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Puoro, Kaupae 1, 2017

91094M Te whakaatu mōhiotanga ki ngā tikanga ka whakamahia i roto i ngā titonga tōpū

2.00 i te ahiahi o te Rāmere, te 10 o Whiringa-ā-rangi, 2017
Ngā whiwhinga: E whā

Paetae	Kaiaka	Kairangi
Te whakaatu mōhiotanga ki ngā tikanga ka whakamahia i roto i ngā titonga tōpū.	Te whakaatu i te hōhonu o te mōhio ki ngā tikanga ka whakamahia i roto i ngā titonga tōpū.	Te whakaatu i te matatau ki ngā tikanga ka whakamahia i roto i ngā titonga tōpū.

Tirohia mēnā e rite ana te Tau Ākonga ā-Motu (NSN) kei runga i tō puka whakauru ki te tau kei runga i tēnei whārangi.

Me whakamātau koe i ngā tūmahi KATOA kei roto i tēnei pukapuka.

Mēnā ka hiahia whārangi atu anō mō ō tuhinga, whakamahia ngā whārangi wātea kei muri o tēnei pukapuka.

Tirohia mēnā e tika ana te raupapatanga o ngā whārangi 2–23 kei roto i tēnei pukapuka, ka mutu, kāore tētahi o aua whārangi i te takoto kau.

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

TE TAPEKE

MĀ TE KAIMĀKA ANAKE

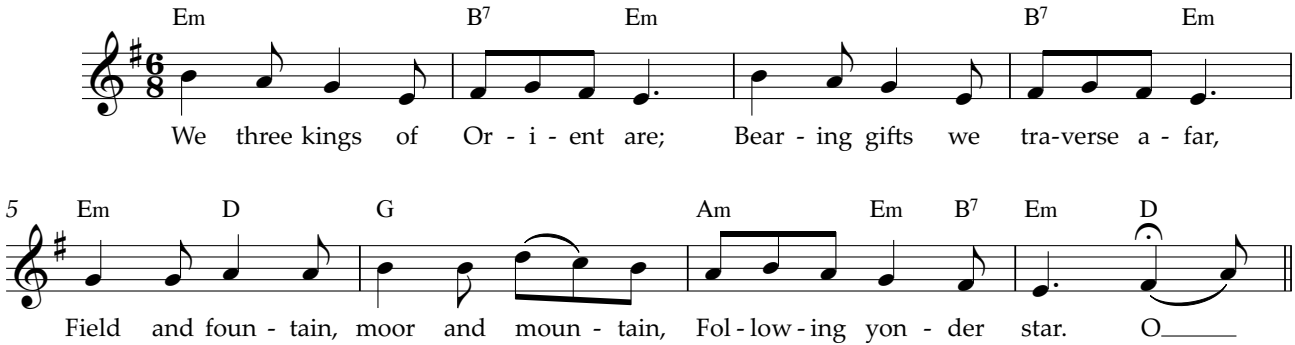
TE TUATAHI ME TE TUARUA O NGĀ WĀHANGA: TE WHĀRANGI REO MATUA

Kōrerotia te titonga tōpū kei raro nei hei whakaoti i te tūmahi (a) me te (b).

TE WĀHANGA TUATAHI

John Henry Hopkins, "We Three Kings of Orient Are", ngā tapa 1–8

TEMPO TE TERE



Em B⁷ Em B⁷ Em

We three kings of Or - i - ent are; Bear - ing gifts we tra - verse a - far,

5 Em D G Am Em B⁷ Em D

Field and foun - tain, moor and moun - tain, Fol - low - ing yon - der star. O_____

- (a) (i) E pōturi ana te waiata, pēnei i te pōturi o te hīkoi. Tohua tēnei ki te titonga tōpū mā te whakamahi i tētahi kupu Itāriana e tika ana.
- (ii) Ko te $\frac{6}{8}$ te tohumita o te waiata, ā, e rua ngā taki kei ia tapa. Whakamāramatia te āhua o te rerekē o tēnei tohumita i te $\frac{2}{4}$, e rua nei hoki ōna taki i ia tapa.
-
-
-
- (iii) Tērā tētahi tohu ka whakamahia i te puoro e whakamōhio ana i te kaiwaiata ki te panonitanga o te manawataki.
- Porowhitangia tēnei tohu i te titonga tōpū.
 - Whakaingoatia te tohu, ā, tuhia te āhua o tā te kaiwaiata kawe i te puoro e hāngai ana ki taua tohu rā.

