

See back cover for an English translation of this cover

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91094M



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

SUPERVISOR'S USE ONLY

## Puoro, Kaupae 1, 2014

### 91094M Whakaaturia te mōhio ki ngā tikanga ka whakamahia i te puoro ā-tuhi

2.00 i te ahiahi Rāapa 26 Whiringa-ā-rangi 2014  
Whiwhinga: Whā

Paetae	Kaiaka	Kairangi
Whakaaturia te mōhio ki ngā tikanga ka whakamahia i te puoro ā-tuhi.	Whakaaturia te mōhio hōhonu ki ngā tikanga ka whakamahia i te puoro ā-tuhi.	Whakaaturia te matatau ki ngā tikanga ka whakamahia i te puoro ā-tuhi.

Tirohia mehemea e ōrite ana te Tau Ākonga ā-Motu (NSN) kei tō pepa whakauru ki te tau kei runga ake nei.

**Me whakamātau koe i ngā pātai KATOA kei roto i tēnei puka.**

Tangohia te Puka Rauemi 91094R mai i te puku o tēnei puka.

Ki te hiahia koe ki ētahi atu wāhi hei tuhituhi whakautu, whakamahia te (ngā) whārangi kei muri i te pukapuka nei, ka āta tohu ai i ngā tau pātai.

Tirohia mehemea kei roto nei ngā whārangi 2–19 e raupapa tika ana, ā, kāore hoki he whārangi wātea.

**HOATU TE PUKAPUKA NEI KI TE KAIWHAKAHAERE HEI TE MUTUNGA O TE WHAKAMĀTAUTAU.**

TE TAPEKE

MĀ TE KAIMĀKA ANAKE

## TE PĀTAI TUATAHI

Tirohia te Wāhanga Puoro ā-Tuhi A, i te “The Moon is Distant from the Sea”, kei ngā whārangi 2 me te 3 o te puka rauemi, hei whakautu i tēnei pātai.

(a) (i) Ko te aha te tohu mita e tika ana kia tuhia mō ngā wehenga taki 35–45?

\_\_\_\_\_

(ii) Tāutungia tētahi wehenga taki e pōturi haere ai te puoro.

\_\_\_\_\_

(b) (i) Whakamāramatia te take me noho te tohutohu “*a tempo*” ki te wehenga taki 37.

\_\_\_\_\_  
\_\_\_\_\_

(ii) Tāutungia te tokoiti o ngā **kaiwaiata** me whai rawa ki te waiata i tēnei wāhanga.

\_\_\_\_\_

(c) (i) Whakamāramatia te take kua whakamahia te tohu “*8<sup>va</sup>*” ki te wāhanga piana i te wehenga taki 39.

\_\_\_\_\_  
\_\_\_\_\_

(ii) Whakamāramatia ka pēhea tā te kaiwhakatangi i piana whakatangi ai i te wāhanga kua miramiratia i te wehenga taki 49.

\_\_\_\_\_  
\_\_\_\_\_

(d) Tāutungia te apa o te puoro i ngā wehenga taki e whai ake nei (hei tauira “rangitahi”), ā, tuhia TĒTAHI taunaki ā-puoro hei tautoko i ia whakautu.

Wehenga taki 37      Apa: \_\_\_\_\_

\_\_\_\_\_

Wehenga taki 44      Apa: \_\_\_\_\_

\_\_\_\_\_

Wehenga taki 48      Apa: \_\_\_\_\_

\_\_\_\_\_

**QUESTION ONE**

Refer to Score Extract A, from “The Moon is Distant from the Sea”, on pages 4 and 5 of the resource booklet to answer this question.

- (a) (i) What time signature should be written for bars 35–45?

\_\_\_\_\_

- (ii) Identify a bar in which the music slows down.

\_\_\_\_\_

- (b) (i) Explain why the instruction “*a tempo*” is needed in bar 37.

\_\_\_\_\_  
\_\_\_\_\_

- (ii) Identify the minimum number of **singers** required to perform this extract.

\_\_\_\_\_

- (c) (i) Explain why the marking “*8<sup>va</sup>*” is used in the piano part in bar 39.

\_\_\_\_\_  
\_\_\_\_\_

- (ii) Explain how the pianist would perform the highlighted part in bar 49.

\_\_\_\_\_  
\_\_\_\_\_

- (d) Identify the texture of the music in the following bars (eg “monophonic”), and provide ONE piece of musical evidence to support each answer.

