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91276



Draw a cross through the box (X) if you have NOT written in this booklet

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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 2 Music 2024

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

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.

Do not write in the margins (// // // //). This area will be cut off when the booklet is marked.

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

**Achievement**

**TOTAL 12**

# QUESTION ONE: Accompanied choral

Refer to the extracts from "You've Got A Friend In Me" by Randy Newman, arranged by Mac Huff, to answer this question.

## EXTRACT ONE

"You've Got A Friend In Me" (arr. Mac Huff), bars 1–4

Easy Shuffle ( $\text{♩} = 112$ ) ( $\text{♩} = \text{♩} \text{ ♩}$ )

C E<sup>7</sup>/B Am Ab<sup>7</sup> C/G Cm<sup>(b5)</sup> G<sup>7</sup> C

Piano *mf*

- (a) (i) Identify the key of the extract. Provide at least TWO pieces of evidence to support your answer.

Key: C major

Evidence (1): There are no sharps or flats in the key signature.

Evidence (2): The piece begins and ends with C.

- (ii) Discuss how accidentals are used to create melodic and harmonic interest.

The original version of "You've Got A Friend In Me" has a clarinet playing the melody line of the introduction.

- (b) (i) On the staff provided, transpose the melody line so that it can be played by a clarinet in B-flat. Include performance markings and a key signature.

Clarinet in B $\flat$

Piano

- (ii) On the staff provided, transcribe the bass line **one octave lower than written** so that it can be played by a bass guitar using tablature. Include performance markings and stems to indicate note duration.

Piano

Bass Guitar

E<sup>0</sup> F<sup>1</sup> F<sup>2</sup> G<sup>3</sup>

44 | 4444 | 44 |



- (c) (i) Analyse the harmony of Extract Two, on page 5, by adding chord indications using jazz/rock notation in the boxes provided above the staff.
- (ii) Discuss how the composer has used textural variety and harmony to enhance the lyrics. Support your response with evidence from the score. You may annotate the score to support your answer.

The composer using homophony in the extract.

The tenor bass part repeats the same rhythm as the melody in the Soprano alto to create chordal harmonies. this creates a more fuller sound to the music.

C	Dm	E <sub>m</sub>	F	G	A <sub>m</sub>	B <sup>°</sup>	C
E	F	G	A	B	C	D	E
G	A	B	C	D	E	F	G

C D E F G A B C  
E F G A B C D  
G A B C D E F 5  
B  
M m m M

EXTRACT TWO

"You've Got A Friend In Me", bars 8-19

8 *mf*

Soprano Alto

You've got a friend in me. — You've got a friend in me.

*mf*

Tenor Bass

11

— When the road looks rough a - head and you're miles

Am F

14

— and miles from your nice warm bed, you just re - mem - ber what your

Am C

17

old pal said. — Son, you've got a friend in me. —

C



- (d) Transcribe Extract Three into a four-part score, so that it can be played by brass quartet, using the staves provided on page 7. Include accidentals, key signatures, and clefs.

### EXTRACT THREE

*"You've Got A Friend In Me", bars 38-41*

Now, some oth - er folks might be a lit - tle bit smart - er than I am,

Ah

big - ger and strong - er too.

38

Soprano

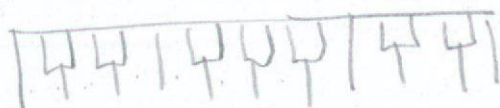
Alto

Tenor

Bass

40

C



38 Now, some other folks might be a lit-tle bit smart-er than I am,

Trumpet in Bb

Horn in F

Trombone

Tuba

Ah

Ah

Ah

40 big-ger and strong-er too.

Tpt

Hn

Tbn.

Tba



**QUESTION TWO: Chamber ensemble**

Refer to the extracts from *Minuet* from Eight String Quartets K.464 by Mozart to answer this question.  
The piece in is A major.

### EXTRACT FOUR

Mozart Minuet "Eight String Quartets", bars 1-20

[illegible]



- (a) Describe the use of **texture** in Extract Four and discuss the effect this has on the music. Support your answer with evidence from the score. You may annotate the score to support your response.

This extract is homophonic, the ~~the~~ rhythms stay the same but the different parts play different notes ~~for~~<sup>to</sup> create chordal harmony. The piece is in canon so each part plays consecutively to give a prolonging effect.

