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91094



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SUPERVISOR'S USE ONLY

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.

Achievement

TOTAL

A4

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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.

110 bpm

- (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: French horn

(1) Because its score starts with 1 flat.

(2) Because Instrument A is in the horn section.

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

8

- (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: Solo piano

- (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: E flat

(1) The key signature is E flat because the key signature is violins have 3 flats on the staff.

(2) Because the horns in F play with 2 flats.

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

Texture: Homophonic.

Because there are multiple instruments playing at once but they are not playing independent parts. They are playing the same part.

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

The texture has gone from homophonic to polyphonic because multiple instruments are now playing independent different pieces.

(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: Instrumentation.

From bars ~~5-8~~ String instruments are no longer playing but woodwind and horns are

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MUSIC SCORES

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

TEMPO

virace

The musical score shows the following details:

- Flutes:** Rests throughout the extract.
- Oboes:** Enter in bar 5 with a piano (*p*) accompaniment.
- Clarinets in Bb:** Enter in bar 5 with a piano (*p*) accompaniment.
- Bassoons:** Enter in bar 5 with a piano (*p*) accompaniment.
- Horns in F:** Enter in bar 5 with a piano (*p*) accompaniment.
- [Instrument A]:** Rests throughout the extract.
- Timpani:** Rests throughout the extract.
- Solo Piano:** Rests throughout the extract.
- Violin I:** Play a melodic line starting in bar 1, marked *p*.
- Violin II:** Play a melodic line starting in bar 1, marked *p*.
- Viola:** Play a melodic line starting in bar 1, marked *p*.
- Violoncello/Double Bass:** Play a bass line starting in bar 1, marked *p*.

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

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

Softly

(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.

Because violin 1 and 2 are playing the same melody as each other and viola and double bass are playing the same melody resulting in 2 ~~independent~~ independent melodies.

(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.

A tie means you hold the last note of one bar over to the first note of the next bar. A slur goes over multiple notes indications to play the marked part slurred.

(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 Violin I and Violin II, bars 9-10. The key signature has two flats (B-flat and E-flat). The Violin I part is missing, but the Violin II part is shown with performance markings. The Violin II part starts with a piano (*p*) dynamic and a slur over the first two notes. The second bar starts with a fortissimo (*sf*) dynamic and a slur over the first two notes. The Violin I part is missing, but the Violin II part is shown with performance markings.

- (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: $\frac{3}{4}$

- (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:

- (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:

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

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

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

Viola ²⁷

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

The rhythm didn't fit into the double bass or violin

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

Fl.

Ob.

Cl. (Bb)

Bsn.

Hn. (F)

[Inst. A]

Vln. I

Vln. II

Vla.

Vc. D.B.

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) It is played down a perfect 6th the 1st time
 (2) it is played for 1 extra bar when it returns

- (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) perfect 6th (2) Major 2nd
 (3) Major 2nd (4) ~~Major~~ Major 3rd

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

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

Because it is playing a C scale both not starting on the root. It is starting on the 2nd

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

Include an A ~~minor~~ note and B note.

- (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?

There are more notes in bar 38 that ~~being~~ played are played. 1 half note and quarter and 2/3 of a triplet.

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

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Disco ♩ = 122

VERSE

Voice *it returns.* NC. Bass guitar

- 1. Love is in the air,...
- 2. Love is in the air,...
- 3. Love is in the air,...

4 Fma7 C

ev - 'ry-where I look a - round; Love is in the air, ...
 in the whis - per of the trees; Love is in the air, ...
 in the ri - sing of the sun; Love is in the air, ...

8 (1) Fma7

ev - 'ry sight and ev - 'ry sound, And I don't
 in the thun - der of the sea, And I don't
 when the day is near - ly done, And I don't

11 G F G (2) Am7

___ know if I'm being fool - ish, don't know if I'm being wise, But it's
 ___ know if I'm just drea - ming, don't know if I feel sane, But it's
 ___ know if you're an il - lu - sion, don't know if I see it true, But you're

15 Ab7 C/G Gdim7 (4) 1, 3. Dm7 G

some - thing that I ___ must be - lieve ___ in, and it's there when I look in ___ your eyes ___
 some - thing that I ___ must be - lieve ___ in, and it's there when you call out my ___
 some - thing that I ___ must be - lieve ___ in, and you're there when I reach out for ___ you ___

CHORUS

19 2, 4. Dm7 Ab7 G Last time to Coda ♪ C Fma7

name ___ Strings Love is in the air ___
 eyes ___

26 C Fma7 Em Am7 G

Love is in the air ___ Oh, ___ ooh, ___

31 D.S. al Coda CODA C

Love is in the air ___

35 Fma7 C Fma7 Em Am7 Ab7

Love is in the air ___ Oh, ___ oh, ___ ooh, ___

40 G Repeat and fade Optional ending C

Strings

Excellence exemplar 2016

Subject:	Music Level 1	Standard:	91094	Total score:	A4
Q	Grade score	Annotation			
1	4	<p>The candidate has identified and described a range of conventions in the music score to Achieve this standard comfortably. Some opportunities to reach Merit were missed, for example (f) where the candidate circled but did not label a slur and a tie, and was able to explain the tie, but not what slurred meant. This response is close to a merit explanation as it includes "multiple notes", but slurred is not explain as being smoothly or legato. Lack of precision in the transcription, with the dotted minim inaccurately notated meant that the Merit opportunity for (g) was not reached. Some confusion regarding textures, key signatures and time signature (which was answered with a tempo marking) prevented the candidate from reaching Merit.</p>			
2					
3					