No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

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91276



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



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

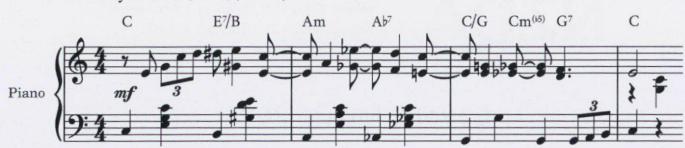
TOTAL

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



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

Key: (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 6a-3-4. The G?
resolves to a C major chord. This indicates that
the key of the Piece is C major

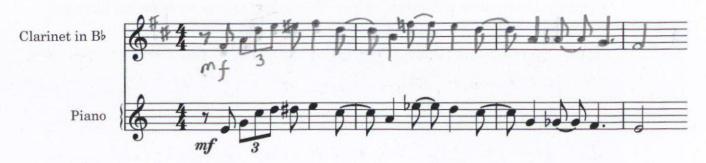
(ii) Discuss how accidentals are used to create melodic and harmonic interest.

Accidentals add torches of chara thromaticism in the melody. This adds substeat harmonic interest, as not just notes from the c major scale are sed.

The DIT in Gar one, for example, sets of the harmonic change from a C chord to a E chord. DIX is not in the key of c major some throughout but as it is a semitore below the E (the chord) it leads into the harmonic change effectively.

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 stave provided, transpose the melody line so that it can be played by a clarinet in B-flat. Include performance markings and a key signature.



(ii) On the stave 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.





- (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 stave.
 - (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 sofrano and bass sing in unison, but in a different Octave.

In bar 13, the tenorer and alto enters, and there are 4 Parts of equal importance singing in rightnic unison. This is an example of Polyphonic texture, while the unison sections are monophonic.

