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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.

Merit

TOTAL

17

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 ♩ = 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^b Major Accurate and detailed response

- (1) B^b Major has 2 flats which there are in the key signature also the only other key with 2 flats is G Minor which would also have an F# which this does not.
- (2)

Another indicator that this is in B^b Major the last note is a B^b which is the tonic and also 1st chord contains B^b, D and F which are notes in B^b Major tonic chord.

- (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

(a) The first and last chords are correctly identified. For Merit the ringed chords need to be in the correct inversion – Vb and 1b – indicating first inversion.

(b) (ii)

- 1 Unclear as to the pitch of this note. The tenor part should be higher than the bass.
- 2 The bass part of both chords was notated in the treble 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).

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

Keyboard

Accurate response.

- (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) Metre. The use of a very slow tempo ensures this piece is calm and soothing allowing you to fall asleep.
- (2) Dynamics. The three lower parts (Bass, Tenor and Alto) are moderately quiet with only the melody carried by soprano being loud. Because of this the overall effect is soft.

Accurate and detailed responses.

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

38 *f* a - na ko - e,

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

f E ta-ngi a - na ko - e,

a - na ko - e, Hi - ne, e hi - ne.

f 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: The melody is the same notes and rhythms in all parts (E tangi ana koe, Hine, e hine.)

Difference (1): Counter melodies have been added.

Rather than there just being 'E tangi ana' this is complemented by singers singing 'ana' over the same length of time

Difference (2): The dynamics are loud shown by the *f* in the score meaning forte which is Italian for loud. This is in comparison with the use of only *mf* and *mp* (moderately soft and moderately loud) in Extract 1 giving the piece an overall louder sound.

Responses at M level.

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

As extract 2 has more vocalists the sound would be a lot denser than in Extract 1 as 8 instruments produce more sound than 4.

For excellence, the candidate needed to explain exactly how the eight vocal parts came about – ie SS, AA, TT, BB.

Eight instruments (or in this case voices) do not necessarily produce a louder sound. This depends on the dynamics.

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

13 (Allegro vivace)

- (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").

The flute uses a descending chromatic scale.

- (c) (i) Add articulation markings to the flute part to indicate that:
- semiquavers should be played *legato*
 - quavers should be played *staccato*.
- (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.

For merit, the response needed to state that the chromatic scale begins on E.

Accurate responses to both (c) (i) and (ii).

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

Polyphonic. Although Clarinet, Bassoon and Horn are all playing chords for melody as if Homophonic, there are multiple melodies playing at once on Flute and Oboe meaning this piece is Polyphonic

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

- (1) Repetition. In the piano part, the first bars are repeated in bars 3 and 4 identically.
- (2) Imitation. In the Oboe part the first 3 beats are imitated from beats 4 - 7 where it plays same rhythm (adding 2 semiquavers) however different notes.

(d) For merit, the candidate needed to explain that each part had an independent RHYTHM and melody.

Repetition is a restatement by the same instrument.
Imitation is a restatement by a different instrument.
 The restatement described by the candidate in (2) is **rhythmic repetition**.

EXTRACT FOUR

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

35 solo

ff

Oboe

più p

ff

Clarinet in B \flat

f

ff

Bassoon

mf

Horn in F

sf

f

Piano

mf

sim.



f

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

~~This~~ is because of the large range of these notes. If these notes had been written in the bass clef they would have had to be on a lot of ledger lines which both take up a lot of space and they are hard to read so it is easier to write them in the treble clef.

An accurate merit 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-----]	Play this octo section an octave higher than it is written. To achieve this on flute you have to blow harder.
<i>piu p</i>	Play a little softly so for the oboist it may mean putting less air through their instrument
<i>sf</i>	This means force the note which involves blowing a lot of air through the instrument.
<i>sim.</i>	This means play it similarly so for the pianist they have to play every note staccato (short and detached) as that is what happened in the previous bar
	This note is accented so would be played slightly louder and slightly shorter.
	Acciaccatura means you play that note as fast as possible (D#) before playing the C#

Apart from *piu piano* (more softly), the candidate fully described each term / symbol.

EXTRACT FIVE

Poulenc, Sextet (1932), first movement, bars 147–150

147

Clarinet in B \flat

mp

Clarinet (concert pitch)

mp



- (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.

An accurate transposition to D major. However to achieve with excellence, the transposition to concert pitch needed to be to B \flat major.

M5

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 ♩ = 160)

Alto Saxophone

Piano

Bass Guitar

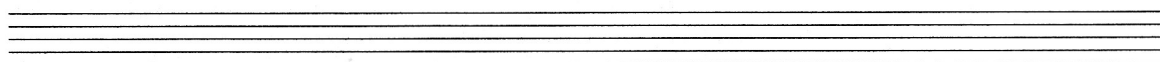
Drum Kit

- (a) Explain the metre of Extract Six.

This means there 5 crotchet beats per bar.

A merit response.





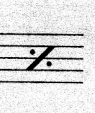
- (b) Comment on the effect of the tempo indication on the way the music would be performed, and give specific musical evidence to support your answer.



160 ^{crotchet} beats per minute would mean this piece would be performed fast. Also because it says swing feel ~~for~~ ♩ would be played ♩ ♩

Description of "Swing feel" included a musical example and was at excellence level.

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

Symbol	How it would be played
	staccato means you play the passage short and detached so you lift off quickly.
	These would be played on the rim of the drum rather than the middle to get a different timbral effect.
	Tenuto means hold the note for its full written value.
	This means on that drum you have to play demisemi quavers for the value of the note (minimum (2 beats))
	This means continue to repeat the bar you just played.

A full description that gained merit.



EXTRACT SEVEN

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

Alto Saxophone

Piano

Bass Guitar

Drum Kit

25

f

f

f

f

(1)

(3)

(5)

$E_b7(b9)$

A°

F_m

B^\flat_m

G_m7

$C7(b7)$

(2)

(4)

(6)

- (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 2 nd | (2) Perfect 5 th |
| (3) Major 3 rd | (4) Major 6 th |
| (5) Diminished 5 th | (6) Perfect 8 ^{ve} |

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

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

Perfect

(d) **Intervals:**
All correctly and fully described

(e) **Chord indications:**

- (i) Correct identification of the first three chords. For each of these chords, the bottom note of the piano RH was the same as the piano LH. This candidate did not include the piano LH in the calculation of the chords. The final chord should have been C^7/E .
- (ii) The cadence ended on chord V in F minor and should therefore have been identified as imperfect. Accurate identification of the cadence would have been an E response.

EXTRACT EIGHT

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

Alto Saxophone

Piano

Bass Guitar

Drum Kit

mp *ff*

solo fill fill

- (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 final note in each bar should have been a minim.

Bass Guitar (tablature)

Bass Guitar (notation)

- (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.

'solo fill' implies to the drummer that although they have to do a fill they can improvise in during the first two pauses whereas on the last pause they have to follow the music and play demisemi quavers.

(g) For excellence, the candidate needed to fully explain the significance of the three pauses / fermatas.

M6