

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.

2

91276



912760



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 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.

Excellence

TOTAL

24

ASSESSOR'S USE ONLY

QUESTION ONE: STRING ENSEMBLE (QUARTET)

ASSESSOR'S
USE ONLY

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

ff

ff

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 5th	(2) Perfect 4th
(3) Major 2nd	(4) Perfect 4th
(5) Major 3rd	(6) Minor 6th

- (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

This is played by alternating extremely quickly between up and down bows to create a trembling effect that is very suspenseful and harsh-sounding.

EXTRACT TWO*Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 4–7*ASSESSOR'S
USE ONLY

- (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.
- (ii) Add accidentals to the highlighted notes in the cello part to make a descending chromatic scale.

QUESTION TWO: ROCK/POP SONG

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

EXTRACT FOUR

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

Moderate Latin rhythm (♩ = 126)

Voice

Em

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

Keyboard

4

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

A⁷ Dm/F G/B

- (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.

The piece uses a lot of syncopation, ~~which~~ almost every. Instead of starting a note on beat 1 or 3, this is anticipated by a quaver the beat before almost every time. This is typical of Stevie Wonder's rhythmic, funky style, and contributes to the latin feel of the piece mentioned in the performance directions.

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

- (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).

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: The rhythm of the melody stays the same in the first bar of the phrase and the first of the phrase. Both melodies have a B on the first beat of the second bar of the phrase. In bar 32, this is the 5th degree of the Em⁷ chord, and in 42, this is the 3rd degree of the G chord.

Difference: ^{Extract 5} Bar 32 has a much thicker, more polyphonic texture than Extract 6. In extract 5, the ~~bass~~ guitar, voice, and bass & keyboard (together) all have different rhythms from each other, whereas in extract 6, the vocals have a less complicated rhythm (as do all the parts) and the guitar is doubling right hand keyboard and the bass is doubling left hand keyboard, so this is a thinner, less complicated texture.

E8

(concert pitch)

Keyboard
reduction

fp f p

63

V I

F D B^b F C E^b

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

Pedal point - the left hand keyboard only plays Eb's from bar 57-62, in a repeated rhythm. This provides a constant pedal ~~know~~ of the tonic note - Eb - around which the harmony of the piece is based.

- (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



EXTRACT NINE

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

ASSESSOR
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 $\rightarrow B^{\sharp}, \flat$
- bars 79–82 are in B \flat major. $\rightarrow A^{\sharp}, B^{\flat}$

(ii) State the relationship of these keys to the tonic key.

Key	Relationship to E \flat major
C minor	Relative minor / Submediant minor
B \flat major	Dominant major

*

E8

Excellence exemplar 2017

Subject:		Music	Standard:	91276	Total score:	24
Q	Grade score	Annotation				
1	E8	<p>This is E8 because the candidate is able to</p> <ul style="list-style-type: none"> • describe musical techniques and their effect in a concise but insightful way • accurately show ability and understanding in interval recognition • mark a score and creating a keyboard reduction • describe the use of a musical element (texture) in comprehensive detail (e.g. identifying two textures instead of just one) and with reference to the score 				
2	E8	<p>This is E8 because the candidate:</p> <ul style="list-style-type: none"> • understands jazz / rock notation, understands syncopation and can apply this to the particular score in question • accurately transcribes tab notation. <p>Part (d) is Merit evidence – there is a lack of quite enough detail to gain Excellence here; the candidate seems to be searching for the word “melisma” when describing the “less complicated rhythm” of the vocal part, and the detail of the chord degrees in the similarity answer is not really relevant evidence.</p>				
3	E8	<p>This is E8 because the candidate:</p> <ul style="list-style-type: none"> • understands what a compositional device is and gives a concise but comprehensive description of the use of the device • is able to correctly notate a perfect cadence • understands the rules of transposition • understands key relationships, key signatures, accidentals and has noticed the clef changes in the score extract 				