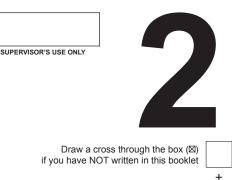
No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.





91276

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 (1/1////). 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.



Merit

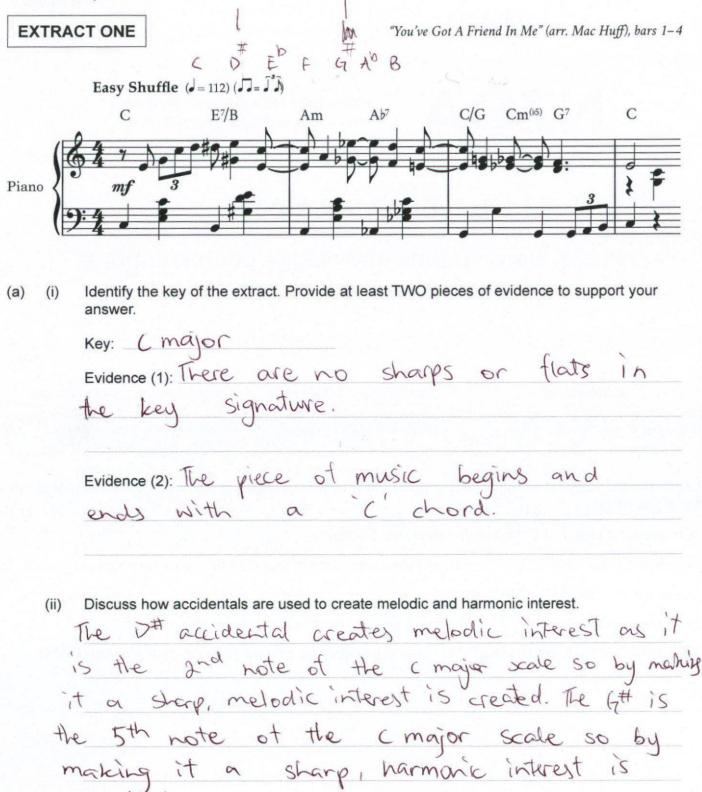
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QUESTION ONE: Accompanied choral

created.

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



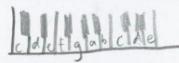
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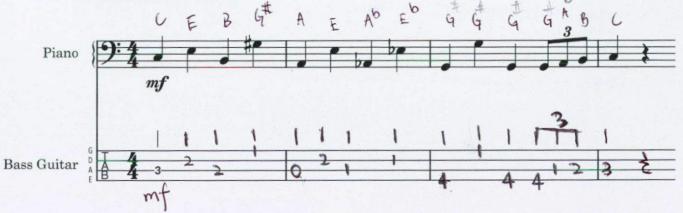
FCGDAEB

(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.

2



(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.



ABCDEFG

EFF#G Att BCCT D D& D# E F F#

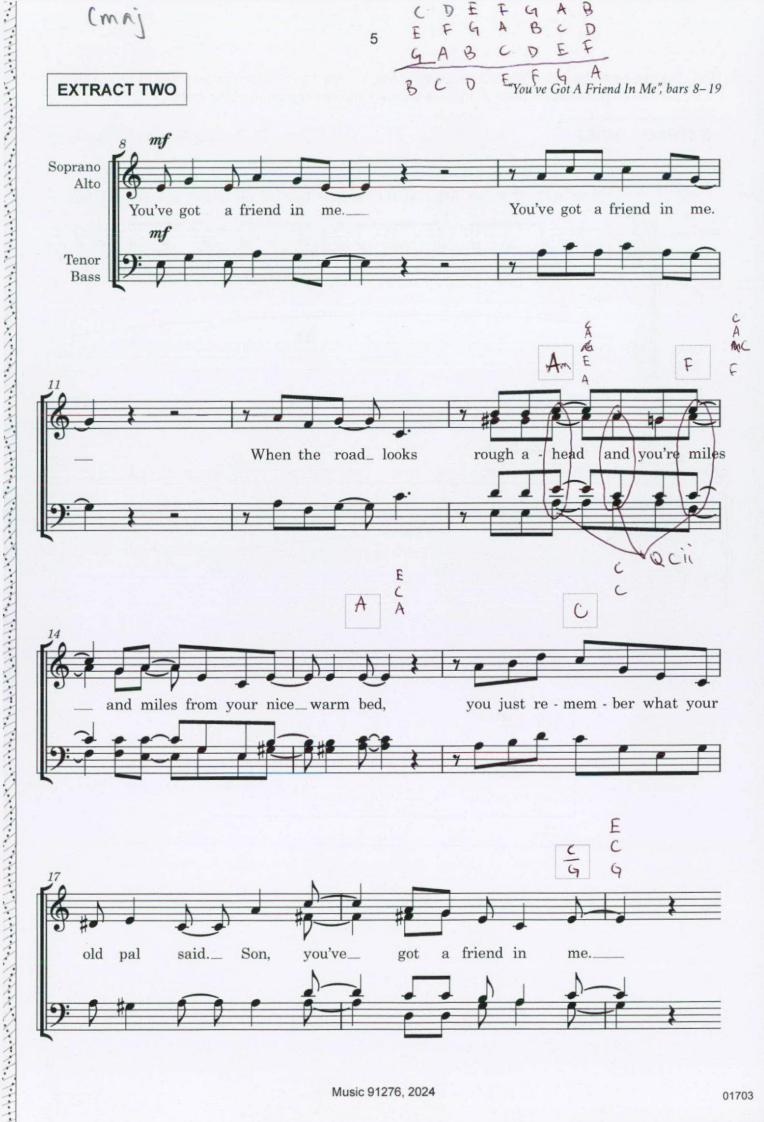
- (c) (i) Analyse the harmony of Extract Two, on page 5, by adding chord indications using jazz/rock notation in the boxes provided above the stave.
 - (ii) Discuss how the composer has used textural variety and harmony to enhance the lyrics. Support your response with evidence from the score. You may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

