

# 1

91094



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## Level 1 Music, 2016

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

2.00 p.m. Friday 25 November 2016  
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

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 parts of the task 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 2–12 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.**

**TOTAL**

ASSESSOR'S USE ONLY

**EXTRACTS ONE, TWO, AND THREE**

Refer to the score on pages 3, 5, and 7 to answer parts (a)–(j).

- (a) (i) Suggest a suitable time signature for the piece.

\_\_\_\_\_

- (ii) The work is in a fast tempo. Indicate this on the score of Extract One, using an appropriate Italian word.

- (b) (i) What instrument would play the part labelled “Instrument A”? Give TWO pieces of musical evidence from the score to support your answer.

Instrument: \_\_\_\_\_

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

\_\_\_\_\_

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

\_\_\_\_\_

- (ii) How many woodwind players are needed to perform the piece?

\_\_\_\_\_

- (iii) Look at **all three pages** of the score (bars 1–29). Which instrument shown in the score does not play during these three pages?

Instrument: \_\_\_\_\_

- (c) What is the key at the beginning of Extract One? Give TWO pieces of musical evidence from the score to support your answer.

Key: \_\_\_\_\_

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

\_\_\_\_\_

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

\_\_\_\_\_

- (d) (i) Identify the texture in bars 1–4, and give musical evidence to support your answer.

Texture: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (ii) Explain how the texture has changed in bars 5–8.

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- (iii) Apart from texture, what other musical element has changed in bars 5–8? Give ONE piece of musical evidence from the score to support your answer.

Musical element: \_\_\_\_\_

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Extract One Ludwig van Beethoven, Piano Concerto No. 3 (1801), bars 1–8

TEMPO

Flutes

Oboes

Clarinets in B $\flat$

Bassoons

Horns in F

[Instrument A]

Timpani

Solo Piano

Violin I

Violin II

Viola

Violoncello Double Bass

(e) Focus on the **string parts only** in Extract Two.

(i) How loudly is the string section to play at bar 9?

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(ii) In bars 11 and 12 all four string parts are playing, but the texture is in only two parts. Give musical evidence to explain how this is the case.

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(iii) On the score, add appropriate musical markings to the **two violin parts** to show:

- the music is to get gradually louder from bar 11 to the end of bar 14
- the first beat of bar 15 is to be played very loudly
- beats 2, 3 and 4 of bar 15 are to be played short and detached.

(f) On the score, circle and label an example of:

- a tie
- a slur.

Explain the difference in the way that a tie and slur are played.

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(g) In bars 9–10, violin I plays the same music as violin II, an octave higher. Notate the missing violin I music, including performance markings.

The image shows a musical score for two violin parts, Violin I and Violin II, for bars 9 and 10. Both parts are in the treble clef and have a key signature of two flats (B-flat and E-flat).  
 - **Violin I:** The staff is empty for both bars.  
 - **Violin II:** The staff contains the following notes:  
 - Bar 9: A half note on G4 (the second line), marked with a piano (*p*) dynamic.  
 - Bar 10: A quarter note on A4 (the second space), a quarter note on B4 (the second space), a quarter note on C5 (the third line), and a quarter note on B4 (the second space). The first two notes are beamed together and marked with a slur. The last two notes are also beamed together and marked with a slur. The first note of the second slur (C5) is marked with a sforzando (*sf*) dynamic.  
 - A bracket on the left side groups the two staves, and the number '9' is written above the first measure of the Violin I staff.

Extract Two Beethoven, Piano Concerto No. 3, first movement, bars 9–16

ASSESSOR'S  
USE ONLY

Musical score for Extract Two of Beethoven's Piano Concerto No. 3, first movement, bars 9–16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), Percussion (Timp.), Solo Piano (Solo Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc. D.B.). The score shows dynamics such as *p* (piano) and *sf* (sforzando) across various instruments.

- (h) (i) Identify the compositional device used in bars 17–22 in the violin I and II and viola parts, and give musical evidence to support your answer.

Compositional device: \_\_\_\_\_

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- (ii) Identify the compositional device used in bars 24–29 in the violoncello and double bass part, and give musical evidence to support your answer.

Compositional device: \_\_\_\_\_

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- (i) From bar 21 the piece changes key.

- (i) What is the new key at bar 24? Give musical evidence to support your answer.

Key: \_\_\_\_\_

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- (ii) How is the new key at bar 24 related to the original key you identified in part (c)?

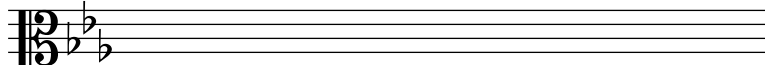
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- (j) Look at the viola part in bar 27.

- (i) Write out the music as it would be played.

27  
Viola 

- (ii) Explain why the composer chose not to use this notation.

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Extract Three Beethoven, Piano Concerto No. 3, first movement, bars 17–29

ASSESSOR'S  
USE ONLY

17

1.

Fl.

Ob.

Cl.  
(Bb)

Bsn.

Hn.  
(F)

[Inst.  
A]

Timp.

Vln. I

Vln. II

Vla.

Vc.  
D.B.

25

1.

2.

a2

*p*

*f*

*sf*

**EXTRACT FOUR**

Refer to the score on page 9 to answer parts (k)–(o).

- (k) Look at the bass guitar riff in bars 1 and 2. Describe TWO differences in this riff when it returns later in the score.

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

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

- (l) Describe the intervals bracketed and labelled (1)–(4) in bars 8–17. State both the quality and quantity of each interval (e.g. “perfect octave”).

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

(3) \_\_\_\_\_ (4) \_\_\_\_\_

- (m) In bars 20–23 there is an ascending scale beginning and ending on D.

- (i) Why is this not a D major scale?

\_\_\_\_\_

- (ii) What changes would be needed to make it a D minor scale?

\_\_\_\_\_

\_\_\_\_\_

- (n) Verse 3 begins in bar 3. Give a detailed account of how the score is to be followed from here to the end of the song.

Refer to bar numbers and labelled sections (e.g. “verse 1”) in your answer.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (o) Compare the vocal melody in bars 28 and 38 (highlighted on the score), commenting on the use of syncopation. How is bar 38 more complex than bar 28?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**Extract Four** *George Young and Harry Vanda, "Love is in the Air" (1977), as performed by John Paul Young*

ASSESSOR'S  
USE ONLY



**Extra space if required.  
Write the question number(s) if applicable.**

ASSESSOR'S  
USE ONLY

QUESTION  
NUMBER

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for students to write their answers to the questions. The staves are evenly spaced and extend across most of the width of the page.



## Acknowledgements

Material from the following sources has been adapted for use in this examination:

### **Extracts One, Two and Three**

Ludwig van Beethoven (ed. Wilhelm Altmann), Concerto No. 3 for Piano and Orchestra, Edition Eulenburg, No. 704 (Leipzig: Ernst Eulenburg, n.d.). <http://imslp.org>.

### **Extract Four**

*Great Southern Lands Songbook, Volume 1: Australia and New Zealand* (Richmond North: Sasha Music Publishing, 2009).