

# 1

91094



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## Level 1 Music, 2018

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

2.00 p.m. Wednesday 14 November 2018

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 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 2–12 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

**SECTION A: VOCAL LEAD SHEET**ASSESSOR'S  
USE ONLY**EXTRACT ONE***Ruru Karaitiana, "Blue Smoke", bars 17–49*

TEMPO



- (a) (i) The tempo of the song is 82 beats per minute. Indicate an appropriate Italian or English tempo marking on the score.
- (ii) Write the time signature of the music at the appropriate place on the score.
- (iii) Describe this time signature using words like “simple”, “compound”, “duple”, “triple”, and/or “quadruple”, and give a reason for your answer.

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- (b) (i) The interval of a perfect 4th is indicated in bar 19. In the same way, identify an example of each of the following intervals in bars 39–43:
- major 6th (“**M6**”)                      • major 2nd (“**M2**”)                      • minor 3rd (“**m3**”)
- (ii) The first note in bar 31 is missing (on the word “said”). Add this missing note (pitch and rhythm), a perfect fourth higher than the preceding note (on the syllable “-ly”).
- (c) Focus on the chords highlighted and numbered (1)–(3) in bars 32–40. The key is G major.
- Identify each chord using Roman numeral notation.
  - State the name of this chord in relation to the key (e.g. “tonic”).

	Chord	Chord name
(1)		
(2)		
(3)		

- (d) (i) Identify the cadence formed by the two chords highlighted in bars 24 and 25, and give a reason for your answer.
- Cadence: \_\_\_\_\_
- \_\_\_\_\_
- (ii) Identify the cadence at the end of the extract, and explain the intended effect of the use of this cadence here.

Cadence: \_\_\_\_\_

\_\_\_\_\_

- (e) The extract is in the form **AABA**. The beginning of the first section is marked **A** on the score.
- Add the other letters to the score to show this musical form.
  - Give evidence to explain why you have marked the score where you did.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (f) The tempo changes in the last four bars. How will the singer perform the music? Refer to the tempo markings in your answer.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (g) Transpose the vocal part in Extract Two up a perfect 5th so it could be played by a horn in F. Include an appropriate key signature.

**EXTRACT TWO***Ruru Karaitiana, "Blue Smoke", bars 17–21*

17

Voice

Blue smoke goes drift-ing by in - to the deep blue sky;

Horn in F

**SECTION B: CHAMBER MUSIC****EXTRACT THREE***Amy Beach, Theme and Variations, Op. 80, bars 77–84*

77 **Allegro giusto** ♩ = 138

Flute

Violin 1

Violin 2

[Instrument A]

Violoncello

81

Fl.

Vln. 1

Vln. 2

[Inst. A]

Vc.

- (h) Identify the key of Extract Three, and give evidence from the score to support your answer.

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

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- (i) A two-bar **sequence** is used as a compositional device in the first six bars of the extract (bars 77–82).

- Circle and label (“**S1**”, “**S2**” etc.) each instance of the sequence in either the violin 2 part OR the Instrument A part.
- Comment on how the sequence has been used, giving evidence from the score to support your answer.

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- (j) What instrument would play the part labelled “Instrument A”? Give evidence from the score to support your answer.

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- (k) Transcribe the Instrument A part in Extract Four so it could be played by a violin. Include an appropriate clef, and all performance markings.

**EXTRACT FOUR**

*Amy Beach, Theme and Variations, bars 82–84*

[Instrument A]

82

Violin

## EXTRACT FIVE

*Amy Beach, Theme and Variations, bars 85–94*ASSESSOR'S  
USE ONLY

85

90

- (l) Focus on the violin 2 part in Extract Five. The first three notes in bar 85 are to be played smoothly.
- (i) Add a marking to the score to indicate this to the player.
  - (ii) What is the name of this marking?  
\_\_\_\_\_
  - (iii) How will the violinist perform these notes?  
\_\_\_\_\_  
\_\_\_\_\_

- (m) Identify the texture in the following bars of Extract Five, and give evidence to support your answer.

Bars 85–90

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Bars 91–94

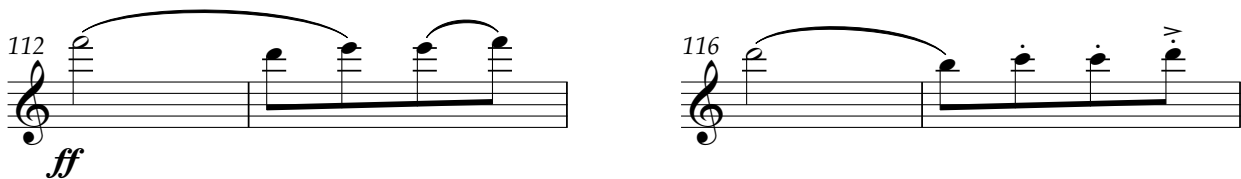
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**EXTRACT SIX**

*Amy Beach, Theme and Variations, bars 112–113 and 116–117*

Fl. 

- (n) Explain how the flutist will use articulation to create contrast between the two-bar phrases in Extract Six. (Three different articulation markings are used – it may help to label them and refer to them in your answer.)

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**SECTION C: JAZZ / ROCK COMBO**ASSESSOR'S  
USE ONLY**EXTRACT SEVEN***Stock, Aitken and Waterman, "Never Gonna Give You Up" (arrangement), chorus*

- (o) Identify the instruments in Extract Seven that have key signatures different to the concert pitch key, and explain why the key signatures are different.

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- (p) Focus on the saxophone parts in Extract Seven.

Circle and label an example of a significant rhythmic feature used in these parts, and give evidence from the score to support your answer.

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

ASSESSOR'S  
USE ONLY

QUESTION  
NUMBER

A series of ten sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are provided for the student to write their answers to the questions.



## Acknowledgements

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

### Extracts One and Two

*Nature's Best: New Zealand's top 30 songs of all-time* (Rosebery, NSW: Wise Publications, 2002).

### Extracts Three, Four, Five and Six

Amy Beach, *Theme and Variations [...]*, Op. 80 (New York: G. Schirmer, 1920), found on <http://imslp.org>.

### Extract Seven

Rick Astley, "Never Gonna Give You Up", found on <https://youtu.be/dQw4w9WgXcQ>.