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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.**

**Excellence**

**TOTAL 24**

### 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 (♩ = 112) (♩♩ = ♩<sup>3</sup>)

C E7/B Am Ab7 C/G Cm(b5) G7 C

Piano

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

Key: C major

Evidence (1): Key signature - there are no sharps or flats, so key is either C major or A minor.

Evidence (2): Perfect cadence from bar 3 - 4. The G<sup>7</sup> resolves to a C major chord. This indicates that the key of the piece is C major

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

Accidentals add touches of ~~chromaticism~~ chromaticism in the melody. This adds ~~great~~ harmonic interest, as not just notes from the C major scale are used.

The D# in bar one, for example, sets up the harmonic change from a C chord to a E<sup>7</sup> chord. D# is not in the key of C major ~~over~~ ~~improvisation~~ but as it is a semitone below the E (the <sup>next</sup> chord), it leads into the harmonic change effectively.



C  
B<sup>b</sup>

E

3

C  
B<sup>b</sup>

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

*mf*

*mf*

- (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

*mf*

*mf*

- (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 uses monophonic and polyphonic texture in this extract. From bars 8 to 12,\* the soprano and bass sing in unison, but in a different octave. In bar 13, the tenor and alto enters, and there are 4 parts of equal importance singing in rhythmic unison. This is an example of polyphonic texture, while the unison sections are monophonic.

The extract is centered around the key of C major. These chord changes enhance the lyrics. When the lyrics are 'happy' e.g. "you've got a friend in me", the chords are major. This helps to create a happy, friendly tone. When the lyrics take a darker turn, e.g. "rough ahead" and "miles and miles from your nice warm head bed", the phrases end with minor chords. This gives the music a more sad feel to fit with the lyrics. When the phrase "you've got a friend in me" returns, the harmony resolves back to the friendly, major chords.

\* and 16



## 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.

Tenor Bass

*mf*

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/G*

- (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. \_\_\_\_\_



C C F 7

38

Trumpet in B $\flat$

Horn in F

Trombone

Tuba

40

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 is in A major.

### EXTRACT FOUR

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

#### Menuetto.

Violin 1

Violin 2

Viola

Violoncello

7

motif 1

motif 2

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- (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.

Monophonic texture is used in the first four bars, as all parts play in unison. Though they play in different octaves, they all parts are of equal importance (not melody and accompaniment)  $\therefore$  monophonic.

Homophonic texture is used in bars 5-7, as the 2nd violin and viola accompany the 1st violin. This helps to bring out the melody by adding more harmonic information. Polyphonic texture is used in the last three bars as the violins, viola and cello play different yet equally important parts. This gives the music a full sound.

- (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.

There are two main rhythmic motifs used in this extract.

Motif 1 and Motif 2 (annotated). Motif 1 is legato, while motif 2 is more detached. Both of these motifs are repeated throughout, often at the same time (in different parts). For example in bars 11 & 12, the violins play motif 1 in unison while the viola and cello plays motif 2. All parts play motif

1 as a canon in bars 13-17. This brings out the melody in a new way and adds musical interest.

- (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

In the first phrases (bars 1-2 and 3-4), dynamic contrast is used. The first minim of each phrase is forte, and the following 3 beats are piano. This creates a delicate atmosphere. Furthermore, in bars 5-8, the melody and accompaniment is played at a piano dynamic, before the next phrase at bar 9 is played forte. This could come as a bit of a surprise to the listener, adding musical interest.



- (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

E major  
F#

B D# F# A

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

F# A  
C# C# F#  
A A C#  
F#

Ia Ib



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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.   
 Constantly changing time signature and tempo ~~create~~ ~~often~~ frequently results in a sense of instability and restlessness. The listener can never really settle in to the music, or feel comfortable in a tempo or time signature. Perhaps this is the composer's intention, as she wants the music to never feel 'still' or boring. The name of the piece is '<sup>Journey</sup> Journey through an unknown landscape' - the changing time signatures and tempos make the piece like an unknown landscape and gives it a degree of uncertainty and unease.
- (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).

Triplet patterns in the left hand - bars 10, 13-16.

This gives the music a strong, ~~an~~ underlying drive and sense of energy. Because there are ties from the 3rd triplet of each group to the first triplet of the next, the ~~algorithmic~~ music lacks a solid downbeat. This makes the triplets feel unrelenting and unsteady, adding to the instability/restlessness ~~feeling~~ created by the changing time signatures/tempos.



## EXTRACT SIX

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

♩ = c. 92

Piano

8va

9

♩ = 58

*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**

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

Piano

24

①

②

③

④

⑤

⑥

- ①: Perfect 4<sup>th</sup>
- ②: Major 3<sup>rd</sup>
- ③: Minor 3<sup>rd</sup>

- ④: Minor 6<sup>th</sup>
- ⑤: Octave
- ⑥: Major 6<sup>th</sup>



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

QUESTION  
NUMBER

The page contains ten sets of empty musical staves, each consisting of five horizontal lines. These staves are arranged vertically and are intended for students to write their answers to the questions on page 15. The staves are evenly spaced and cover most of the page area below the instructions.

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

QUESTION  
NUMBER

91276

#### 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.



## Excellence

**Subject:** Music

**Standard:** 91276

**Total score:** 24

Q	Grade score	Marker commentary
One	E8	<p>In part (a), the correct key signature with no sharps or flats and a perfect cadence (G7 resolving to C) are identified. In part (ii), melodic chromaticism is described, setting up the harmonic progression.</p> <p>In part (b) (i), all elements, including the key signature, are correct. In subpart (ii), all pitches and durations are accurate.</p> <p>In part (c) (i), all chords are correctly identified, including the C/G slash chord. In part (ii), while the homophonic texture is misidentified as polyphonic, the harmony and its relation to the lyrics are described in detail. The C major tonality connects to the 'happy' lyrics, and the minor tonality to the 'darker' lyrics, resolving to major with "You've Got A Friend In Me."</p> <p>In part (d), all elements are correct except for the missing trumpet key signature on the second system, which does not rule out an "E."</p>
Two	E8	<p>In part (a), monophonic, homophonic, and polyphonic textures are identified with detail. The imitative nature of the polyphonic part could be mentioned, though the identification of canon in part (b) shows awareness of this.</p> <p>In part (b), the two motifs are clearly labeled on the score, with contrasting characteristics (legato and staccato) identified. The motifs are shown to combine, demonstrating a canon effect, with an attempt to describe their musical impact.</p> <p>In part (c), the contrasting dynamics of forte and piano are identified, with an explanation of their contrast and how it would surprise the listener.</p> <p>In part (d), all notes, including the inversion, are correct. At this level, voice leading is not a major consideration.</p>
Three	E8	<p>In part (a), all key signatures provided are appropriate.</p> <p>In part (b), the connection between the frequently changing time signatures and the title is identified. The answer explains that this creates a sense of uncertainty and unease.</p> <p>In part (c), triplet use is identified with specific references to the score, including bar numbers and left-hand placement. The effect on the music and its relationship to the title are clearly described with specific musical detail.</p> <p>In part (d), all quantities and qualities are correct.</p>