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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.**

Merit

TOTAL 18

# 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) (♩♩ = ♩♩♩)

C D<sup>#</sup> E<sup>b</sup> F G<sup>#</sup> A<sup>b</sup> B

C E7/B Am Ab7 C/G Cm<sup>(b5)</sup> 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): There are no sharps or flats in the key signature.

Evidence (2): The piece of music begins and ends with a 'C' chord.

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

The D<sup>#</sup> accidental creates melodic interest as it is the 2<sup>nd</sup> note of the C major scale so by making it a sharp, melodic interest is created. The G<sup>#</sup> is the 5<sup>th</sup> note of the C major scale so by making it a sharp, harmonic interest is created.





D<sup>#</sup> D<sup>#</sup> E F F<sup>#</sup>



- (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.

In bar 13 the composer has used same notes in both the treble and bass clef, creating harmonic enhancement. (I 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 ~~treble~~ soprano alto and Tenor bass are playing/singing the same rhythm and melody line just ~~with~~ in different parts and occasionally different octaves. This enhances the lyrics by creating more harmonic layer as well as different texture within the 2 parts. One part singing higher and another singing lower while both singing the same melody and rhythm provides contrast between the 2 voices and drastically enhances the lyrics.



Cmaj

5

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

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

# EXTRACT TWO

8 *mf*

Soprano Alto

Tenor Bass

*mf*

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

11

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

*A* *E A* *F*

*A* *E C A* *C*

14

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

17

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

*E C* *C G*



b c ↓ 6

F C G D A E B

- (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

Soprano  
Alto

Ah

Tenor  
Bass

big - ger and strong - er too.

40

c	d	e	f	g	a	b	c	d	e



7

BE A D G

D major

Trumpet in B $\flat$

38

Now, some other folks might be a little smarter than I am,

*gaggle*

Horn in F

Now

Lit.

Ah

Trombone

Ah

Tuba

40

big-ger and strange - r too.

Tpt

3

strong

Hn

Ah

#d

Tbn.

Ah

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

[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.

Bars 1 - 4 homophonic. This gives the piece the effect of in sync and together. Bars 5 - 8 ~~for homophonic as 2 parts~~ <sup>homophonic as 1 piece part</sup> plays melody and another 2 plays accompaniment. Bars 9 - 10 is also homophonic with 2 different rhythms. This gives the feeling and effect of a conversation in the music. Bars 11 - 20 is polyphonic with different rhythms and melodies across all parts. This gives the piece the effect of lots of different things going on which reflects the title "8 string quartets".

- (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 staccato's is used as a recurring <sup>motif / pattern</sup> ~~pattern~~ in this piece. (circled in Bars 5, 9, 11, 17, 19 and 20). This 3 crotchet beat staccato motif ~~has a~~ <sup>is</sup> a strong motif that draws the audience back in. It is played across all 4 parts which creates an effect of contrast. The different dynamics used throughout the motif also provides effect and contrast as it gives the effect of more excitement. (piano and forte).

- (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 bars <sup>1-3</sup> ~~the~~ 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 (piano) then in bar 9-10 all players play loud (forte). This creates contrast by having changes in dynamics. From bars 13-16 each part that comes in plays quietly (piano). This creates contrast as each player comes in one at a time and it sets the feeling of a repeating pattern. All parts then finish quietly (piano). This creates contrast as the beginning is played loudly (forte). The changes in dynamics from the start and end creates contrast.



- (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 F# G# A B C# D#

G# A B C# D# E F#

B C# D# E F# G# A

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C# D# E F# G# A B



**This page has been deliberately left blank.  
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 changing of time signatures effects the tempo of this music as from bars 1-9 it is mainly just ~~semibreves~~ ~~semibreves~~. ~~From~~ from bars 10-16 due to all the quavers and triplets, the changing of time signatures ~~may~~ makes the piece feel quicker in tempo.

(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).

From bar 10 the repetition of triplets in the bass line creates a feel of galloping, running or onward acceleration which adds to the feel of this piece as the title is, "Journey through an unknown landscape". The repetitive triplet bass line and the title suggests adventure, adrenaline, running, acceleration or galloping which adds an exciting and rushing feeling to effect on the piece of music especially as the first 1-9 bars were quite calm and relaxed.



## EXTRACT SIX

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

♩ = c. 92

Piano

*Red.*

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

Handwritten red annotations on the score:

- ①:  $E^b$  to  $B^b$  (Perfect 4th)
- ②:  $G$  to  $E^b$  (Major 3rd)
- ③:  $B^b$  to  $G$  (Minor 3rd)
- ④:  $G$  to  $E^b$  (Diminished 6th)
- ⑤:  $G$  to  $G$  (Octave)
- ⑥:  $B^b$  to  $G$  (Major 6th)

- ①: Perfect 4th  
 ②: Major 3rd  
 ③: Minor 3rd

- ④: Diminished ~~Major~~ 6th  
 ⑤: Octave  
 ⑥: Major 6th





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 down the page, providing space 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 header.

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.



## Merit

**Subject:** Music

**Standard:** 91276

**Total score:** 18

Q	Grade score	Marker commentary
One	M6	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>
Two	M6	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>

Three	M6	<p>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.</p> <p>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.</p> <p>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.</p> <p>In part (d), all quantities are correct, and five out of six qualities are also correct.</p>
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