Anno

MORDO

In bar 13 the composer has used same notes in both the treble and bass det, creating harmont enhancement. II have circled the examples.". By using this harmonic method, it gives the piece the sound of 2 different octaves which can enhance the lyrics. Throughout the entire extract the texture is homophonic as both the trets soprano alto and tehor bass are playing / singing the same rhythym and melody line just with the in different parts and occasionally different octaves. This enhances the lyrics by creatily more harmonic layer as well as different texture within the 2 parts. One part singing higher and another singing lower while both singing these same melody and rhythym provides contrast between the 2 voices and drastically enhances the lyrics.

¢



GDAEB F (6 (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, 38 3 Soprano Alto Ah #8 0 Tenor 0 Bass big ger and strong too. er 3 \$9



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 Menuetto. Violin 1 p p Violin 2 p p Viola p p p Violoncello f p p

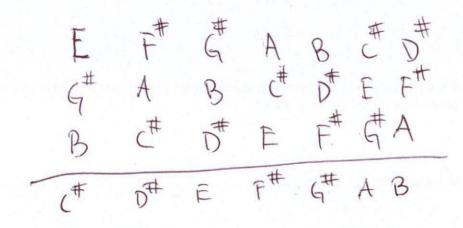




9 (a) Describe the use of **texture** in Extract Four and discuss the effect this has on the music. Support your answer with evidence from the score. You may annotate the score to support your response. Bors 1-4 homophonic. This gives the piece the effect of sync and together. Bors 5-8 pp homophonic as deterport plays welody and another 2 plays accompanient. Bars 9-10 is also homoplonic with 2 different rhythyms. This gives the teeting and effect of a conversation latte music. Bars 11-Zo is polyphonic with different rhythyms and melocies across all parts. This gives the piece the effect of lots of different rigs going on which retlects the fithe "8 string quarters" (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 The use of staccato's is used as a reactiving motif/pattern in this piece (circled in Bass, 9,11, 2, 10, 11) in this piece (circled in Bars 5, 9,11, 17, 19and 20). This 3 crotchet bect staciato notif these array is a strong motif that draws the audience back in. It is played across all 4 parts which areates an effect of contrast, the different dynamics used throughout the motif also provides effect and contrast as it gives the effect of more excitement. (piono and force). (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 (V) ONE Articulation V Dynamics Pitch In bars the dynamics are forte-piano for all parts. This creates contrast between all players as they are all playing loud then quiet. From Bar 5 all players that are playing play quietly filitions then in bar 9-10 all plague play loud (forte). This creates contrast by having changes in Agnamics. From bors 13-16 each part that comes in plays quietly (plano). This creates contrast as each player comes in one at a time and it sets the feeling of 9 repeating pattern. All parts then finish quietly (plano). This creates contrast as the beginning Music 91276, 2024 from the stort and 01703 contrast as the beginning Music 91276, 2024 from the stort and 01703

(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.





