

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, 2018

91276 Demonstrate knowledge of conventions in a range of music scores

9.30 a.m. Tuesday 27 November 2018
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 2–15 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

12

ASSESSOR'S USE ONLY

QUESTION ONE: BRASS QUINTET

Refer to the extracts from a brass quintet arrangement of Mozart's *Eine Kleine Nachtmusik* to answer this question.

EXTRACT ONE

W. A. Mozart (arr. Ferrari), "*Eine Kleine Nachtmusik*", first movement, bars 1–8

Allegro

Trumpet 1 (concert pitch)

Trumpet 2 (concert pitch)

Horn (concert pitch)

Trombone

Tuba

5

tr

tr

- (a) Identify ONE compositional device used in Extract One, and discuss its effect on the music. Give specific evidence from the score to support your answer.

Repetition bars 5–8 in the trombone and tuba parts. This gives the effect of percussion even though there's no rhythm section //

- (b) Discuss the use of texture in Extract One. Give specific evidence from the score to support your answer.

bars 1-4.

The texture in Extract One is monophonic because there is one line of clear melody. The instruments are united and producing a loud sound as brass instruments, and following the dynamic indication, forte //

- (c) The trumpet and horn parts in Extract Two are notated at concert pitch (the pitch the audience will hear).

Transpose all three parts so they are notated at the pitch the players will expect to read. Add key signatures, and include all performance markings.

EXTRACT TWO

"Eine Kleine Nachtmusik", first movement, bars 28-31

28

Trumpet 1 (concert pitch)

Trumpet 1 in B \flat

Trumpet 2 (concert pitch)

Trumpet 2 in B \flat

Horn (concert pitch)

Horn in F

- (d) (i) Complete the trumpet 1 part in bars 15–16 of Extract Three by adding the missing melody, which is a third above the trumpet 2 part.
- (ii) Add performance markings to the relevant parts (including trumpet 1), to indicate that:
- in bars 15–17, pairs of notes moving up or down by step are to be played smoothly
 - in bars 15–17, pairs of repeated notes of the same pitch are to be played detached
 - the melody is to be played slightly louder than the accompaniment
 - in bar 20, the minims are to be played as repeated semiquavers.
- (iii) Add an accidental to a note in one of the parts to create **one complete octave of the scale of F major**.

EXTRACT THREE*"Eine Kleine Nachtmusik", first movement, bars 15–22*

The musical score for Extract Three shows five parts: Trumpet 1, Trumpet 2, Horn, Trombone, and Tuba. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into two systems, bars 15-18 and 19-22. Handwritten annotations include red circles around notes in the trumpet parts, blue lines connecting notes in the trumpet 1 part, and various performance markings like 'mp', 'p', and 'tr'.

Trumpet 1 (concert pitch): Bars 15-17 show a melody with pairs of notes moving up or down by step, and pairs of repeated notes of the same pitch. Bars 18-22 show a melody with a trill in bar 18 and a trill in bar 20. Bar 20 also has a marking 'tr' above the notes.

Trumpet 2 (concert pitch): Bars 15-17 show a melody with pairs of notes moving up or down by step, and pairs of repeated notes of the same pitch. Bars 18-22 show a melody with a trill in bar 18 and a trill in bar 20. Bar 20 also has a marking 'tr' above the notes.

Horn (concert pitch): Bars 15-17 are silent. Bars 18-22 show a melody with a trill in bar 18 and a trill in bar 20. Bar 20 also has a marking 'tr' above the notes.

Trombone: Bars 15-17 are silent. Bars 18-22 show a melody with a trill in bar 18 and a trill in bar 20. Bar 20 also has a marking 'tr' above the notes.

Tuba: Bars 15-17 are silent. Bars 18-22 show a melody with a trill in bar 18 and a trill in bar 20. Bar 20 also has a marking 'tr' above the notes.

QUESTION TWO: SOLO PIANO

Refer to the extracts from Anthony Ritchie's *Olveston Suite* for piano to answer this question.

- (a) (i) Describe the intervals bracketed and labelled (1)–(4) in Extract Four. State both the quality and quantity of each interval.

(1) major 2nd

(2) minor 3rd

(3) major 2nd

(4) minor 3rd

- (ii) In the highlighted areas labelled (5), (6), and (7), add:

- (5) – a note below to create a perfect 5th
- (6) – a note above to create a minor 3rd
- (7) – two quavers to create a descending broken chord of F major.