Bar 37 Texture: \_\_\_\_\_

\_\_\_\_\_

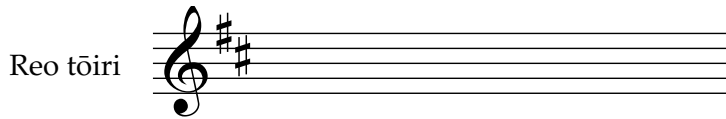
Bar 44 Texture: \_\_\_\_\_

\_\_\_\_\_

Bar 48 Texture: \_\_\_\_\_

\_\_\_\_\_

- (e) Tāutungia, i te wāhanga reo tōiri, TĒTAHI tauira o te oropūtahi kua whakamahia ki te oro hāngai pū. Tāruatia te oropūtahi me ngā kupu ki te ahoaho o raro nei.



- (f) Kei te kī o B mātāmuri te wāhanga nei, mai i te wehenga taki 37 tae atu ki te wā ka paku whakawhiti ki tētahi atu kī.

- (i) Tāutungia te wehenga taki i puta ai te whakawhititanga.

\_\_\_\_\_

- (ii) Tāutungia te kī hou.

\_\_\_\_\_

- (iii) Tāutungia te hononga o te kī hou ki te kī oromatua o B mātāmuri (hei tauira, te “whanaunga mātāmua”).

\_\_\_\_\_

- (g) Whakaahuatia ngā mokowā kua taiapatia, kua tapangia hoki ki te (1)–(3) kei ngā wehenga taki 41–43. Tuhia te kounga me te nui o te mokowā (hei tauira, te “orowaru paruhi”).

Tau mokowā	Mokowā
(1)	
(2)	
(3)	

- (h) Tuhia kia RUA ngā taunaki ā-puoro hei whakamahuki i te take ko te tīmatanga o te wehenga taki 44 te wāhi whakahirahira o tēnei wāhanga.

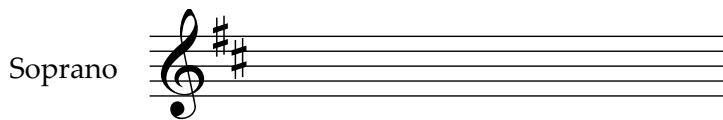
- (1) \_\_\_\_\_

\_\_\_\_\_

- (2) \_\_\_\_\_

\_\_\_\_\_

- (e) Identify, in the soprano part, ONE example of a melisma used in the word-setting. Copy the melisma onto the staff below, including the lyrics.



- (f) The extract is in the key of B minor from bar 37 until it briefly modulates to another key.

- (i) Identify the bar in which the modulation occurs.

\_\_\_\_\_

- (ii) Identify the new key.

\_\_\_\_\_

- (iii) Identify the relationship of the new key to the tonic key of B minor (eg “relative major”).

\_\_\_\_\_

- (g) Describe the intervals bracketed and labelled (1)–(3) in bars 41–43. State both the quality and quantity of the interval (eg “perfect octave”).

Interval no.	Interval
(1)	
(2)	
(3)	

- (h) Provide TWO pieces of musical evidence to explain why the beginning of bar 44 is the climax point of this extract.

(1) \_\_\_\_\_  
\_\_\_\_\_

(2) \_\_\_\_\_  
\_\_\_\_\_

## TE PĀTAI TUARUA

Tirohia te Wāhanga Puoro ā-Tuhi B, i te “Blue Suede Shoes”, kei ngā whārangi 6 me te 7 o te puka rauemi, hei whakautu i tēnei pātai.

- (a) I takea nuitia mai te rangi waiata i te tāruatanga o tētahi huinga oro wehenga taki-rua kua miramiratia i ngā wehenga taki 61–62. Whakaahuatia kia RUA ngā ara rerekē i huritao ai ngā whakaaro nā te panonitanga o tēnei huinga oro. Mō ia urupare, tāutungia te tau wehenga taki me te āhua ā-puoro kua panonitia (hei tauira, te “ōrua”).

(1) Tau wehenga taki: \_\_\_\_\_ Āhua: \_\_\_\_\_

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(2) Tau wehenga taki: \_\_\_\_\_ Āhua: \_\_\_\_\_

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- (b) Whakaahuatia te hononga o ngā oro o te wāhanga kitā ki te ōrua, kei ngā wehenga taki 64–69.

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- (c) Ka whakatangi te kaiwhakatangi kitā i tētahi wāhanga ‘taurangi’ i te wehenga taki 59 me ngā wehenga taki 71–72 (kua miramiratia ki te puoro ā-tuhi). Whakaahuatia kia KOTAHI te ritenga, kia RUA hoki ngā rerekētanga hei te **tuarua** o ngā whakatangihanga. Mō ia urupare, tāutungia te āhua ā-puoro e rite ana, e rerekē ana rānei (hei tauira, te “ōrua”).

