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# 2

91276



912760



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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## Level 2 Music, 2017

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

9.30 a.m. Thursday 16 November 2017  
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 2–12 in the correct order and that none of these pages is blank.

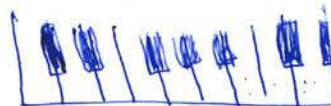
**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

**Merit**

**TOTAL**

**18**

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# QUESTION ONE: STRING ENSEMBLE (QUARTET)

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Refer to the extracts from a string quartet arrangement of the jazz standard "Round Midnight" to answer this question.

## EXTRACT ONE

Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 1–3

Slowly

Violin 1  
Violin 2  
Viola  
Violoncello

*ff*

(1) (2) (3) (4) (5) (6)

pizz.

- (a) Describe the intervals bracketed and labelled (1)–(6) in Extract One. State both the quality and quantity of each interval.

(1) perfect 5<sup>th</sup>  
(2) perfect 4<sup>th</sup>  
(3) major 2<sup>nd</sup>  
(4) ~~minor 3<sup>rd</sup>~~ perfect 5<sup>th</sup>  
(5) minor 3<sup>rd</sup>  
(6) major 6<sup>th</sup>

- (b) Identify ONE string technique used in this extract, and:

- name the technique
- explain the way the technique would be played
- discuss the effect of the technique on the timbre of the music.

Technique:

tremolo

Rapid alternation of the bow across the strings  
This creates an ominous, almost frantic  
buzzing sound create a unique timbre  
like likened to a mysterious or foreboding  
setting

## EXTRACT TWO

Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 4–7

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(c) (i) Add performance markings to Extract Two to indicate that:

- the melody should be played moderately loudly
- the accompanying parts should be played very softly
- groups of two quavers should be played staccato
- groups of four semiquavers should be played legato.

B flat

E flat

A flat

D flat

(ii)

Add accidentals to the highlighted notes in the cello part to make a descending chromatic scale.



# ABCDEF<sup>4</sup>GAB CDEF G

## EXTRACT THREE

Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 28–32

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28 *rit.*

- (d) Complete the keyboard reduction of Extract Three (one bar has been completed for you).
- Notate one part on the left-hand stave, and the remaining three parts on the right-hand stave.
  - Include all necessary performance directions.
- (e) Discuss the use of texture in Extract Three. Give specific evidence from the score to support your answer.

The texture is monophonic as ~~all 4~~ in the first, 4<sup>th</sup> and 5<sup>th</sup> bar as all 4 lines are playing exactly the same melody for example in the last bar, all 4 parts are playing a semibreve. In bars 2 and 3 the texture is homophonic, as there is a single melody played by the cello in bar 2 and violin in bar 3, played with an accompaniment //

## QUESTION TWO: ROCK/POP SONG

Refer to the extracts from the song "Don't You Worry 'Bout A Thing" to answer this question.

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### EXTRACT FOUR

Stevie Wonder, "Don't You Worry 'Bout A Thing", bars 1-6

Moderate Latin rhythm (♩ = 126)

Voice

Ev - 'ry - bo - dy's got -

Keyboard

4

— a thing, but some don't know how to han - dle it.

A<sub>7</sub> Dm B/G

- (a) Add chord indications in the boxes above the keyboard part, using jazz/rock notation.
- (b) Identify ONE rhythmic feature of Extract Four, and discuss the effect it has on the music.

A rhythmic feature used is syncopation - e.g. in bar 6. This is when the emphasis is not put on the beat, but off it. The effect of this is it creates a jazzy almost lilting feel to the music.



**EXTRACT FIVE**

Stevie Wonder, "Don't You Worry 'Bout A Thing", bars 31–34

ASSESSOR'S  
USE ONLY

31

Voice

Don't you wor-ry 'bout a thing.

Keyboard

Electric Guitar

Guitar (notation)

Bass Guitar

Handwritten notes: Ped., H, P, 4-5, 2-0, 2-0-2-0, 0-2-2-0, 0, 2-3.

Handwritten notes: wavy line, circled notes.

- (c) Rewrite the guitar part in Extract Five in standard notation in the treble clef. The guitar part is in standard tuning (E-A-D-G-B-E, from low to high).

E  
A  
D  
G  
B  
E

The extract below features the same lyrics as Extract Five.

ASSESSOR'S  
USE ONLY

### EXTRACT SIX

Stevie Wonder, "Don't You Worry 'Bout A Thing", bars 41-42

41

Voice

Don't you wor-ry 'bout a thing.

Keyboard

Electric Guitar

Bass Guitar

- (d) Discuss in detail ONE similarity and ONE difference between Extracts Five and Six (aside from the lyrics themselves).

Similarity: One similarity is the time signature. In both extract 5 and extract 6, the time of 4 remains the same. This means that there are four crotchets (one beat) notes per bar.

Difference: The rhythm has changed in the vocals part. Although it is the same for bar one of the voice with a rest followed by quavers, it proceeds to change as instead of continuing on as quavers it becomes a minimum giving the idea the end of the chorus has been reached.

M5

**EXTRACT FIVE**

Stevie Wonder, "Don't You Worry 'Bout A Thing", bars 31-34

ASSESSOR'S  
USE ONLY

31

Voice

Don't you wor-ry 'bout a thing.

Keyboard

Electric Guitar

Guitar (notation)

Bass Guitar

Handwritten notes: F B G D A E (vertical), Red, H, P, 0, 2, 0, 2, 0, 2, 0, 0, 2, 2, 0, 0, 2, 3, 3.