Te tohu: _____

- (b) Ka tīmata te waiata ki te paeoro rikiriki, ka whakaauau ki te G matua i te tapa 8.

- (i) Tautohua te paeoro rikiriki.
-

- (ii) He pēhea te hononga o te paeoro matua o G ki tēnei paeoro rikiriki?
-

- (iii) I te āwhata rikiriki, me whakamahi rawa te pikinga o te oro tuawhitu (te paewhitu). Ahakoa kāore he tohu whakaauau e whakaaturia ana i te Wāhanga Tuatahi, me kī kua tīwhiritia te pikinga o te tuawhitu.

He aha rā te tangi o te pikinga o te tuawhitu? Tuhia tētahi taunaki ā-puoro hei whakaatu i tō mōhio ka rangona tēnei oro i waenga i ngā tapa e whā tuatahi.

Te tangi: _____

Kōrerotia te titonga tōpū kei raro nei hei whakaoti i te tūmahi (c) me te (d).

TE WĀHANGA TUARUA

John Henry Hopkins, "We Three Kings of Orient are", ngā tapa 9–16

REFRAIN TE KORIHĪ

9 G C G C G

Star of won - der, star of night, Star with roy - al beau - ty bright,

13 Em **M2** D7 G C G D G C G

West - ward lead - ing, still pro - ceed - ing, Guide us to thy per - fect light.

- (c) Kua tohua te āputa o te rua matua ki te tapa 13. I runga i tērā tauira, tautohua tētahi tauira o ia āputa e whai ake nei kei roto i te Wāhanga Tuarua:

- te toru matua (“**M3**”)
- te whā arotau (“**P4**”)
- te ororite arotau (“**P1**”).

- (d) (i) He aha te tatūnga i rangona ai i te tapa 16? Tuhia he taunaki ā-puoro hei tautoko i tō whakautu.

Te tatūnga: _____

- (ii) Tirohia ngā rauoro tautito, ngā rauoro rakatū rānei kei te tapa 13 me te 14. Tuhia anō ki ngā pouaka kei raro i te tārawa ki ngā tohuta Rōmana. (Ko G te paeoro matua.)

EXTRACTS ONE AND TWO: VOCAL LEAD SHEET

Refer to the score below to complete tasks (a) and (b).

EXTRACT ONE

John Henry Hopkins, "We Three Kings of Orient Are", bars 1–8

TEMPO

We three kings of Or - i - ent are; Bear - ing gifts we tra - verse a - far,

5 Em D G Am Em B7 Em D
Field and foun - tain, moor and moun - tain, Fol - low - ing yon - der star. O_____

- (a) (i) The song is in a fairly slow tempo, similar to a walking pace. Indicate this on the score using an appropriate Italian word.
- (ii) The song has a time signature of $\frac{6}{8}$, with two beats per bar. Explain how this time signature is different from $\frac{2}{4}$, which also has two beats per bar.

- (iii) There is a sign used in the music that tells the singer there is a change in the rhythm.
- Circle this sign on the score.
 - Name the sign, and comment on how the singer will perform the music that it applies to.

Sign: _____

- (b) The song begins in a minor key, and modulates to G major at bar 8.

- (i) Identify the minor key.

- (ii) How is G major related to this minor key?

- (iii) A minor scale requires the use of the raised seventh note (the leading note). Although no accidentals are shown in Extract One, the use of the raised seventh is implied.

