 ♩	Extended * 5 th

- (d) (i)

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

The trumpet 1 has a melody in bar 1 repeated in bar 3, this is also the case for all the other instruments (with different melodies).

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

New notes have been added to the Trumpet 1 melody, the Trumpet 2 has one new note in the repeated phrase and the Trombone has lost one as well as not actually repeating.

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

Shifting, the same phrase has been taken and raised up by one note 2–3 times.

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.

Name unknown, one phrase in the Trumpet 1 has been taken and given to the Trumpet 2, then the Horn and finally the Trombone.

Candidate needed to identify the compositional device as imitation.

* this will not be the correct word