

91276



912760



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

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

2

SUPERVISOR'S USE ONLY

## Level 2 Music, 2016

### 91276 Demonstrate knowledge of conventions in a range of music scores

2.00 p.m. Wednesday 30 November 2016

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate knowledge of conventions in a range of music scores.	Demonstrate in-depth knowledge of conventions in a range of music scores.	Demonstrate comprehensive knowledge of conventions in a range of 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 the questions 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 2–16 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

**QUESTION ONE: UNACCOMPANIED CHORAL MUSIC**ASSESSOR'S  
USE ONLY

Refer to the extracts from a choral arrangement of the song "Hine e Hine" to answer this question.

**EXTRACT ONE**

*Princess Te Rangī Pai (arr. Diane Cooper), "Hine e Hine", bars 1–4*



V

I

- (a) Identify the key of Extract One, and give TWO pieces of evidence from the score to support your answer.

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

(1) \_\_\_\_\_

\_\_\_\_\_

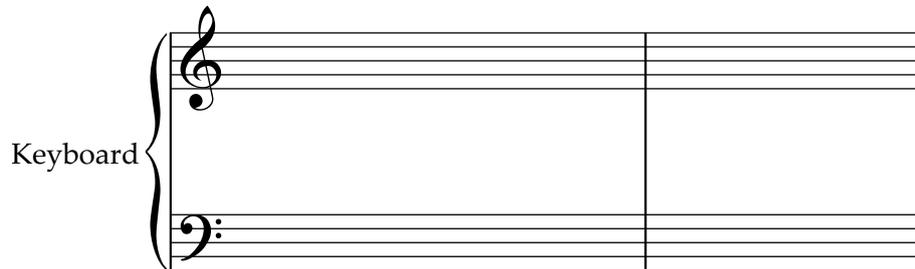
(2) \_\_\_\_\_

\_\_\_\_\_

- (b) (i) Add chord indications in the boxes beneath the score, using Roman numerals.
- (ii) The final two chord indications have been provided. Add one note per chord to the alto, tenor, and bass parts to complete the harmony.
- (iii) Name the cadence formed by these two chords.

\_\_\_\_\_

- (c) Create a keyboard reduction of the first two bars of Extract One.
- put two notes in the right hand and two notes in the left hand part.
  - include all necessary performance directions (don't include lyrics).



- (d) "Hine e Hine" is a lullaby (a song meant to send a child to sleep).

Identify TWO musical elements or features in Extract One that create an appropriate mood for a lullaby, and explain how they are used.

(1) \_\_\_\_\_

\_\_\_\_\_

(2) \_\_\_\_\_

\_\_\_\_\_

**EXTRACT TWO***Princess Te Rangi Pai (arr. Diane Cooper), "Hine e Hine", bars 38–41*ASSESSOR'S  
USE ONLY

- (e) (i) Identify ONE similarity and TWO differences between Extracts One and Two, and give specific evidence from the score to support your answers.

Similarity: \_\_\_\_\_

---

---

---

---

Difference (1): \_\_\_\_\_

---

---

---

---

Difference (2): \_\_\_\_\_

---

---

---

---

(ii) Explain how the sound of Extract Two would differ from the sound of Extract One.

---

---

---

---

ASSESSOR'S  
USE ONLY



## QUESTION TWO: CHAMBER MUSIC

Refer to the extracts from the first movement of Francis Poulenc's Sextet for piano and wind quintet to answer this question.

## EXTRACT THREE

Francis Poulenc, *Sextet* (1932), first movement, bars 13–16

13 (Allegro vivace)

The musical score consists of six staves. From top to bottom: Flute (treble clef), Oboe (treble clef), Clarinet in B $\flat$  (treble clef), Bassoon (bass clef), Horn in F (treble clef), and Piano (grand staff). The tempo is marked '(Allegro vivace)'. The key signature has one sharp (F#). The flute part begins with a forte (*f*) dynamic and ends with fortissimo (*ff*). The oboe part begins with fortissimo (*ff*) and ends with fortissimo (*ff*). The clarinet in B $\flat$  part begins with mezzo-forte (*mf*) and ends with fortissimo (*ff*). The bassoon part begins with mezzo-forte (*mf*) and ends with fortissimo (*ff*). The horn in F part begins with mezzo-forte (*mf*) and ends with fortissimo (*ff*). The piano part begins with mezzo-forte (*mf*) and ends with fortissimo (*ff*).

- (a) Write an appropriate time signature at the beginning of Extract Three.
- (b) Describe the scale used in the flute part (e.g. "An ascending scale of A major").
- 
- (c) (i) Add articulation markings to the flute part to indicate that:
- semiquavers should be played *legato*
  - quavers should be played *staccato*.
- (ii) Add articulation markings to the right hand of the piano part to indicate that:
- the scales should be played in two-bar *legato* phrases.