Āhua: \_\_\_\_\_

Ritenga: \_\_\_\_\_

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Āhua: \_\_\_\_\_

Rerekētanga: \_\_\_\_\_

---



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Āhua: \_\_\_\_\_

Rerekētanga: \_\_\_\_\_

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**QUESTION TWO**

Refer to Score Extract B, from “Blue Suede Shoes”, on pages 8 and 9 of the resource booklet to answer this question.

- (a) The vocal melody is based mainly on the repetition of the two-bar phrase highlighted in bars 61–62.  
Describe TWO different ways that this phrase is varied to create interest. For each response, identify the bar number, and the musical element that is varied (eg “harmony”).

(1) Bar no.: \_\_\_\_\_ Element: \_\_\_\_\_

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(2) Bar no.: \_\_\_\_\_ Element: \_\_\_\_\_

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- (b) Describe how the notes in the guitar part in bars 64–69 relate to the harmony.

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- (c) The guitarist plays a ‘lick’ in bar 59 and bars 71–72 (both highlighted on the score). Describe ONE similarity and TWO differences when it is played for the **second** time. For each response, identify the musical element that is similar or different (eg “harmony”).

Element: \_\_\_\_\_

Similarity: \_\_\_\_\_

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Element: \_\_\_\_\_

Difference: \_\_\_\_\_

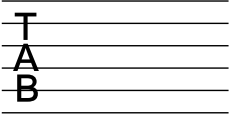
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Element: \_\_\_\_\_

Difference: \_\_\_\_\_

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- (d) Tāutungia tētahi tauira o ngā tikanga whakatangi kitā kei te wāhanga takitahi (wehenga taki 48–59). Mō tēnā, mō tēnā:
- tuhia te tau wehenga taki
  - tuhia ngā tohu ki te ahomati kitā
  - whakamāramatia ka pēhea tōna whakatangihanga.

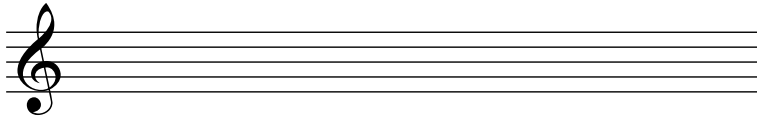
Tikanga	Tau wehenga taki	Ngā tohu	Te āhua o te whakatangihanga
Whakapiki tahiro			
Mania māheni			
Tākiri			

- (e) (i) Tāutungia te kī o te wāhanga.

\_\_\_\_\_

- (ii) Ki te ahoaho o raro nei, tuhia:

- te tohu kī o tēnei kī.
- tētahi orowaru o te raupapa tongi o tēnei kī, e whakapiki ana, ki te orowhā.



- (iii) Tāutungia kia RUA ngā oro rerekē kei te wāhanga waiata, kāore i tēnei raupapa tongi: Mō tēnā, mō tēnā, tuhia:

- te tau wehenga taki
- te kupu i waiatahia ai te oro
- te putu o te raupapa tongi kua panonitia (hei tauira “oromatua”).

Tau Wehenga taki	Kupu	Te putu o te raupapa tongi

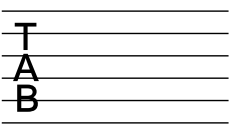
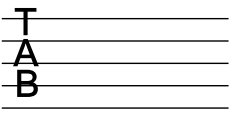
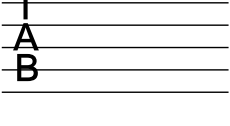
- (iv) Ko te aha te kīanga ā-puoro, i tēnei momo puoro, mō ngā oro kāore e whai wāhi ana ki te raupapa tongi?

\_\_\_\_\_



(d) Identify an example of the following guitar techniques in the solo (bars 48–59). For each:

- give the bar number
- copy the notation onto the guitar tablature staff
- explain how it would be played.

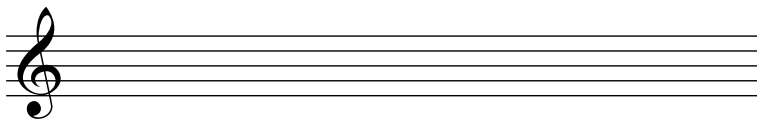
Technique	Bar no.	Notation	How it is played
Whole-step bend			
Legato slide			
Pull-off			

(e) (i) Identify the key of the extract.

\_\_\_\_\_

(ii) On the staff below, notate:

- the key signature of this key.
- one octave of the scale of this key, ascending, in semibreves.



