

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

1

91094



910940



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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.

Merit

TOTAL

M6

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.

$\frac{4}{4}$

- (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

- (1) Trumpet is in the key of B^b, so is clarinet, therefore it must be trumpet as they both have the same key signature.
- (2) There is a bracket over Horns in F and Instrument A, indicating two brass instruments, and as it is a classical piece, trumpet is quite fitting.

- (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) There are B naturals, indicating the raised 7th leading note in the C minor scale and key.
- (2) The key signature has 3 flats, the same as C minor.

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

Texture: Monophonic

All instruments are playing in unison, same tempo and rhythm; with the double bass a few octaves apart from the other instruments.

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

Harmony and slightly varying rhythmic values has been added in. It has become homophonic.

- (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: ~~Articulations~~ Accidentals

~~Staccato markings have been added to all 3 parts from bars 6–7. B natural accidentals have been added.~~

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

TEMPO

Allegro

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?

piano (quietly or 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.

The violas and the double bass are playing unison an (one) octave apart. Violin I and Violin II are also playing a unison melody line one octave apart from one another. This therefore equals two string parts in texture.

(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 only to a note of the same pitch, where there will be no break between both notes - not tongued just held for both their full duration. Whereas a slur is between two or more notes (and) at different pitches, where the musician will play each 'slurred' note very smoothly, or legato.

(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, covering bars 9 and 10. The key signature has two flats (B-flat and E-flat). The Violin II part is written in the lower staff and includes performance markings: *p* (piano) at the start of bar 9 and *sf* (sforzando) at the start of bar 10. The Violin I part is written in the upper staff but is mostly blank, with only a few notes visible in bar 9, indicating that the student is to complete this part. A bracket on the left side of the staves indicates that the two parts play the same music in different octaves.

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

ASSESSOR
USE ONLY

9

Fl. *sf*

Ob. *sf*

Cl. (Bb) *sf*

Bsn. *p sf*

Hn. (F) *sf*

[Inst. A] *sf*

Timp. *sf*

Solo Pno.

Vln. I

Vln. II *p sf poco cresc. ff*

Vla. *p sf*

Vc. D.B. *p sf*

- (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: contrary motion

The Violin II part is moving down in pitch, while the Viola, (all parts are rhythmically unison) is moving up in pitch, thereby playing moving contrary in melody to Violin II.

- (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: ostinato / or repetition

The double bass and violoncello are playing the same notes repeatedly over the 5 bars, and in unison, on an E^b .

- (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^b major

There are no more accidentals and the tonic note of E^b major scale is being repeated in the bass parts.

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

~~E^b major is~~ C minor is the relative minor to E^b major.

- (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.

It is a shortcut (of sorts), (and) saves room on the staff, and looks much tidier overall.

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

ASSESSOR'S
USE ONLY

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) The pitch is different (lower) than the first instance
 (2) The pitch doesn't vary over the duration of the returning riff (not the first time).

- (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 4th (2) Major 2nd
 (3) ^{minor} Major 2nd (4) 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, there are no F# or C# accidentals, which are correct for a D major scale.

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

A B flat and C sharp accidental should be added; or just a B^b (flat) if you would like a D natural 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.

Musicians continue to play to bar 18, and then follow the repeat back to bar 3. Then, they play through until 17, where they skip directly to bar 19 and play to the end of bar 23. Player then jumps to the Coda at bar 34, plays through to the end of bar 44, goes back to the repeat at bar 34–45 and plays the optional ending if chosen, otherwise ends at bar 43.

- (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 has shorter rhythmic values added in over the last two beats of the bar, with the use of semi quavers. The timing is also more complicated over those last 2 beats.

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

ASSESSOR USE ONLY

Disco ♩ = 122

N.C.

VERSE

Voice

- 1,4. Love is in the air, _
- 2. Love is in the air, _
- 3. Love is in the air, _

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, _

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

— 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

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, _

name, _
 eyes, _

Love is in the air, _

CHORUS

Last time to Coda ♩ C

Fma7

Love is in the air, _

Oh, _ ooh, _

CODA

Love is in the air, _

Love is in the air, _

Oh, _ oh, _ ooh, _

Repeat and fade | Optional ending C

Strings

exemplar 2016

Subject:	Music Level 1	Standard:	91094	Total score:	M6
Q	Grade score	Annotation			
1	6	<p>The candidate demonstrates in-depth knowledge of conventions used in music scores by explaining a range of musical elements and features. With some very good answers given in many of the questions, Excellence was missed in others by either a lack of precision (eg e(iii) where the markings were accurate but given only to the second violin part, not the two violin parts, as asked), or by a lack of clear understanding of musical elements (diii) or compositional devices. This candidate showed very good understanding of scale formation and keys and was able to give a detailed and accurate account of the score for part (n). Not quite comprehensive enough across the whole paper for overall Excellence.</p>			
2					
3					