

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.**

**Excellence**

**TOTAL**

**E8**

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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.

$\frac{4}{4}$

- (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: Trumpet in B $\flat$

(1) Must be a transposing instrument as the key signature has one flat, and is different from non transposing instruments such as violin I where it has 3 flats.

(2) The bracket around Horns and instrument A means it must come from the same music family, brass so Trumpet would be suitable.

- (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: C MINOR

(1) violin cello and double basses has the tonic c note and the key can be identified by looking at the lowest part.

(2) The first 3 notes are the minor triad, referring to the key as C minor, C, E $\flat$  and G

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

Texture: Monophonic

all 4 parts are playing the same C note in different ranges, Unison Rhythm.

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

The texture here is thicker with chordal movement changing to homophonic texture

- (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: Timbre

Different music family is playing in bars 5–8  
bars 1–4 was strings, 5–8 is brass and woodwind  
changing the tone colour and timbre.

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

TEMPO

Allegro

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flutes, Oboes, Clarinets in B $\flat$ , Bassoons, Horns in F, [Instrument A], Timpani, Solo Piano, Violin I, Violin II, Viola, and Violoncello/Double Bass. The score shows a change in texture and timbre starting in bar 5, with the woodwinds and brass taking over from the strings. Dynamics include piano (*p*) and forte (*f*).

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

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

softly, ~~piano~~ as indicated *p*

(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.

The texture is only 2 parts as violin I and II are rhythmically in unison and melodically are octave apart, <sup>violin I is octave higher than violin 2.</sup> ~~same~~ similarly for cello double bass and viola

(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 is played, to hold <sup>both</sup> the note values without rebowing/replaying the second note. A slur is to be played where the (2 notes in this case) are played smoothly

(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, in bars 9 and 10. Both parts are in the key of B-flat major (two flats) and 4/4 time. Violin I is an octave higher than Violin II. In bar 9, both parts play a half note G4 (Violin I) and G3 (Violin II) with a piano (p) dynamic. In bar 10, both parts play a half note A4 (Violin I) and A3 (Violin II) with a fortissimo (sf) dynamic. The Violin I part has a slur over the first two notes of bar 10, and the Violin II part has a slur over the first two notes of bar 10.

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

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Musical score for 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)), Instrument A ([Inst. A]), Timpani (Timp.), Solo Piano (Solo Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc. D.B.).

Handwritten annotations include "tie" in the Bassoon part and "slur" in the Violin I part.

- (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: Sequence

The same Rhythm from bar 17<sup>18</sup> is repeated a minor 3rd higher in bar 21–22.

- (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: Repetition

The same Rhythm and same melody (note Eb) is repeated from bars 24–29

- (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: E<sup>b</sup> major

Bar 24 contains the E<sup>b</sup> major triad notes of E<sup>b</sup> in the ~~vi~~ and cello and double bass notes with B<sup>b</sup> in viola part and G in Violin I & II parts.

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

Relative major

- (i) 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.

The composer chose not to use this notation as it takes too much space and is harder for the players to read all of the semiquavers.

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

ASSESSOR'S  
USE ONLY

17

1.

*p* *p* *f* *p* *f*

Fl.

Ob.

Cl.  
(Bb)

Bsn.

Hn.  
(F)

[Inst.  
A]

Timp.

*p*

Vln. I

Vln. II

Vla.

Vc.  
D.B.

*p* *p* *f*

25

*sf* *sf* *sf* *sf*

1.

a2

2.

*sf* *sf* *sf* *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) Melodically the return of the riff ~~is~~ the notes are all the same unlike the first time it is played.  
 (2) The Rhythmic ~~is~~ is played 4 times in the first time (with the repeat) the second time the same Rhythmic passage is played 7 times because of the D.S. al coda.

- (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 fourth (2) Major 2nd  
 (3) Minor 2nd (4) minor 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 D major scale includes C# and F# and the strings do not have the 2 accidentals

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

There will need to be a Bb and C# for the scale to be D minor, there is no F# in the scale of D minor (harmonic minor)

- (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.

Verse 3 begins in bar 3 and the singer sings along till bar 18 <sup>third time bar</sup>, ~~where they go back to bar 3 and repeat the section.~~ then go to bar 20 where the strings play, <sup>and play till bar 23</sup> then <sup>end of</sup> skipping to bar 34 as it is the last time played where it is indicated to go to the coda. The players play ~~through~~ the coda. (turn to back page)

- (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?

Bar 38 is more complex as the notes are all syncopated (off the beats) except for beat 1, the ties show this as well. The movement of when to change note is harder in ~~beat~~ bar ~~28~~ 38 because of this whereas bar 28, it has ~~fewer~~ fewer syncopated Rhythm.



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

NC. C

Voice

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; \_\_\_  
 in the whis - per of the trees; \_\_\_  
 in the ri - sing of the sun; \_\_\_

Love is in the air, \_\_\_  
 Love is in the air, \_\_\_  
 Love is in the air, \_\_\_

8 (1) Fma7

ev - 'ry sight and ev - 'ry sound, \_\_\_  
 in the thun - der of the sea, \_\_\_  
 when the day is near - ly done, \_\_\_

And I don't  
 And I don't  
 And I don't

11 G F G (2) Am7

— know if I'm being fool - ish,  
 — know if I'm just drea - ming,  
 — know if you're an il - lu - sion,

don't know if I'm being wise, \_\_\_  
 don't know if I feel sane, \_\_\_  
 don't know if I see it true, \_\_\_  
 But it's  
 But it's  
 But you're

15 Ab7 C/G Gdim7 (4) Dm7 G

some - thing that I must be - lieve in,  
 some - thing that I must be - lieve in,  
 some - thing that I must be - lieve in,

and it's there when I look in your eyes \_\_\_  
 and it's there when you call out my  
 and you're there when I reach out for you \_\_\_

19 [2, 4.] Dm7 Ab7 G CHORUS

name. \_\_\_  
 eyes. \_\_\_

Love is in the air. \_\_\_

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

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

QUESTION  
NUMBERASSESS  
USE ON

4n once at the end of the coda they can either repeat the coda section and go back to bar 34 and play till bar 43 and fade their ending or, without any repeat from the coda bar 34 play till bar 42 and skip to the optional ending in bar 44 and finish in bar 45.

Excellence exemplar 2016

Subject:	Music Level 1	Standard:	91094	Total score:	E8
Q	Grade score	Annotation			
1	8	<p>The candidate has shown comprehensive knowledge of musical elements and features by consistently applying this knowledge to the music scores. In question C the candidate gives specific detail from the score, especially in referring to the C minor triad outlined in the melodic line. Clear understanding of timbre is shown by referring to tone colour, specific evidence from the music score (eg "a minor third higher") is given to support compositional devices, with specific detail also given in the evidence for the key change to Eb major. Every question has been given the same care, precision and detailed application of knowledge to the music scores, with slight errors creeping in just towards the end of the paper. Question (n) did not quite reach the Excellence attainable where the candidate crossed out the beginning of a correct description of the repeat to verse 4 and progression to bar 19. Every other landmark (bar nos and/labelled sections) were correct. Likewise, question (o) whilst it shows understanding of syncopation and some comparison, lacks the specific detail of an Excellence answer. Aside from these two questions, which are answered well, every other aspect of the paper is at the highest level.</p>			
2					
3					