(iii) Identify TWO different notes in the vocal part which are not in this scale. For each, state:

- the bar number
- the word on which the note is sung
- the degree of the scale which has been changed (eg “tonic”).

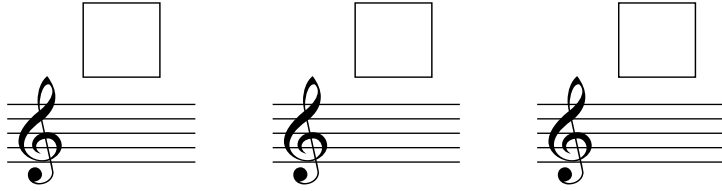
Bar no.	Word	Scale degree

(iv) What is the musical term, in this style of music, for the notes that do not belong to the scale?

\_\_\_\_\_

(f) Tāutungia ngā rauoro rerekē e TORU i whakamahia ai i te ōrua o te wāhanga. Mō tēnā, mō tēnā:

- tuhia ngā tohu rauoro puoro tene / pīoioi ki te pouaka o runga ake i te ahoaho
- tuhia te rauoro hei tengioro ki te oro pūtake, tae atu ki ngā tohu tauhou e tika ana kia whai wāhi mai (*KAUA e tuhia te tohu kī*).



(g) (i) Nō tēhea wāhanga o te waiata ngā wehenga taki 60–72? Tuhia kia RUA ngā taunaki ā-puoro hei tautoko i tō whakautu.

Wāhanga o te waiata: \_\_\_\_\_

(1) \_\_\_\_\_

\_\_\_\_\_

(2) \_\_\_\_\_

\_\_\_\_\_

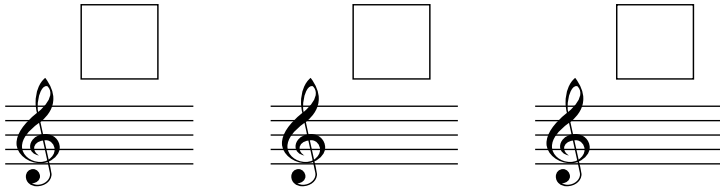
(ii) Ko te aha te hanga o tēnei waiata? Tuhia kia KOTAHI te taunaki ā-puoro hei tautoko i tō whakautu.

Te hanga: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (f) Identify the THREE different chords which are used in the harmony of the extract. For each:
- write the jazz/rock chord symbol in the box above the staff
  - notate the chord as a triad in root position, including any necessary accidentals (*do NOT write in the key signature*).



- (g) (i) What part of the song are bars 60–72 from? Provide TWO pieces of musical evidence to support your answer.

Part of the song: \_\_\_\_\_

(1) \_\_\_\_\_

\_\_\_\_\_

(2) \_\_\_\_\_

\_\_\_\_\_

- (ii) What is the form of this song? Provide ONE piece of musical evidence to support your answer.

Form: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**TE PĀTAI TUATORU**

Tirohia te Wāhanga Puoro ā-Tuhi C, i te “Especially for You”, kei ngā whārangi 10 me te 11 o te puka rauemi, hei whakautu i te pātai.

(a) (i) I tuhia te puoro nei mā tēhea momo tira?

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(ii) Whakarārangitia te KATOA o ngā taonga puoro tangi hāngai.

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(iii) Whakamāramatia te tohutohu “a2” i te wāhanga pūtahoro, i te wehenga taki 1.

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(b) Tāutungia kia RUA ngā taonga pātangitangi māna te kore e whakatangihia i tēnei wāhanga, ā, tuhia kia KOTAHI te taunaki ā-puoro, ka mutu, me rerekē ia taunaki, hei tautoko i ia whakautu.

Taonga (1): \_\_\_\_\_

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Taonga (2): \_\_\_\_\_

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(c) (i) Homai tētahi kupu Itāria mō te tere tuatahi o tēnei rangi.

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(ii) Ko te aha te ingoa kua tapaina ki te tohu “A” (wehenga taki 9)?

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(d) Tāutungia te tiketike katoa me te nguru katoa o ngā tangi e whakatangihia ana i te wāhanga, me ngā taonga nō reira aua tangi.

	Ingoa o te tangi	Taonga
Tangi tiketike katoa		
Tangi nguru katoa		

**QUESTION THREE**

Refer to Score Extract C, from “Especially for You”, on pages 12 and 13 of the resource booklet to answer this question.

- (a) (i) What type of ensemble is this music written for?

\_\_\_\_\_

- (ii) List ALL the non-transposing melodic instruments.