- (d) Explain the type(s) of texture used in Extract Three, and give specific musical evidence to support your answer.

---

---

---

---

- (e) Explain TWO compositional devices that have been used in Extract Three, and give specific musical evidence to support your answer.

(1) \_\_\_\_\_

\_\_\_\_\_

(2) \_\_\_\_\_

\_\_\_\_\_

## EXTRACT FOUR

Poulenc, Sextet (1932), first movement, bars 35–38

ASSESSOR'S  
USE ONLY

The musical score for Extract Four (bars 35-38) is arranged for a sextet. The parts are as follows:

- Flute:** Solo part starting at bar 35 with a *ff* dynamic. It features a melodic line with slurs and a fermata over the final measure of the extract.
- Oboe:** Starts at bar 35 with a *più p* dynamic, playing a simple melodic line that ends with a *ff* dynamic.
- Clarinet in Bb:** Enters at bar 36 with a *f* dynamic, playing a rhythmic pattern that becomes more complex towards the end with a *ff* dynamic.
- Bassoon:** Plays a rhythmic accompaniment throughout, starting with a *mf* dynamic.
- Horn in F:** Starts at bar 35 with a *sf* dynamic, playing a simple melodic line that changes from bass clef to treble clef at bar 37.
- Piano:** Provides harmonic support with chords and arpeggios, starting with a *mf* dynamic and becoming *sim.* (sustained) and *f* towards the end.

- (f) Explain why the French horn part changes from bass clef to treble clef in Extract Four.

---



---

- (g) Explain what each of the following terms and symbols used in Extract Four would mean to the player.

Term/ symbol	What it would mean to the player
8-----]	
<i>più p</i>	
<i>sf</i>	
<i>sim.</i>	
	
	

**EXTRACT FIVE**

*Poulenc, Sextet (1932), first movement, bars 147–150*

147

Clarinet in B $\flat$

*mp*

Clarinet (concert pitch)



- (h) Transpose the clarinet part in Extract Five into concert pitch (the pitch the audience will hear). Add a key signature, and include all performance markings.

**QUESTION THREE: INSTRUMENTAL JAZZ COMBO**ASSESSOR'S  
USE ONLY

Refer to the extracts from a simplified arrangement of the jazz standard *Take Five* to answer this question.

**EXTRACT SIX**

*Paul Desmond (adapted), Take Five, bars 9–12*

- (a) Explain the metre of Extract Six.

---

- (b) Comment on the effect of the tempo indication on the way the music would be performed, and give specific musical evidence to support your answer.

---

---

---

---

---

---

---

---

(c) Explain how each of the following terms and symbols used in Extract Six would be played.

ASSESSOR'S  
USE ONLY

Symbol	How it would be played
	
	
	
	
	

**EXTRACT SEVEN***Paul Desmond (adapted), Take Five, bars 25–28*ASSESSOR'S  
USE ONLY

- (d) Describe the intervals bracketed and labelled (1)–(6) in Extract Seven. State both the quality and quantity of each interval (e.g. “minor seventh”).

(1) \_\_\_\_\_ (2) \_\_\_\_\_

(3) \_\_\_\_\_ (4) \_\_\_\_\_

(5) \_\_\_\_\_ (6) \_\_\_\_\_

- (e) (i) Add chord indications for the chords in the piano part, using jazz/rock notation, in the boxes above the right-hand stave.

- (ii) Name the cadence formed by the final two chords.

\_\_\_\_\_

## EXTRACT EIGHT

*Paul Desmond (adapted), Take Five, last three bars*ASSESSOR'S  
USE ONLY

- (f) Rewrite the bass guitar part in Extract Eight in standard notation in the bass clef.
- The bass is in standard tuning (i.e. the strings are tuned E–A–D–G from lowest to highest).
  - Include the key signature.

Bass Guitar (tablature)

Bass Guitar (notation)

- (g) What will the instructions to the drummer in the last two bars (highlighted on the score) mean to the player? Give specific musical evidence to support your answer.

---



---



---



---

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

QUESTION  
NUMBER

A series of ten sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are intended for writing musical notation or answers to questions.



## Acknowledgements

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

### Question One

Princess Te Rangi Pai (arr. Diane Cooper), "Hine e Hine". Unpublished. <http://sounz.org.nz>.

### Question Two

Francis Poulenc, *Sextuor pour piano, flûte, hautbois, clarinette, basson et cor* (Copenhagen: Wilhelm Hansen, 1945).

### Question Three

Paul Desmond (arr. Dave Wolpe), "Take Five", Alfred Premier Jazz Series AP.0139TB2X (Van Nuys: Alfred Music Publishing, 1987).