

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

2

91276



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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.

Excellence

TOTAL

22

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

The musical score for Extract One is a brass quintet arrangement of the first movement of Mozart's "Eine Kleine Nachtmusik". It consists of two systems of music, each containing five staves. The instruments are Trumpet 1 (concert pitch), Trumpet 2 (concert pitch), Horn (concert pitch), Trombone, and Tuba. The key signature is one flat, and the time signature is common time. The tempo is Allegro. The score begins with all instruments playing eighth-note patterns. In the second system (bars 5-8), the Tuba and Trombone provide harmonic support with sustained notes and rhythmic patterns, while the other three instruments continue to play eighth-note patterns.

- (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.

Pedal point in the horn part in bars 5 onwards is used

to give this piece a strong bass note and to contrast

the busyness of the other parts which are playing quavers

or the melody which is also quite busy. This is to keep stop the piece from feeling too overcomplicated with just gravers by adding the pedal note, it calms the piece down as it breaks up the space in between the melody and the gravers. //

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

The music begins monophonic with all instruments playing the same thing in unison. This is all but the first note in the second trumpet but besides that note, the texture is monophonic until bar five when only the ^{first} trumpet has the melody. This texture from bar one is homophony. The first trumpet plays the melody while the second trumpet, trombone and who have quavers in thirds and the horn has a concert G b pedal note.

- (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 \flat

Trumpet 2
(concert pitch)

Trumpet 2
in B \flat

Horn
(concert pitch)

Horn in F

- (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

The musical score for Extract Three consists of two systems of music. System 1 (bars 15-16) shows the instruments playing eighth-note patterns. System 2 (bar 19) shows the instruments playing sixteenth-note patterns. Red circles highlight specific notes for completion and performance markings like dynamics (mp, p, tr) and articulations.

Trumpet 1 (concert pitch)

Trumpet 2 (concert pitch)

Horn (concert pitch)

Trombone

Tuba

15

19

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 second //
 (2) minor third //
 (3) minor second //
 (4) major third //

- (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

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.

I chose $\frac{4}{4}$ for the first bar^{of the first extract} because there are four crotchet beats in the bar but also the quavers are split into twos to show the two crotchet beats.

In bars 2 and 3 I chose $\frac{6}{8}$ as there are 6 quaver beats per bar but I didn't choose $\frac{3}{4}$ because the quavers are grouped in threes to show the middle of the bar. If it were $\frac{3}{4}$, the quavers would be grouped in twos. In bar 4 I chose $\frac{2}{4}$ as there are two crotchet beats shown by the two crotchet chords. In bar 1 of the second extract I chose $\frac{4}{4}$ as there are 4 beats crotchet beats in the bar and the quavers are grouped in twos. In bar 2 of the second extract I chose $\frac{6}{8}$ as there are 6 quaver beats per bar and the quavers are grouped in threes. For bar 4 of the second extract I chose $\frac{3}{4}$ as there are 3 crotchet beats in the bar but they are grouped in twos instead of threes to show the 3 beats //

- (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 melody in the right hand of both parts is identical besides being played an octave higher in the second extract (not including the chords). The notes and rhythms are all the same besides the last

3 quarters in the third bar each. Repeating the melody the is always nice for an audience to listen to as they are already familiar with it. It shows development in the music but still uses the same melody. //

Difference

There are a lot more notes to make a thicker homophonic texture in extract 6. By adding more notes to the chords, makes it shows contrast to the first extract when the audience hear the melody again. This is to show development in the music as there are more notes and there's a fuller sound for the melody accompaniment. //

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.

Sequence has been used in bars 8-10 in this extract. Each bar has the same rhythm but is played up a tone/semitone in some places. This sequence continues in bar 11. There is also a sequence in bars 9-10 in the left hand also going up a tone/semitone. This use of sequence is to build the music up for the next part. It holds the audience so they wonder when the music will change. This anticipation allows the composer to create something grand with their music after the sequence. //

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: ~~GAA~~ G minor //

The key signature has two flats so it is either B♭ major or G minor.