What would be the pitch of the raised seventh? Give one piece of musical evidence to show that you know this note would be heard during the first four bars.

Pitch: _____

Refer to the score below to complete tasks (c) and (d).

EXTRACT TWO

John Henry Hopkins, "We Three Kings of Orient are", bars 9–16

REFRAIN

9 G C G C G

Star of won - der, star of night, Star with roy - al beau - ty bright,

13 Em **M2** D7 G C G D G C G

West - ward lead - ing, still pro - ceed - ing, Guide us to thy per - fect light.

- (c) The interval of a major 2nd is indicated in bar 13. In the same way, identify an example of each of the following intervals in Extract Two:

- a major 3rd ("M3")
- a perfect 4th ("P4")
- a perfect unison ("P1").

- (d) (i) What is the cadence heard in bar 16? Give musical evidence to support your answer.

Cadence: _____

- (ii) Look at the jazz/rock chords in bars 13 and 14. Rewrite them in the boxes below the staff using Roman numeral notation. (The key is G major.)

TE TUATORU ME TE TUAWHĀ O NGĀ WĀHANGA: TE TAKA PUORO

Kōrerotia te titonga tōpū kei raro nei hei whakaoti i ngā tūmahi (e) ki te (h).

TE WĀHANGA TUATORU

Alessandro Scarlatti, He takiwhā, i te paeoro matua o F, te tūārere tuarua, ngā tapa 53–61

53 (Allegro)

58

(e) Tuhia tētahi tohumita e tika ana mō tēnei wāhanga.

(f) (i) He aha i panonitia ai te tohu tārawa i te wāhanga ki te pūkeru i te tapa 54 (kua miramiratia ki te titonga tōpū)?

(ii) Kua pēhea kē te hua mēnā kāore te kaitito i panoni i te tārawa?

(g) Tautohua te kākano kei ngā tapa 60 ki te 61, ā, tuhia he taunaki ā-puoro hei tautoko i tō whakautu.

Te kākano: _____

- (h) Tautohua te nuka ā-tito kua whakamahia i ngā tapa 59 ki te 61 (kua miramiratia ki te titonga tōpū), ā, tuhia he taunaki ā-puoro hei tautoko i tō whakautu.

Te nuka ā-tito: _____

Ko te Wāhanga Tuawhā nō tētahi tūārere kē o taua mahi kotahi. Kōrerotia te titonga tōpū kei raro nei hei whakaoti i ngā tūmahi (i) ki te (k).

TE WĀHANGA TUAWHĀ

Alessandro Scarlatti, He takiwhā, i te paeoro matua o F, te tūārere tuatoru, ngā tapa 9–14

9 (Grave)

- (i) Tuhia tētahi tohumita e tika ana i te tīmatanga o **ia tārawa** i te wāhanga kei runga nei.
- (j) Kāore te kākano o te Wāhanga Tuawhā i te rite ki tērā kei ngā tapa e rua me te haurua whakamutunga o te Wāhanga Tuatoru. He pēhea te rerekē o te kākano? Tuhia he taunaki ā-puoro hei tautoko i tō whakautu.

- (k) Whakaotihia, ki te titonga tōpū kei runga ake nei, ngā wāhanga ki te pūkeru kei ngā tapa 11 ki te 14.
- Tuhia ngā tohu puoro o ngā wāhanga ki te Kōauau me te Tōiri 1 kei te tārawa tīkā.
 - Tuhia ngā tohu puoro o te wāhanga ki te Tōiri 2 kei te tārawa nguru.

Whāia te tauira kua whakaaturia i te 9 me te 10 o ngā tapa.

EXTRACTS THREE AND FOUR: CHAMBER MUSIC

Refer to the score below to complete tasks (e)–(h).

EXTRACT THREE

Alessandro Scarlatti, Quartet in F major, second movement, bars 53–61

53 (Allegro)

58

(e) Suggest a suitable time signature for the piece.