- (b) Describe the use of **rhythmic motifs** in Extract Four and discuss the effect this has on the music.

Support your answer with evidence from the score. You may annotate the score to support your response.

The use of canon and/or call and response is evident from bar 5. Violin starts the canon then ~~the~~ continues the motif in bar 7, then violin 2 plays the motif under violin in bar 9 then, viola and ~~the~~ violincello play together in bar 11. This makes the piece feel like it is neverending.

- (c) Discuss how either articulation, dynamics, or pitch are used to create contrast in Extract Four. Use evidence from the score to support your response.

Tick (✓) ONE

☐ Articulation      ☒ Dynamics      ☐ Pitch

Dynamics ~~are~~<sup>is</sup> the volume of the piece whether piano (soft) or forte (loud). In bars 1 and 3 beats 1 and 2 are forte and the third ~~beat~~ beat is piano. This is to show contrast and cause ~~a~~ a sense of suspension in the music.

- (d) Complete the harmony of Extract Five by adding ONE note per bar in each part to create the chords indicated. The extract is in E major. The first chord has been given.

**EXTRACT FIVE**

Mozart Minuet "Eight String Quartets", bars 25–28

25

Violin 1

Violin 2

Viola

Violoncello

I      iib      V<sup>7</sup>      I

I    ii    iib    IV    V    vi    vii°    I

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

G    A    B    C    D    E    F

B    C    D    E    F    G    A

A

A B C D E F G

C    ↑    F    A



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The assessment continues on the following page.**

### QUESTION THREE: Solo piano

Refer to the extracts from *Tūmanako: Journey through an unknown landscape* for piano by Gillian Whitehead to answer this question.

- (a) Annotate the score of Extract Six by writing the missing time signatures in the outlined boxes provided.

- (b) Discuss the effect that changing time signatures and tempo have on the music.

The excessive tempo changes feel as if the music is telling a story. A quick tempo for scary, thrilling area in the story, and the slow smooth tempo for calm and still areas. It's to show the contrast between each part of the music.

- (c) Describe ONE rhythmic feature of Extract Six and discuss the effect that it has on the music. Do not repeat answers from part (b).

Triplets are a rhythmic feature used to manipulate the tempo marking and add texture to the piece



## EXTRACT SIX

*"Tūmanako: Journey through an unknown landscape" by Gillian Whitehead, bars 1–16*

♩ = c. 92

Piano

8va

Ped.

♩ = 58

9

mf

13

- (d) Identify the intervals bracketed and labelled ① – ⑥. State both the quality and the quantity of each interval (e.g. Major 2nd).

**EXTRACT SEVEN**

"Tümanako: Journey through an unknown landscape" by Gillian Whitehead, bars 24–26