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

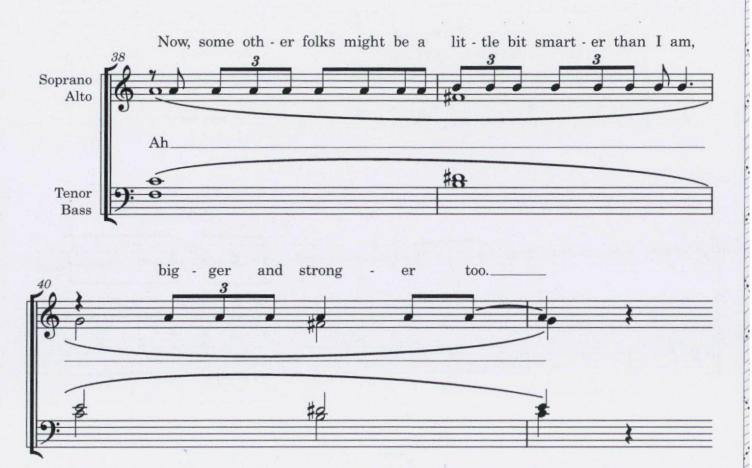
* and 16



(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

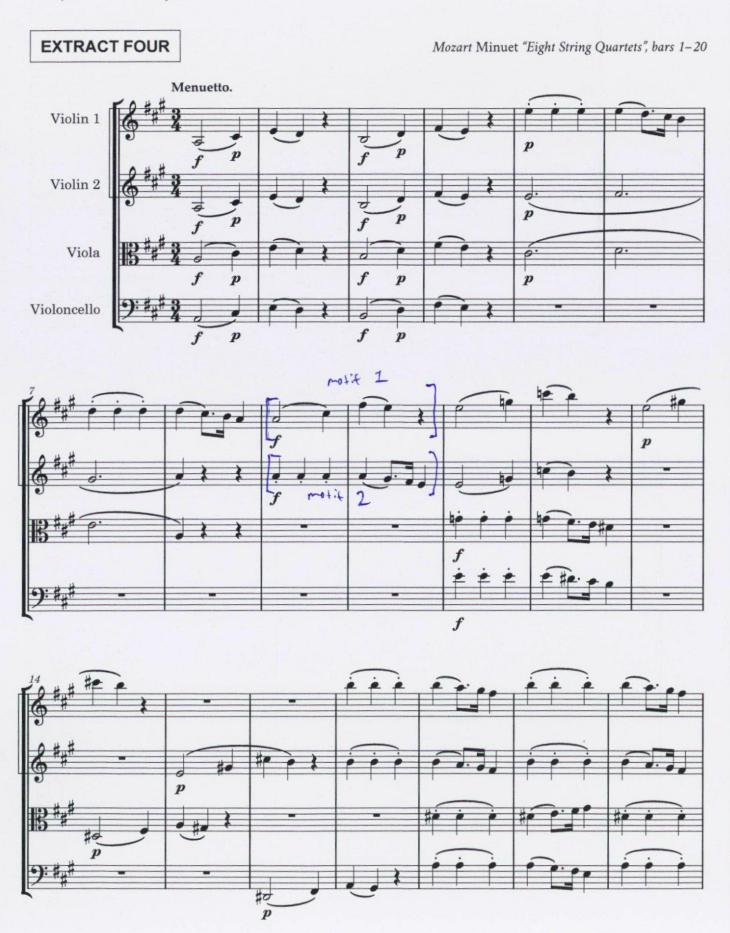






QUESTION TWO: Chamber ensemble

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



| Sı | escribe the use of texture in Extract Four and discuss the effect this has on the music. upport your answer with evidence from the score. You may annotate the score to support |
|-----|--|
| | MonoPhonic texture is used in the first four Gas, as all Parts |
| | play in unison. Though they play in different octaves they all |
| | Parts are of equal importance (not nelody and advantaging): monophonic. |
| | Homoplonic texture is used in bars 5-7, as the who 2nd violin |
| | and viola accompany the by violin. This helps to bring out the melo |
| | by adding more harmonic information polyphonic texture is used in |
| De | the last three Gars as the violins viola and cello plan different set equally important parts, This gives the music a full sound. escribe the use of rhythmic motifs in Extract Four and discuss the effect this has on a music. |
| | pport your answer with evidence from the score. You may annotate the score to support |
| | There are two main rhythmic motifs used in this extract. |
| | Notif 1 and Motif 2 (annotated). Motif 1 is legato, while |
| | motit 2 is more detailed. Both of these notits are release |
| | throughout, often at the same time (in different Parts). For example |
| | n bars 1822 11 812, the violings play motit 2 in mison |
| | while the viola and cello Plays notif 2. All Parts play notif |
| Di | 1 as a canon in ba-5 13-17. This brings out the relody in a new way and adds resided interest. scuss how either articulation, dynamics, or pitch are used to create contrast in Extract Four. se evidence from the score to support your response. |
| Tic | ck (✔) ONE |
| | Articulation Dynamics Pitch |
| | In the first Phrases (burs 1-2 and 3-4), dynamic contrast is |
| C | sed. He The first minim of each phrase is forte, and |
| + | te tollowing 3 beats are Piano. This creates a delicate atmosfere |
| F | Furthermore, in bars 5-8, the melody and accompanient |
| | s played at a Piano dynamic, before the next phrase 9t |
| | sar 9 is Played forte. This could bear a 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



E major

B DA FX A

C# F# A

C# F#

A: A C#

F#

E F# 6* A B (# O# E

In Ib Su

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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.

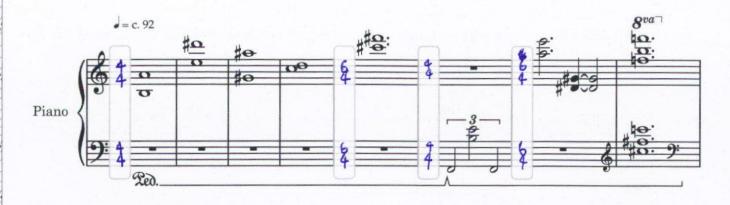
- (a) Annotate the score of Extract Six by writing the missing time signatures in the outlined boxes provided.
- (b) Discuss the effect that changing time signatures and tempo have on the music. Constantly Changing time signature and tempo constant alternate Magnety results in a sense of unstability on and restlessness. The listener can never M really settle in to the music, or feel comfortable in a tempo or time signature. Perhaps that this is the composer's intention, as she wants the music to never feel still or boning. The name of the piece is Johns 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).

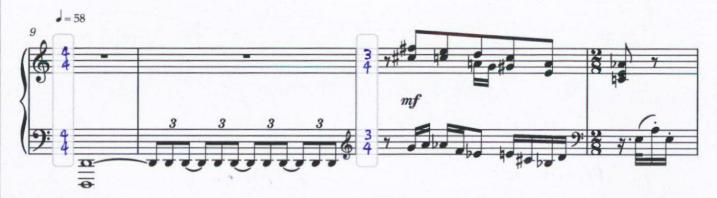
Triplet patterns in the lett hand - bors 10, 13-16.

This gives the rusic a strong, other endelying drive and sense of energy. Because there are ties from the 3rd triplet of each group to the first triplet of the next, the abothernal music lacks a solid down beat. This makes the triplets teel unrelenting and unsteady, adding to the unstablent/restlessness freeling created by the charging time signatures/tempos.

EXTRACT SIX

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







(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

"Tumanako: Journey through an unknown landscape" by Gillian Whitehead, bars 24-26



- 1: Pertent 4th
- 2. Major Hird
- 3). Minor third

- 4: Minor 6th
- 5: Octave
- 6 Major 6th

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

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

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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.

Excellence

Subject: Music

Standard: 91276

Total score: 24

| Q | Grade score | Marker commentary | | |
|-------|----------------|--|--|--|
| | E8 | 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. | | |
| | | In part (b) (i), all elements, including the key signature, are correct. In subpart (ii), all pitches and durations are accurate. | | |
| One | | 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." | | |
| | | 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." | | |
| Two | E8 | 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. | | |
| | | 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. | | |
| | | 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. | | |
| | | In part (d), all notes, including the inversion, are correct. At this level, voice leading is not a major consideration. | | |
| Three | E8 | In part (a), all key signatures provided are appropriate. | | |
| | | 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. | | |
| | | 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. | | |
| | | In part (d), all quantities and qualities are correct. | | |