The chord at bar 3 is a gminor chord which establishes the key at bar 3 //

- (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: B♭ major //

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.

The notation used is to show the rhythm that Hamilton performs the lyrics. As they are not actual notes, there is no real pitch to them so Hamilton would chant like speaking. ^{what pitch}
Hence the words'. The B♭ is merely an indication of where Hamilton could say the words //

EXTRACT EIGHT

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

ASSESSOR'S
USE ONLY

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

Voice: $C\text{m}$ (circled), $C\text{v/F}\text{b}$ (circled), $D^7/F^{\#}$ (circled), $HAMILTON$

Keyboard: $G\text{G}$, mf , $E\text{B}$, $F\text{H}$

3 $G\text{m}$ (circled), F/A (circled), B^b (circled), G^7/B (circled)

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

$G\text{G}$, mf , G , G
 $G\text{G}$, B^b , A , B^b
 A

$G\text{B D F}$

- (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)

Bass Guitar (tablature)

T	4	3-3 33 33 33	0 1 1 1 1	4 4 4
A	4		3 3 3	7 0 1 1 1 7 2
B				
E				

- (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.

The arranger has created contrast between the extracts with the use of texture. In extract ten, the texture is homophonic with a clear melody - the voice part and accompaniment. Held chords and symbol percussion part show how this is the main melody. In extract 11, the texture is polyphonic with the new piano parts which acts as another melody. The left hand in the piano and bass guitar also have a different rhythm and the drums have a complicated part, all doing their own thing to add to the polyphonic texture. This shows contrast between the two extracts as the only main part in extract 10 is the voice part, but in extract eleven, all their parts have their own rhythm and are different, giving the audience more to listen to with the polyphonic texture. //

EXTRACT TEN*"My Shot", bars 3–4*

3 (HAMILTON) 3

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

ASSESSOR'S
USE ONLY**EXTRACT ELEVEN***"My Shot", bars 115–116*

115 (HAMILTON) 3 3

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

Excellence Exemplar 2018

Subject	Level 2 Music		Standard	91276	Total score	22
Q	Grade score	Annotation				
1	E8	(a)	The candidate has identified the pedal note, that it's in the bass and (in part (b) that it's a Bb. To gain Excellence, they needed to point out that it's the tonic and what the function of a pedal note is.			
		(b)	All textures correctly identified including the first note not being monophonic, melody instrument identified, and accompaniment/pedal notes described.			
		(c)	All correct			
		(d)				
2	E8	(a)	All correct, and the candidate has not made the mistake of thinking the F# accidental applies to <u>all</u> Fs.			
		(b)	The candidate has correctly identified all the time signatures and has used the terms compound and simple. To gain Excellence for this part, they needed to use the terms 'compound' and 'simple' as well as discussing the grouping of the quavers in twos or threes.			
		(c)	The candidate has identified and described a similarity and a difference with detailed reference to the score and use of appropriate terminology. They have gained E as they have described the effect of both on the music.			
		(d)	A comprehensive description of a compositional device (sequence) with detailed reference to the score and a description of the effect on the music.			
3	M6	(a)	The candidate has the correct keys, relationship, and all the chords are correctly described. To gain Excellence, they needed to also use the perfect cadence/chord progression as evidence for the modulation.			
		(b)	They have identified that the music is spoken that there are no specific pitches, and that the rhythm must be adhered to, but have made the mistake of thinking that a Bb is involved and have used 'charted' rather than rapped, ruling out Excellence.			
		(c)	All correct except for a missing quaver rest, plus placing the tie with the rhythm at the top and placing the other rests with the fingering. With these three errors counted, Part (c) was the only part of question three to gain Excellence.			
		(d)	Although they have misidentified extract 11 as polyphonic, they have identified the difference in the chordal accompaniment, the difference between the drum, bass, and L.H. piano parts, that the two hands of the piano have different functions and have attempted to describe the effect on the music, thus gaining Merit.			