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# 2

91276



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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.**

**Achievement**

**TOTAL**

**10**

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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*

*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) <del>Major</del> <sup>diminished</sup> 2nd	(4) major 4th
(5) augmented 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: Tremello

This is when a note is played while quickly bending the string. This gives a trembling effect and makes the timbre much lighter and quivery.

**EXTRACT TWO***Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 4–7*ASSESSOR'S  
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Handwritten annotations on the musical score:

- mf* (moderately loud) in the first treble staff.
- pp* (pianissimo) in the first bass staff.
- pp* (pianissimo) in the second bass staff.
- Red circles highlighting specific groups of notes in the first treble staff, first bass staff, second bass staff, and second treble staff.

- (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.



## 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 of this extract is mostly homophonic with the same rhythm in different pitches and also in bars 29-30 a melody with a harmony first in the base then in the treble.

A4

## 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.

Handwritten annotations: *ex major* (circled), *VI* (circled), *IV* (circled), *V<sup>7</sup>* (circled), *I* (circled)

- (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.

There is a lot of syncopation throughout the right hand. This makes the piece have a swinging feeling jazzy feeling as most notes are played off the beat.



**EXTRACT FIVE**

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

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USE ONLY

31

Voice

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

Keyboard

Red.

H

P

Electric Guitar

T  
A  
B

4 5 2 0 2 0 2 0 0 2 0 0 2 3

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.

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# 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: There are still many dotted rhythms in both extracts giving ~~the~~ both extracts a similar swinging feeling. ||

Difference: There is less going on in the melody and the electric guitar starts to use chords whereas in extract 5 it only uses single notes. ||

A3

### 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

Handwritten annotations: Bb, D, F; Eb, G, Ab

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

There is an ostinato in the left hand of the keyboard for the first going from middle c and then 3 higher c's and repeating this pattern. This gives a solidity and uniformity to the piece.

- (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 cadence



- (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

Trumpet  
(concert pitch)

Alto Saxophone  
in E $\flat$

147

**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 key

\*

A3

## Achievement exemplar 2017

Subject: Music		Standard: 91276	Total score: 10
Q	Grade score	Annotation	
1	A4	<p>(a) Achieved – all quantities correct but only 3 qualities, has also identified a “major 4<sup>th</sup>”</p> <p>(b) Achieved – correct technique of “tremolo” but has given a description more suited to “vibrato”</p> <p>(c) Excellence – all requirements met (not putting a courtesy accidental at the start of the second bar is allowed, particularly as courtesy accidentals are often not used in a jazz context)</p> <p>(d) Achieved – candidate has not consistently adhered to the instruction to put three parts in the right hand and one in the left, which along with various other inaccuracies (stem directions, a rogue note in the fourth bar, missing quaver stems, missing ties, and incorrect notation of notes on an adjacent line and space) makes anything more than Achieved impossible despite a reasonable amount of accurate work</p>	
2	A3	<p>(a) Not Achieved – candidate has used roman numerals instead of jazz / rock notation</p> <p>(b) Merit – candidate has confused swing with syncopation but has used the term “syncopation” and identified that this is off-beats, and in the right hand, just enough for Merit credit here</p> <p>(c) Achieved – although the candidate has not completed the transcription, they have enough correct pitches and rhythms for Achieved here</p> <p>(d) Achieved – the candidate was able to identify and describe in simple terms one similarity and one difference. A lack of specific musical terminology and detail prevents any higher mark being given here</p>	
3	A3	<p>(a) Achieved – “ostinato” is a relevant device and has been simply but accurately described, but the wrong description of the pitch (C as if the note is in the treble clef as opposed to the actual bass clef E-flat, the tonic of the extract) and lack of further detail and description of effect means only Achieved can be given here</p> <p>(b) Achieved – perfect cadence has been identified and all three notes of the chords are present, but the root notes are wrong for both chords</p> <p>(c) Not Achieved – although a basic attempt to transpose the notes up a second has been made, the key signature is inconsistent with this and there are spurious accidentals</p> <p>(d) Excellence – all accidentals have been correctly added, plus relative minor. (NB dominant key would not get credit – it needs to say dominant major)</p>	