- (c) Rewrite the guitar part in Extract Five in standard notation in the treble clef. The guitar part is in standard tuning (E-A-D-G-B-E, from low to high).

E  
B  
G  
D  
A  
E



# ABCDEF<sup>8</sup>GABCDEF G

## QUESTION THREE: INSTRUMENTAL SOLO WITH ACCOMPANIMENT

Refer to the extracts from Haydn's Trumpet Concerto to answer this question.

### EXTRACT SEVEN

Joseph Haydn, Trumpet Concerto, third movement, bars 57–68

ASSESSOR'S  
USE ONLY

57 (♩ = 120)

Trumpet (concert pitch)

fp f p

Keyboard reduction

fp f p

63

B D F B E G A C D E F G

V I

- (a) Identify ONE compositional device used in Extract Seven, and explain its effect on the music. Give specific musical evidence to support your answer.

Ostinato is used. This is a repeated rhythm/phrase throughout the piece in an accompanying part. The effect it has is creating a steady base rhythm for the melody to move around, keeping the piece steadily flowing.

- (b) Focus on the last two bars.

- (i) Complete the harmony in the keyboard part, using the chord indications provided.
- (ii) Name the cadence formed by these two chords.

perfect

- (c) The solo trumpet part has been written at concert pitch (the pitch the audience will hear).

Transpose the music in Extract Eight so it could be played by an alto saxophone.

# **EXTRACT EIGHT**

*Joseph Haydn, Trumpet Concerto, third movement, bars 142–149*

142

Trumpet  
(concert pitch)

Alto Saxophone  
in E $\flat$

147

ASSESSOR'S  
USE ONLY



# A B C D E F G<sup>8</sup> A B C D E F G

ASSESSOR'S  
USE ONLY

## QUESTION THREE: INSTRUMENTAL SOLO WITH ACCOMPANIMENT

Refer to the extracts from Haydn's Trumpet Concerto to answer this question.

### EXTRACT SEVEN

Joseph Haydn, Trumpet Concerto, third movement, bars 57–68

57 (♩ = 120)

Trumpet (concert pitch)

Keyboard reduction

63

V I

- (a) Identify ONE compositional device used in Extract Seven, and explain its effect on the music. Give specific musical evidence to support your answer.

Ostinato is used. This is a repeated rhythm/phrase throughout the piece in an accompanying part. The effect it has is creating a steady base rhythm for the melody to move around, keeping the piece steadily flowing.

- (b) Focus on the last two bars.

- (i) Complete the harmony in the keyboard part, using the chord indications provided.
- (ii) Name the cadence formed by these two chords.

perfect



## EXTRACT NINE

Joseph Haydn, Trumpet Concerto, third movement, bars 72–82

ASSESSOR'S  
USE ONLY

72

77

- (d) While the tonic key is E $\flat$  major, the passage above passes through two related keys.
- (i) Add accidentals to the highlighted parts of the score so that:
- bars 72–76 are in C minor
  - bars 79–82 are in B $\flat$  major.
- (ii) State the relationship of these keys to the tonic key.

Key	Relationship to E $\flat$ major
C minor	relative minor
B $\flat$ major	dominant

M6

**Merit exemplar 2017**

Subject: <b>Music</b>		Standard: <b>91276</b>	Total score: <b>18</b>
Q	Grade score	Annotation	
1	E7	<p>(a) Achieved – only three qualities are correct</p> <p>(b) Excellence – has identified the technique, described it, and attempted to describe the effect on the timbre</p> <p>(c) Excellence -all requirements met</p> <p>(d) Merit – too many inaccuracies (confusion over how to notate notes on an adjacent line and space, missing slurs and ties) for Excellence</p> <p>(e) Achieved –candidate has misidentified chordal movement without a melody as monophonic rather than homophonic, and bracketed it with the actual monophonic texture in the extract. The description of the homophony in bars 2 and 3 would be good qualitative evidence, but unfortunately the basic misidentification and understanding of texture means this answer is Achieved level overall</p> <p>The question achieved E7 overall due to two pieces of Excellence evidence, but individual marks are mixed across the question.</p>	
2	M5	<p>This question is M5 because: the candidate has a reasonable basic understanding of jazz / rock notation, chord identification, and syncopation, is able to accurately transcribe guitar tab, and makes a good attempt at describing a similarity and a difference in the two extracts.</p> <p>The candidate has described the melisma but doesn't know the terminology; there are also more convincing similarities other than the time signature, but overall there is enough evidence for a Merit mark on that part of the question.</p>	
3	M6	<p>(a) Merit – the candidate has given a good description of “ostinato”, but needed to identify that the ostinato is actually a pedal in order to be able to give Excellence-level detail on the effect on the music. Ostinato alone is quite a difficult device to describe the effect of to Excellence level in this context</p> <p>(b) Excellence – the root notes of the notated cadence are correct, and all three notes of the chord are present; voicing and rhythm are not expected to be perfect for an Excellence mark in this question</p> <p>(c) Achieved – the candidate has made a consistent transcription but into the wrong key</p> <p>(d) Merit – the candidate has correctly identified the relative minor relationship, and has the correct accidentals for the piano part of the B-flat major section – the one in the trumpet part is missing but this is the allowed error for a Merit mark. NB: dominant alone would not be enough for credit here; candidates must include “major”.</p>	