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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 changing of time signatures effects the tempo of this music as from bars 1-9 it is mainly just ser semibreares. And from bars 10-16 due quavers and triplets, the changing of all time signatures may makes the piece feel tempo. gnicker in

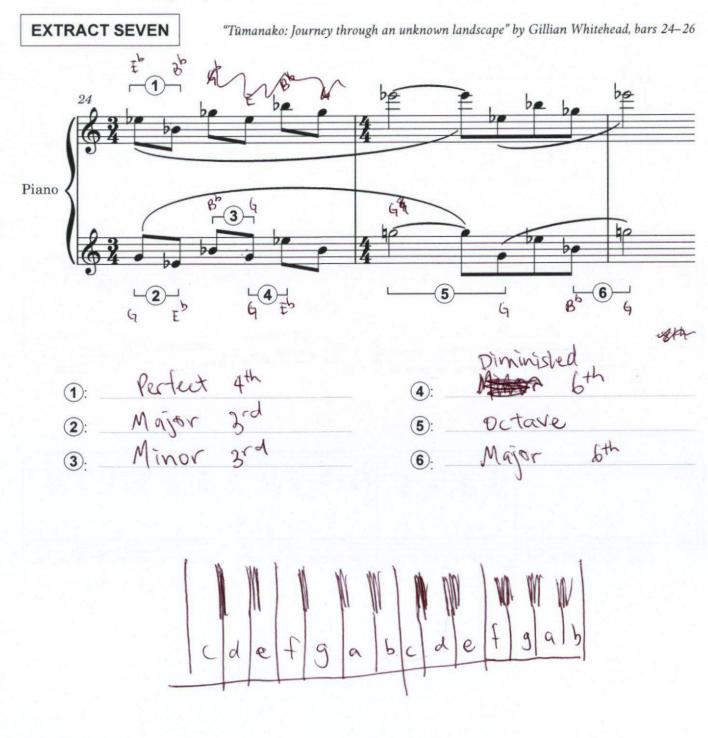
(c) Describe ONE rhythmic feature of Extract Six and discuss the effect that it has on the music. Do not repeat answers from part (b).

the repetition of triplets is the bor 10 trom creates a feel of galloping, running bass live or onward addetration which adds to the feel of this piece as the title is. "Journey unknown landsape." The repeatils through ar line and the title triplet bass adrenative, running, acceleration adventive, galloping which adds an exciting and shing feeling & effect on the piece of music the first 1-9 bars were quite especially calmand relaxed-

11/1/



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



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cknowledgement	s	
laterial from the fol	lowing sources has been adapted for use in this assessment:	

16

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.

Merit

Subject: Music

Standard: 91276

Total score: 18

Q	Grade score	Marker commentary	
One	M6	In part (a), the key signature is correctly identified with evidence of no sharps or flats and acknowledged a start and end of a C chord. For a higher grade, the perfect cadence, or V7 – i chord could be identified. The response correctly notes that accidentals create melodic and harmonic interest.	
		In part (b), the key signature and transposition are correct, except for the substitution of E-flat to E-sharp. F natural is included, so an E remains possible. In subpart (ii), eight pitches are correct, and there are four errors in pitch.	
		In part (c), the slash chord (C/G) is correctly included, but the second Am is missed. In subpart (ii), the response could be improved by describing how textures enhanced specific lyrics – and how this enhances the overall musical experience.	
		In part (d), the trombone and tuba transpositions are correct, however the trumpet and horn parts have incorrect key signatures, which alters the given notes.	
Two	M6	In part (a), the response indicates homophonic and polyphonic textures with some detail on their occurrence throughout the extract. However, the monophonic opening is not mentioned. The answer identifies the "effect of a conversation". For a higher grade, the monophonic opening and using a more specific musical term (like canon or call and response) should be indicated.	
		In part (b), the response identifies half of one of the rhythmic motifs on the score and explains how it is repeated. However, the response mistakenly refers to "staccato" as a rhythmic motif, rather than as a characteristic or articulation. For a higher grade, the answer could be more specific about the rhythmic motif and avoid the confusion with articulation terms like staccato.	
		In part (c), the response identifies the contrasting dynamics of <i>Forte</i> and <i>piano</i> and explains where and how they create contrast. For a higher grade, the answer should describe the dramatic changes in dynamics and their effect on the music.	
		In part (d), two correct bass notes and at least two correct notes for each inner voice are identified. For a higher grade, the bass note in the iib chord should be corrected.	

Three	M6	In part (a), five acceptable key signatures are provided. For a higher grade, more precision in key signature choices could be demonstrated, with better detail on why each key signature is acceptable.
		In part (b), there is no specific discussion of time signatures. While a change in tempo is recognized, it is not discussed in detail with respect to the effect on the music. The response notes different durations in contrast with the tempo markings. For a higher grade specific discussion of the impact of time signature and tempo change on the music could be provided.
		In part (c), the use of triplets is identified, with a starting bar number, and an explanation of the effect on the music in relation to the title. For a higher grade, providing more specific musical details about the effect of the triplets on the music would enhance the response.
		In part (d), all quantities are correct, and five out of six qualities are also correct.