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# 2

91276



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NEW ZEALAND QUALIFICATIONS AUTHORITY  
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## 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.**

**Excellence**

**TOTAL**

**23**

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 Vc b Three chords are correctly identified. I V I

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

Key: B<sup>b</sup> major

(1) Song begins on tonic chord (B<sup>b</sup> major).

(2) Two flats and no raised accidentals indicate the key of B<sup>b</sup> major

- (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 cadence

(b) (ii)

1 Alto part needs to be lower than the soprano part. To correct this, swap the tenor and alto parts.

This was the 1 allowable error. The response was E.

- (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

Candidate omitted the dynamic marking of *mf* for the melody

- (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) A slow and smooth tempo, such as in this piece, is calming and encourages relaxation/slow heart rate.
- (2) A major key (B $\flat$  major) creates a 'happy' and content atmosphere, further emphasising the calming qualities of this lullaby. This is also accentuated by the perfect cadence which gives a real sense of ending.

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

38 *f* a - na ko - e,

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

*f* E ta-angi a - na ko - e,

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

*f* E ta-angi a - na ko - e,

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

*f* E ta-angi 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 rhythm is still somewhat the same, with the main melody using mostly crotchets, minims and quavers. The lowest bass part has an identical rhythm to that in extract two.

Difference (1): The key has been changed from B<sup>b</sup> major (two flats) to D major (two sharps with perfect cadence A ~~major~~ → D major)

Difference (2): The texture is thicker as 4 new parts (one in each section) has been added. This will create a fuller sound.



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

This (extract 2) will sound much fuller due to the louder dynamics ~~both~~ ( $f$  compared to  $mp$ ) and addition of parts (chordal accompaniment). The influence of a new lyrical line will also add to the fullness and thickness of the sound. It will also sound higher, due to the key change and transposition of parts.

This detailed response with pertinent evidence gained E.

E8

## 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)

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Piano

(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 beginning and ending on an E.

(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. ✓

Accurate responses to all items

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

Polyphony - Contrary motion between piano & oboe and flute in bars 1 and 3. Contrasting melodies and rhythm between piano, oboe and flute.

An accurate and detailed response.

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

- (1) ~~repetition~~ Syncopation

bar 2: clarinet & oboe, ~~beat~~<sup>note</sup> falls on weak beat creating 'a syncopated rhythm'.

- (2) Repetition

Piano part repeats bars 1 & 2 exactly the same in bars 3 & 4 (alternation between notes in bass clef and chromatic ascending and descending scale in treble clef).

Two compositional devices identified and explained with specific evidence.

## EXTRACT FOUR

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

35 solo

ff

piu p

ff

f

ff

mf

f

f

mf

sim.



f

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

It becomes higher <sup>pitchwise</sup> so the treble clef is used to avoid ledger lines.

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 a perfect octave higher than written
<i>più p</i>	become more soft.
<i>sf</i>	play note with force
<i>sim.</i>	Play as before (still play notes as staccato)
	Accent - accentuate note with a rapid increase in volume.
	Acciacatura - play note as quickly as possible on the beat that the following note falls on.

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*

An accurate transposition to the correct key – B $\flat$  major.

- (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.

E8



### 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

Metre fully described

- (a) Explain the metre of Extract Six.

Five unequal beats per bar (irregular metre).

- (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.

'swing feel' = bar 4 - alto sax


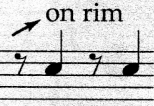



Rather than all quaver beats being of the same value, the one which falls on the ~~downbeat~~ beat is augmented, and the one which falls between beats is shortened.

This creates a jazz like feel.

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 - note played detached.
	Hit the rim of the <del>drum</del> high tom while also hitting the skin of the drum
	Tenuto - note held for <u>full</u> value
	Drum roll <del>the drummer will rapidly alternate sticks hitting the</del> the drummer will rapidly alternate sticks hitting the <del>drum</del> hit at.
	play the same rhythm as previous bar.

Each term and symbol fully described.

## EXTRACT SEVEN

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

Alto Saxophone

Piano

Bass Guitar

Drum Kit

25

(1) (3) (5)

$E_b7(b9)$   $A^b$   $F_m / A^b$   $B^b_m$   $Gm7$   $E_m7 / B^b$

(2) (4) (6)

$f$

- (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 2<sup>nd</sup> (2) ~~major~~ perfect 5<sup>th</sup>
- (3) major 3<sup>rd</sup> (4) major 6<sup>th</sup>
- (5) diminished 5<sup>th</sup> (6) perfect octave

All intervals  
fully  
described

- (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.

interrupted (II–VI)

(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

- (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.