(f) (i) Why is there a change of clef in the organ part in bar 54 (highlighted on the score)?

(ii) What would the result have been if the composer had not changed the clef?

(g) Identify the texture in bars 60–61 and give musical evidence to support your answer.

Texture: _____

- (h) Identify the compositional device used in bars 59–61 (highlighted on the score), and give musical evidence to support your answer.

Compositional device: _____

Extract Four is from a different movement of the same work. Refer to the score below to complete tasks (i)–(k).

EXTRACT FOUR

Alessandro Scarlatti, Quartet in F major, third movement, bars 9–14

9 (Grave)

The score shows four staves. The Flute part (Fl.) is on a treble clef staff. Violin 1 (Vn.1) and Violin 2 (Vn.2) are on treble clef staves. The Organ (Org.) part is on a grand staff (treble and bass clefs). The organ part is incomplete in bars 11-14, with some notes present but many gaps.

- (i) Write an appropriate time signature at the beginning of **every staff** in the extract above.
- (j) The texture in Extract Four is not the same as in the last two-and-a-half bars of Extract Three. How is the texture different? Give musical evidence to support your answer.

- (k) On the score above, complete the organ part in bars 11–14.
- Notate the Flute and Violin 1 parts on the treble staff.
 - Notate the Violin 2 part on the bass staff.

Follow the example given for you in bars 9–10.

TE TUARIMA, TE TUAONO ME TE TUAWHITU O NGĀ WĀHANGA: TE TIRA PUORO TAUTITO

Kōrerotia te titonga tōpū kei raro nei hei whakaoti i ngā tūmahi (l) ki te (n).

TE WĀHANGA TUARIMA

George Gershwin, "Strike up the Band" (he rawekehanga), ngā tapa 1–8

$\text{♩} = 144$ ($\text{♩} = \text{♩}^3$)
1

Te Pūtohe
Pekerangi
i te oro o Eb

Te Pūtohe Iere
i te oro o Bb

Te Pūtātara
i te oro o Bb

Te Pūhōkai

Pūtohe
(P)

Pūtohe
(l)

Pūtātara

Pūhokai

(l) (i) He aha te paeoro o te tangi whānui o te wāhanga?

(ii) Tuhia ngā ingoa o ngā taonga puoro e rerekē nei ngā tohu paeoro i te paeoro o te tangi whānui. Whakamāramatia ngā take i rerekē ai ngā tohu paeoro.

- (m) Tautohua, whakaahuatia hoki ngā matohu kahaoro o te puoro, ā, whakamāramatia te āhua o tā te kairaweke whakamahi kahaoro e oho ai te kaingākau ki te puoro.

- (n) (i) I ngā wāhanga ki te pūtohe i te tapa 1 (kua miramiratia ki te titonga tōpū), e rua ngā tohu whakapuaki kua whakamahia.

Tuhia ngā ingoa o ēnei tohu e rua, ā, whakamāramatia te whakatangihanga o tēnā, o tēnā.

Te tohu whakapuaki (1): _____

Te tohu whakapuaki (2): _____

- (ii) I ngā wāhanga ki te pūtohe i te 6 me te 7 o ngā tapa (kua miramiratia ki te titonga tōpū), e rua ngā rārangi piko kua whakamahia.

Tuhia ngā ingoa o ēnei rārangi piko e rua, ā, whakamāramatia te pānga o tēnā, o tēnā ki te puoro.

Te rārangi piko (1): _____

Te rārangi piko (2): _____

EXTRACTS FIVE, SIX AND SEVEN: JAZZ ENSEMBLE

Refer to the score below to complete tasks (l)–(n).

EXTRACT FIVE

George Gershwin, "Strike up the Band" (arrangement), bars 1–8

$\text{♩} = 144$ ($\text{♩} = \overset{\text{3}}{\text{♩}}$)

Alto Saxophone in Eb
Tenor Saxophone in Bb
Trumpet in Bb
Trombone

A.Sax.
T.Sax.
Tpt.
Tbn.