Piano

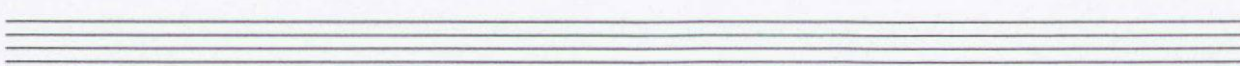
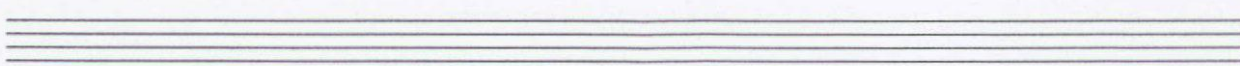
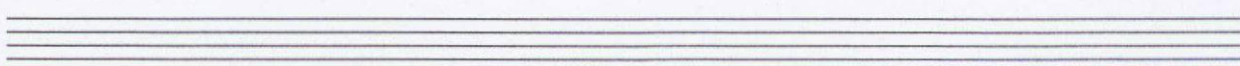
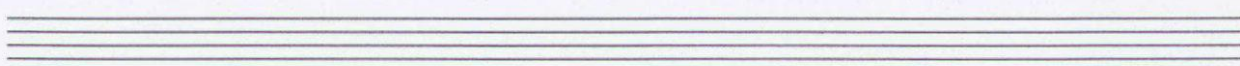
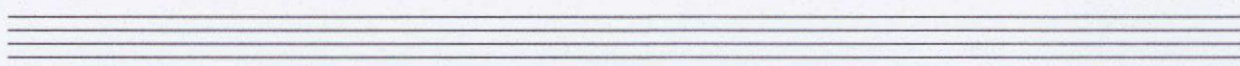
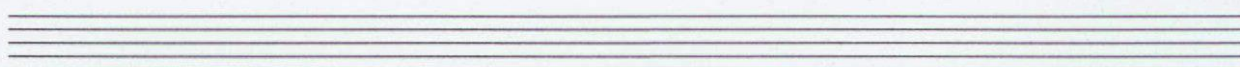
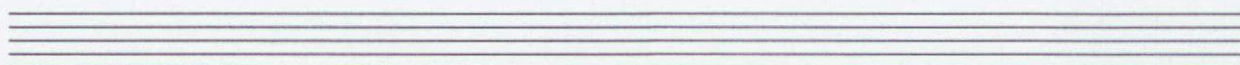
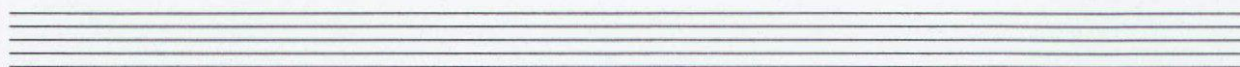
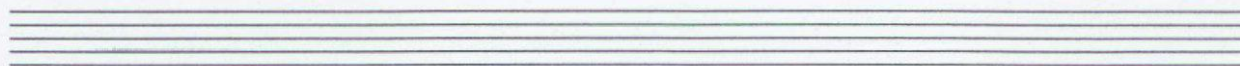
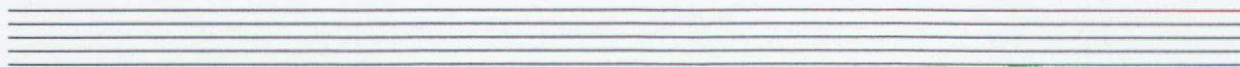
- ①: perfect 4th  
 ②: minor 3rd  
 ③: minor 3rd

- ④: minor 6th  
 ⑤: perfect octave  
 ⑥: minor 6th



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

QUESTION  
NUMBER



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Write the question number(s) if applicable.

QUESTION  
NUMBER

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#### Acknowledgements

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

#### Question One

M. Huff (arr). *You've Got a Friend in Me* from Toy Story. Hal Leonard.

#### Question Two

W. Mozart (composer). (1882). *Mozarts Werke, Serie XIV: Quartette für Streichinstrumente, Bd.2, No.18*. Leipzig: Breitkopf & Härtel.

#### Question Three

G. Whitehead. (2010). *Tūmanako: Journey through an unknown landscape*. SOUNZ.



## Achievement

**Subject:** Music

**Standard:** 91276

**Total score:** 12

Q	Grade score	Marker commentary
One	A4	<p>In part (a), the response correctly indicates the key signature, providing evidence that there are no sharps or flats. For a higher grade, information about the accidentals could be given.</p> <p>In part (b), the response indicates the correct key signature and transposition, and eight pitches are correctly identified. For a higher grade, accidentals should be identified in subpart (i).</p> <p>In part (c), the response correctly identifies chords, however the C / G slash chord is missing. In subpart (ii), an attempt is made to identify homophony, but could be improved by relating this to the lyrics.</p> <p>In part (d), the trumpet, trombone, and tuba transpositions are correct. A higher grade could have been achieved with a correct key signature in the horn part.</p>
Two	A4	<p>In part (a), the homophonic texture and cannon is identified. A higher grade may have been achieved with mention of monophonic or polyphonic textures and how they change throughout the extract.</p> <p>In part (b), there is no specific identification of rhythmic motifs or their characteristics, the score could have been annotated. While the response indicates canon and call and response, there is no explanation of how these relate to specific rhythmic motifs.</p> <p>In part (c), the dynamics are identified and stated to create contrast. For a higher grade, this could specifically mention that only two opposite dynamics are used to address the dramatic and sudden changes.</p> <p>In part (d), the response does well to correctly identify two bass notes and at least two correct notes for the inner voice. However, the iib chord is not inverted</p>
Three	A4	<p>In part (a), three acceptable key signatures are provided.</p> <p>In part (b), a change in tempo is recognised. This grade could be improved with a discussion of time signatures, and the effect of tempo on the music.</p> <p>In part (c), triplets are correctly identified. Specific details, or explanations of how they're used and their effect could lift this response.</p> <p>In part (d), all quantities are correct, and four of six qualities are also correct.</p>