\_\_\_\_\_

\_\_\_\_\_

- (iii) Explain what the instruction “a2” means in the clarinet part in bar 1.

\_\_\_\_\_

\_\_\_\_\_

- (b) Identify the TWO percussion instruments that are likely to play in this extract, and provide ONE piece of different musical evidence to support each answer.

Instrument (1): \_\_\_\_\_

\_\_\_\_\_

Instrument (2): \_\_\_\_\_

\_\_\_\_\_

- (c) (i) Suggest an Italian word for the initial tempo of this piece.

\_\_\_\_\_

- (ii) What is the name given to the marking “**A**” (bar 9)?

\_\_\_\_\_

- (d) Identify the highest and lowest pitches played in the extract, and the instrument that plays each.

	Pitch name	Instrument
Highest pitch		
Lowest pitch		

- (e) Tuhia anō ngā wehenga taki 13–16 o te wāhanga kōnata kia noho ai te puoro a ia kaiwhakatangi puoro ki te ahoaho kotahi. Whakaurua ngā tohu mahinga mō ia wāhanga.

The musical score consists of four staves. The top staff, labeled 'Ngā kōnata I.II.III.', contains the main melody. It begins at measure 13 with a forte (*f*) dynamic. The melody is written in treble clef and features a series of eighth notes and quarter notes, with a fermata over the final note. A 'rit.' (ritardando) marking is placed above the final note. The bottom three staves, labeled 'Kōnata I', 'Kōnata II', and 'Kōnata III', are currently empty, indicating where the student should write their accompaniment.

- (f) Tāutungia te nuka tito i whakamahia ki te wāhanga kōauau, i ngā wehenga taki 5–8.

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- (g) Ka panonihia te āhua o te puoro ki te tīmatanga *Andante* o te wehenga taki 17.

- (i) Whakaahuatia te panonitanga o te wāhanga pūnguru i te wehenga *Andante*.

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- (ii) Whakaahuatia te panonitanga o te manawataki o te wāhanga pūtangi kei ngā wehenga taki 19–24, ka whakataurite ai ki ngā wehenga taki 9–14 (kua miramiratia i te puoro ā-tuhi).

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- (iii) Ko te aha te kīanga ā-puoro mō tēnei nuka tito?

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- (e) Rewrite bars 13–16 of the cornet part so that each player's music is on a single staff. Include all performance markings for each part.

13

Cornets I,II,III.

*f*

*rit.*

Cornet I

Cornet II

Cornet III

- (f) Identify the compositional device used in the flute part in bars 5–8.

\_\_\_\_\_

- (g) The mood of the music changes at the *Andante* beginning at bar 17.

- (i) Describe how the tuba part has changed in the *Andante* section.

\_\_\_\_\_

\_\_\_\_\_

- (ii) Describe how the rhythm of the horn part is different in bars 19–24, compared to bars 9–14 (highlighted in the score).

\_\_\_\_\_

\_\_\_\_\_

- (iii) What is the musical term for this compositional device?

\_\_\_\_\_





- (h) Transpose the clarinet part from bars 18–22 down a tone into concert pitch. Include:
- the key signature
  - performance markings
  - any necessary accidentals.

Clarinet I.II.  
in B $\flat$

18

a2

**B**

*mp*

Clarinet I.II.  
(concert pitch)

The image shows a musical score for Clarinet I.II. in B $\flat$  and Clarinet I.II. (concert pitch). The top staff, labeled 'Clarinet I.II. in B $\flat$ ', contains the original music from bar 18 to bar 22. Bar 18 starts with a whole rest, followed by a quarter note G $\flat$  (labeled 'a2') and a dynamic marking of *mp*. A boxed 'B' is placed above bar 19. The music continues with a melodic line in B $\flat$  major. The bottom staff, labeled 'Clarinet I.II. (concert pitch)', is currently empty, intended for the student's transposition of the top staff's music down a whole tone.



TAU PĀTAI

**He puka anō mēnā ka hiahiatia.  
Tuhia te (ngā) tāu pātai mēnā e hāngai ana.**

Handwriting practice area consisting of ten sets of horizontal lines. Each set includes a top line, a middle line, and a bottom line, providing a guide for letter height and placement.

*English translation of the wording on the front cover*

## Level 1 Music, 2014

### 91094 Demonstrate knowledge of conventions used in music scores

2.00 pm Wednesday 26 November 2014

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate knowledge of conventions used in music scores.	Demonstrate in-depth knowledge of conventions used in music scores.	Demonstrate comprehensive knowledge of conventions used in music scores.

91094M

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 91094R 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 2–19 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.**