(l) (i) What is the concert pitch key of the extract?

(ii) Give the names of the instruments that have key signatures different to the concert pitch key. Explain why the key signatures are different.

- (m) Identify and describe the dynamic markings in the music, and explain how the arranger uses dynamics to create musical interest.

- (n) (i) In the saxophone parts in bar 1 (highlighted on the score), two different articulation marks are used.

Give the names of both of these marks and explain how each is played.

Articulation mark (1): _____

Articulation mark (2): _____

- (ii) In the saxophone parts in bars 6 and 7 (highlighted on the score), two different curved lines are used.

Give the names of both of these curved lines and explain how each affects the music.

Curved line (1): _____

Curved line (2): _____

Kōrerotia te titonga tōpū kei raro nei hei whakaoti i ngā tūmahi (o) me te (p).

TE WĀHANGA TUAONO

George Gershwin, "Strike up the Band" (he rawekehanga), ngā tapa 17–26

MĀ TE
KAIMĀKA
ANAKE



The musical score is arranged for six parts: Pūtohe (P), Pūtohe (I), Pūtātara, Pūhokai, Panguru, and Piana. The score is divided into two systems, measures 17-21 and 22-26.

System 1 (Measures 17-21):

- Pūtohe (P) and Pūtohe (I):** Melodic lines starting at measure 18 with a *mf* dynamic. A grey box highlights measures 18-21.
- Pūtātara and Pūhokai:** Accompanying parts with a *mp* dynamic.
- Panguru:** Accompanying part with a *mp* dynamic.
- Piana:** Piano accompaniment with chords *F7*, *Bb*, and *D7/A*, and a *mp* dynamic.

System 2 (Measures 22-26):

- Pūtohe (P) and Pūtohe (I):** Melodic lines starting at measure 22 with a *ff* dynamic.
- Pūtātara and Pūhokai:** Accompanying parts with a *ff* dynamic.
- Panguru:** Accompanying part with a *ff* dynamic.
- Piana:** Piano accompaniment with chords *Gm7*, *C7*, *F7*, *Gm7*, *G#o7*, *F/A*, and *Bb*, and a *ff* dynamic.

- (o) (i) I tēnei wāhanga ko te manawataki o te  me whakatangi kia pēnei kē i tēnei . He aha te ingoa o tēnei nuka ā-manawataki?

- (ii) Kei roto hoki i te puoro ētahi taki aruaru.
- Porowhitangia, tapaina hoki tētahi tauira o te taki aruaru i te titonga tōpū.
 - Tuhia te āhua o tā te taki aruaru panoni i te manawataki o te puoro.

- (p) I ngā tapa 17–19, ka tīmata tētahi raupapatanga ā-rangi i ngā wāhanga ki te pūtohe (kua miramiratia i te titonga tōpū).
- Tāngia ētahi taiapa (r—) i runga ake i te titonga tōpū hei tohu i te wāhi ka puta mai anō te raupapatanga.
 - Whakamāramatia te kōrero e kī nei e rua tapa te roa o te raupapatanga ahakoa ka puta i ngā tapa e toru (17–19).


Kōrerotia te titonga tōpū kei raro nei hei whakaoti i te tūmahi (q).

TE WĀHANGA TUAWHITU

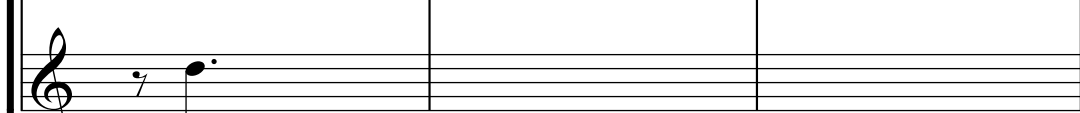
George Gershwin, "Strike up the Band" (he rawekehanga), ngā tapa 30–32

30

Te Pūtātara
(te tangi whānuī)



Te Pūtātara
i te oro o B \flat



- (q) Whakawhitia kia waetahi te pikitanga o te wāhanga ki te pūtātara kia whakatangihia ai e tētahi pūtātara kei te paeoro o B \flat . Whakaurua ngā tohu whakapuaki katoa, ngā tohu ngū me te tohu hono. Kua tuhia kētia te oro tuatahi māu.