EXTRACT FOUR

Anthony Ritchie, "Dining Room" from the *Olveston Suite*, bars 28–31

Handwritten labels in the score:

- (1) above bar 28, notes G4 and A4
- (2) above bar 29, notes B4 and C5
- (3) above bar 29, notes D5 and E5
- (4) below bar 31, notes F4 and G4
- (5) below bar 31, notes A3 and B3
- (6) above bar 31, notes C5 and D5
- (7) above bar 30, notes E5 and F5

S.t.

1	unison
2	minor 2nd
3	major 2nd
4	minor 3rd
5	major 3rd
6	perfect 4th
7	aug 4th / dim 5th
8	perfect 5th
9	minor 6th
10	major 6th
11	
12	octave



EXTRACT FIVE

"Dining Room", bars 4-7

ASSESSOR'S
USE ONLY

EXTRACT SIX

"Dining Room", bars 35-38

- (b) Add the missing time signatures in the highlighted areas in Extracts Five and Six. Explain your choice of time signatures, with reference to the music to support your answer.

1) $\frac{4}{4}$ because there are crotchets evident and ^{all notes} add up to 4 (there are 4 crotchet beats in this bar). /

2) $\frac{6}{8}$ because there is mostly quavers in the bar, which is why it isn't $\frac{3}{4}$. There are 6 quaver beats ~~per~~ in the bar.

3) There are 2 crotchet beats in the bar, therefore it's $\frac{3}{4}$.

4) Looking at the bass clef, there is 4 beats in the bar which is easier to count than the treble bar, hence it is $\frac{4}{4}$.

5) There are 6 quavers per bar, again mostly quavers within the bar - no crotchets so it's not $\frac{3}{4}$, therefore it's $\frac{6}{8}$.

6) Looking at the bass clef there is clearly 3 crotchet beats therefore it's $\frac{3}{4}$ //

- (c) Identify ONE similarity and ONE difference between Extracts Five and Six, and discuss the effect of these on the music. Give specific evidence from the scores to support your answer.

Similarity

Same main rhythm in bars 4-6 and ~~4-6~~ 35-38. though it is not as clearly seen, as bars 35-38 has more ~~more~~ notes as it approaches the climax of the piece. //

Difference

Dynamics at the last two bars of each extract. Bar 6 continues loudly and strong with f marks. Bar 38 is softer with p dynamic markings as it develops further in the piece. //

EXTRACT SEVEN

"Dining Room", bars 8-12

8

p

mp

p

mp

11

mf

- (d) Identify ONE compositional device used in Extract Seven, and discuss its effect on the music. Give specific evidence from the score to support your answer.

Call and response. At the start of bar 8 in the treble clef, a melody begins to play, and halfway through the bar the bass clef goes into the treble clef and the melody is repeated with the same articulation markings and dynamics. Its effect is we can hear the contrast in melody as it played a perfect 4th below the original melody pitch. //

QUESTION THREE: MUSICAL THEATRE

Refer to the extracts from the song "My Shot" from the musical *Hamilton* to answer this question.

- (a) (i) Add chord indications in the boxes above the vocal stave in Extract Eight, using jazz/rock notation.
- (ii) The home key is established at bar 3. Identify the key, and give at least ONE piece of evidence from the score to support your answer.

Home key: A minor

Relative minor of B \flat major which is the key.

The opening chord in Bar 3 is A minor.

- (iii) The music modulates to a new key in bar 4. Identify the new key, and state the relationship of the new key to the home key.

New key: B \flat major

Relationship to home key: Supertonic

- (b) Comment on the notation used in the vocal part in Extract Eight, and explain how the vocalist (playing the character Hamilton) would perform the lyrics.

emphasising lyrics, own interpretation on the pitch of the notes.

EXTRACT EIGHT

Lin-Manuel Miranda, "My Shot" from Hamilton, bars 1-4

ASSESSOR'S
USE ONLY

Moderately, swing 16ths (♩ = 91)

Handwritten annotations above the staff: Cm/Eb , Cm/Eb , F^+ , Cm , F , Bb , Cm

VOICE

I am

KEYBOARD

not throw - ing a - way my shot! I am not throw - ing a - way my shot! Hey yo, I'm

 Bb Maj Bb Cm Dm

F	G	A	Bb	C	D	Eb	F
D	Eb	F	G	A	Bb	C	D
A	Bb	C	D	Eb			
Bb	C	D	Eb	F	G	A	Bb

I ii iii

- (c) Rewrite the bass part in Extract Nine in tablature notation. The bass is in standard tuning (E-A-D-G, from low to high).

