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91094



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NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

SUPERVISOR'S USE ONLY

Level 1 Music, 2011

91094 Demonstrate knowledge of conventions used in music scores

9.30 am Wednesday 30 November 2011

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate knowledge of conventions used in music scores.	Demonstrate in-depth knowledge of conventions used in music scores.	Demonstrate comprehensive knowledge of conventions used in 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.

Pull out Resource Booklet 91094R from the centre of 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 2–8 in the correct order and that none of these pages is blank.

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

TOTAL

ASSESSOR'S USE ONLY

You are advised to spend one hour answering the questions in this booklet.

QUESTION ONE

Refer to Score Extract A, "Karma Chameleon", on pages 2 and 3 of the resource booklet to answer this question.

- (a) (i) What is the **minimum** number of vocalists required to perform this song?

- (ii) What is the **minimum** number of instrumentalists required to perform this song?

- (iii) Which commonly used rock instrument is **missing** from the score?

- (iv) Which is the **unusual** instrument used in the score?

- (b) (i) Explain the metronome mark at the **beginning** of the extract.

- (ii) Give an **English** word that describes the opening tempo of this extract.

- (iii) Give an **Italian** word that describes the opening tempo of this extract.

- (c) (i) Identify the texture of the **vocal parts** in bars 43–44, and give evidence from the score to justify your answer.
Texture: _____

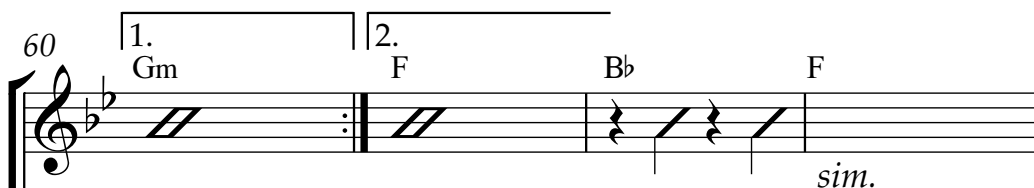
- (ii) Identify the chords labelled ①–④ in the **vocal parts** using jazz/rock notation (eg “E minor”).

Bar no.	Chord no.	Jazz/rock chord
69	①	
71	②	
72	③	
74	④	

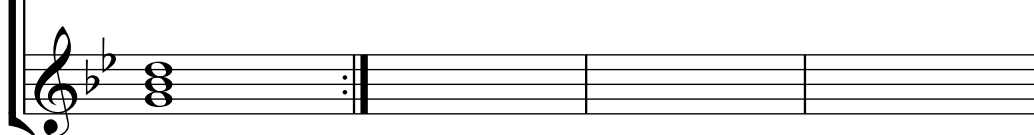
- (d) Write out the synthesizer part in bars 60–63 as it might be played, using the chord symbols and rhythm patterns indicated. The first bar is given for you.

60

1. Gm | 2. F B \flat F

(as written) 

Synthesizer

(as played) 

- (e) Identify ONE instance of each of the following compositional devices in the score, and explain how it has been used. An example is given for you.

Compositional device	Instrument or voice part	Starting bar no.	How it has been used
Repetition	All	53	An 8-bar section of the music is played again.
Syncopation			
Half-time feel			
Melisma			
Rhythmic variation of the same melodic phrase			
Three-note ascending chromatic figure			

QUESTION TWO

Refer to Score Extract A, “Karma Chameleon”, to answer parts (a) and (b).

- (a) Name or draw TWO articulation marks used in the harmonica part in bars 66–68 (highlighted on the score), and explain how each would be played.

Articulation mark (1): _____

Articulation mark (2): _____

- (b) Transpose the harmonica part in bars 66–68 **up a major 2nd** so that it could be played by a clarinet in B \flat . **Include all performance markings.**

The image shows a musical score extract for two instruments: Harmonica and Clarinet in B \flat . The Harmonica part is written in treble clef with a key signature of one flat (B \flat). It starts at bar 66. The notation includes a quarter rest, followed by a series of notes with slurs. A triplet of eighth notes is marked with a '3'. The Clarinet part is written in treble clef with a key signature of two flats (B \flat and E \flat) and is currently empty. Performance markings for the Harmonica part include 'D.S. al vib.' with a wavy line indicating vibrato.

Refer to Score Extract B, “Lascia ch’io pianga”, on page 4 of the resource booklet to answer parts (c)–(e).

- (c) State the period of music in which this piece was composed (eg “Modern”), and give TWO pieces of musical evidence from the score (not including the title or composer information) to support your answer.

Period: _____

(1) _____

(2) _____

- (d) Identify the musical form of this piece, and give TWO pieces of musical evidence from the score to support your answer. **Include reference to bar numbers.**

Form: _____

(1) _____

(2) _____

- (e) Rewrite bars 1–4 of the instrumental parts as a keyboard reduction.
- Write two parts on the treble clef and two parts on the bass clef.
 - Include all performance directions.

1 **Largo**

Violin I

Violin II

Viola

Basso continuo

Keyboard

QUESTION THREE

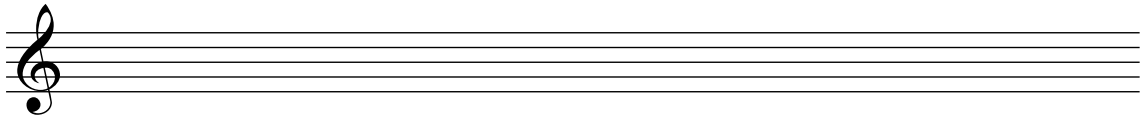
Refer to Score Extract B, “Lascia ch’io pianga”, to answer this question.

- (a) Describe the four intervals bracketed and labelled (1)–(4) in the **soprano part**. State both the quality and quantity of the interval (eg “major 3rd”).

Bar no.	Interval no.	Interval
3	(1)	
5	(2)	
9	(3)	
12	(4)	

- (b) The piece begins in C major but changes to the dominant key and to the relative minor key.

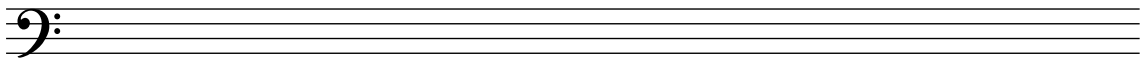
- (i) Notate one octave, descending, in semibreves, of the scale of the dominant key (G major) on the treble staff below. **Include the key signature.**



- (ii) Identify the bar in which the music first changes to this key.

Bar number: _____

- (iii) Notate one octave, ascending, in minims, of the scale of the relative minor key of C major on the bass staff below. Do not include a key signature but **add any necessary accidentals.**



- (iv) Identify the bar in which the music first changes to this key.

Bar number: _____

(c) Bars 23–30 are in C major.

- Identify the chords labelled ①–⑥ using Roman numerals (eg “IV”).
- State the cadence that is formed by each pair of chords.

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Bar no.	Chord no.	Chord	Cadence formed by the pair of chords
23	①		
24	②		
27	③		
28	④		
29	⑤		
30	⑥		

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

QUESTION
NUMBER

Handwriting practice area consisting of ten sets of five horizontal lines each, for writing answers.