Refer to the score below to complete tasks (o) and (p).

ASSESSOR'S
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EXTRACT SIX

George Gershwin, "Strike up the Band" (arrangement), bars 17–26

The musical score is arranged in systems. The first system covers bars 17 to 21, and the second system covers bars 22 to 26. The instruments are: A.Sax., T.Sax., Tpt., Tbn., B.Gtr., and Pno. The piano part includes chord symbols: F7, Bb, D7/A, Gm7, C7, F7, Gm7, G#o7, F/A, and Bb. Dynamics include *mf*, *mp*, and *ff*. Bar numbers 18 and 22 are indicated.

- (o) (i) In this piece, the rhythm  is to be performed more like . What is this rhythmic device called?

- (ii) The music includes some rhythmic syncopation.

- Circle and label an example of syncopation on the score.
- Comment on how syncopation changes the rhythm of the music.

- (p) In bars 17–19, a two-bar melodic sequence begins in the saxophone parts (highlighted on the score).

- Draw a bracket (—) above the score to indicate the next occurrence of the sequence.
- Explain how the sequence can be said to be two bars long when it occurs within three bars (17–19).

Refer to the score below to complete task (q).

EXTRACT SEVEN

George Gershwin, "Strike up the Band" (arrangement), bars 30–32

30

Trumpet
(concert pitch)

Trumpet
in B \flat



- (q) Transpose the given trumpet part up a tone so it could be played by a trumpet in B \flat . Include all accidentals, rests and the tie. The first note is given for you.

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

QUESTION
NUMBER

The page contains ten sets of four horizontal lines each, arranged vertically. These lines are intended for students to write their answers to the questions. The lines are evenly spaced and extend across most of the width of the page.

Ngā mihi

He mea panoni ngā tuhinga i ngā mātāpuna e whai ake nei kia whakamahia i tēnei whakamātautau:

Te Tuatahi me te Tuarua o ngā Wāhanga

http://christmascarolmusic.org/Lead_Sheets/WeThreeKings.html.

Te Tuatoru me te Tuawhā o ngā Wāhanga

Alessandro Scarlatti (ed. Waldemar Woehl), *Quartett F dur, für Blockflöte, 2 Violinen und Basso continuo*, Edition Peters, No. 4558 (Leipzig: C. F. Peters, 1939). I kitea i [https://imslp.org/wiki/Quartet_in_F_major_\(Scarlatti,_Alessandro\)](https://imslp.org/wiki/Quartet_in_F_major_(Scarlatti,_Alessandro)).

Te Tuarima, te Tuaono, me te Tuawhitu o ngā Wāhanga

<http://www.spiffingtunes.com/sheet-music.html>.

Acknowledgements

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

Extracts One and Two

http://christmascarolmusic.org/Lead_Sheets/WeThreeKings.html.

Extracts Three and Four

Alessandro Scarlatti (ed. Waldemar Woehl), *Quartett F dur, für Blockflöte, 2 Violinen und Basso continuo*, Edition Peters, No. 4558 (Leipzig: C. F. Peters, 1939). Found on [https://imslp.org/wiki/Quartet_in_F_major_\(Scarlatti,_Alessandro\)](https://imslp.org/wiki/Quartet_in_F_major_(Scarlatti,_Alessandro)).

Extracts Five, Six and Seven

<http://www.spiffingtunes.com/sheet-music.html>.

English translation of the wording on the front cover

Level 1 Music, 2017

91094 Demonstrate knowledge of conventions used in music scores

2.00 p.m. Friday 10 November 2017
Credits: Four

91094

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 of the tasks 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 2–23 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.