ASSESSOR'S
USE ONLY

EXTRACT NINE

"My Shot", bars 1-4

Bass Guitar
(notation)

Bass Guitar
(tablature)

The image shows the bass guitar part for "My Shot", bars 1-4. The notation is in 4/4 time, key of B-flat major. The tablature is in standard tuning (E-A-D-G). The first four bars are circled in red. The notation shows a melodic line with eighth and quarter notes, and the tablature shows the corresponding fret numbers.

- (d) Extracts Ten and Eleven are different arrangements of the same vocal phrase.

Discuss how the arranger has created contrast between Extracts Ten and Eleven with specific reference to either texture OR rhythm. Give specific evidence from the scores to support your answer.

The texture in extract ten was homophonic because the single line of melody was the vocal and the keyboard, bass guitar and drum set formed the harmony and chords, hence it is homophonic. In extract 11 there are more notes to take into consideration. The keyboard is playing a separate line of melody, making it polyphonic texture. This has allowed the arranger to create contrast.

EXTRACT TEN*"My Shot", bars 3–4*ASSESSOR'S
USE ONLY

3 (HAMILTON) 3 3

Voice

not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey yo, I'm

Keyboard

Bass Guitar

Drum Set

EXTRACT ELEVEN*"My Shot", bars 115–116*

115 (HAMILTON) 3 3

Voice

not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey yo, I'm

Keyboard

Bass Guitar

Drum Set

Achievement Exemplar 2018

Subject	Level 2 Music		Standard	91276	Total score	12
Q	Grade score	Annotation				
1	A4	The candidate has managed to identify and name several pieces of evidence overall but lacks the specific detail and analytical skills required to gain a higher score.				
		(a)	The candidate has understood what a compositional device is and has named a correct texture. However, they have not been able to provide any correct explanation or analysis to support their answers, ruling out Merit or Excellence credit.			
		(b)				
		(c)	They have used the correct interval and key signature for the two trumpet parts, but unfortunately have made more than three errors, ruling out Merit.			
		(d)	Is very incomplete and seems to show that the candidate did not read the instructions completely – a very common mistake overall in this paper.			
2	A4	The candidate has been able to identify the terminology in the question and understand the musical notation and context, but again lacks the depth of detail required for a higher score.				
		(a)	This candidate made the common mistake of thinking the F# accidental applies to <u>all</u> Fs – it doesn't and therefore (a)(i)(3) is a minor 2 nd . They have also misunderstood the musical terminology used in (a)(ii).			
		(b)	Although they have managed to correctly identify all the time signatures including the compound ones, they have not given enough evidence for Merit here – if they had cited the difference in quaver grouping between 3/4 and 6/8 they could have scored Merit; they needed to additionally use the correct terminology of 'compound' and 'simple' to qualify for Excellence.			
		(c)	The candidate has clearly identified evidence, but has not described the use specifically enough for Merit.			
		(d)	Although the device here is not strictly Call & Response, the candidate has competently described what happens in the music and has also identified the perfect 4 th interval, thereby qualifying for Merit in part (d) only.			
3	A4	Again, the candidate has generally understood the questions and the context, but lacks the detail needed for a higher score.				
		(a)	The candidate has identified the correct key and modulation but has the incorrect relationship between the two. Had they put 'relative major' they could have gained Merit here as they did in fact have four correct chords including an inversion.			
		(b)	The candidate has realised that the notation has something to do with the pitch, but has not been specific enough for any credit.			
		(c)	They are very close to scoring Merit (allowance is made for putting an alternative correct fingering, i.e. 5 on the A string is the same pitch as an open D string) but have made too many mistakes in the rhythm and articulation for anything more than Achieved.			
		(d)	The candidate has attempted to discuss texture but is lacking the specific details and explanation required for anything more than Achieved. They have also tried to define Extract 11 as polyphonic, whereas in fact it is not – a common mistake in this question.			