

91094



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

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SUPERVISOR'S USE ONLY

## Level 1 Music, 2012

### 91094 Demonstrate knowledge of conventions used in music scores

9.30 am Friday 30 November 2012  
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 2–11 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

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

### QUESTION ONE

Refer to **Score Extract A**, "Let It Be", on pages 2–5 of the resource booklet to answer this question.

- (a) (i) Suggest a suitable English OR Italian tempo indication for this song.

\_\_\_\_\_

- (ii) Identify the instrument, other than voice, that has a featured solo in this extract.

\_\_\_\_\_

- (iii) Give the full name of all parts of the drum kit used in this extract.

\_\_\_\_\_

\_\_\_\_\_

- (iv) Identify the minimum number of performers required for a live performance of this extract. (Assume that each instrumental and vocal part in the score is performed by a different musician.)



\_\_\_\_\_

- (b) (i) Identify what is unusual about the way the piano part is written in bars 1–4, in terms of what a pianist might normally expect to see.

\_\_\_\_\_

\_\_\_\_\_

- (ii) Write out the right hand piano chords in bars 5 and 6 in root position, using the chord symbols and rhythms indicated.

	5	C	G	Am	F
(as written)					
Piano					
(as played)					

- (iii) Explain what is meant by the term "root position".

\_\_\_\_\_

\_\_\_\_\_

- (c) Look at the verses (bars 5–12). Identify the instruments or voices that are heard in each verse (for the drums, identify the part(s) of the kit that is heard) and the bar in which each begins. Some examples are given for you.

Verse	Instrument/voice part	Starting bar no.
Verse 1 ("1st time")	Lead vocal	5
	Piano	5
Verse 2 ("2nd time")	Lead vocal	5
	Piano	
Verse 3 ("3rd time")		

- (d) (i) Describe the difference in textural density of Verse 3 compared with Verse 2, and explain how specific instruments create this difference.

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- (ii) Identify the bar number(s) of ONE example of each of the following compositional devices that has been used to support the lyrics.

Compositional device	Bar no(s)
Use of a minor chord to support a change in the mood of the lyrics	
Short (2-beat) phrases that emphasise repeated lyrics	
Melodic variation of the lead vocal part in the repeat of a verse	

**QUESTION TWO**

Refer to **Score Extract A**, “Let It Be”, to answer parts (a)–(c).

- (a) Identify the guitar techniques used in bar 29 (highlighted on the score), and explain how each would be played.

Symbol	Technique	How it is played
	Hammer-on	
P		
	Slide	

- (b) Compare the electric piano part in bars 22–23 with the organ part in bars 24–25 (highlighted on the score). Identify TWO similarities and TWO differences between the parts.

Similarities:

- (1) \_\_\_\_\_  
\_\_\_\_\_
- (2) \_\_\_\_\_  
\_\_\_\_\_

Differences:

- (1) \_\_\_\_\_  
\_\_\_\_\_
- (2) \_\_\_\_\_  
\_\_\_\_\_

- (c) Transpose the brass parts from bars 18–21 up a major 2nd so they could be played by three trumpets in B $\flat$ . Include the correct key signature.

18

Brass (concert pitch)

3 Trumpets in B $\flat$

Refer to **Score Extract B**, the first movement of Mozart's Symphony No. 25, on pages 6–8 of the resource booklet to answer parts (d)–(h).

- (d) (i) Write out the Violino II part in bar 30 as it would be played.

(as written)

Violino II

(as played)

- (ii) Explain why the composer has used this notation.

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- (e) Rewrite bars 21–23 of the string parts as a keyboard reduction so they could be played on the piano.

- Write two parts on the treble clef and two parts on the bass clef.
- Include the key signature and all performance directions.

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Vln. I

Vln. II

Vle.

Vc. & B.

Piano

- (f) Give the English name for each of the instruments listed below.

Italian	English
Oboi	
Fagotti	
Corni	
Violino I	
Violoncello	

- (g) (i) Explain what “a2” means in the Oboi and Fagotti parts in bar 1.

\_\_\_\_\_

- (ii) Identify the bar number where the Oboi parts change from playing this way, and give evidence from the score to support your answer.

Bar number: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- (h) Identify the texture of the music in each of the following passages, and provide ONE piece of musical evidence to support each of your answers.

- (i) Bars 17–21

Texture: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

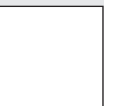
- (ii) Bars 29–36

Texture: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**QUESTION THREE**

Refer to **Score Extract B**, the first movement of Mozart's Symphony No. 25, to answer this question.

- (a) Identify the new key centre implied in bars 23–28. Provide TWO pieces of musical evidence from the score to support your answer.

Key centre: \_\_\_\_\_

(1) \_\_\_\_\_  
\_\_\_\_\_

(2) \_\_\_\_\_  
\_\_\_\_\_

- (b) Describe the three intervals bracketed and labelled (1)–(3) in bars 6–9. State both the quality and quantity of the interval (eg “major 2nd”).

Bar no.	Interval no.	Interval
6	(1)	
8	(2)	
9	(3)	

- (c) (i) Bars 14–17 are in G minor. Identify the chords labelled ①–④ using Roman numerals (eg “IV”).

Bar no.	Chord no.	Chord
14	①	
15	②	
16	③	
17	④	

- (ii) Identify the cadence formed by the pair of chords labelled ③ and ④.

\_\_\_\_\_

- (d) Identify ONE instance of each of the following compositional devices in the score, and name the instrument(s) involved. An example is given for you.

Compositional device	Instrument(s)	Starting bar no.
Two bars of contrary motion	Oboe I, Violino I	25
Two bars of parallel 6ths		
Five bars of melody in parallel 3rds		
Eight bars of a tonic pedal		
An ascending G minor arpeggio		

- (e) Give THREE reasons why this piece must have been composed in the Classical period.

- (1) \_\_\_\_\_  
 \_\_\_\_\_
- (2) \_\_\_\_\_  
 \_\_\_\_\_
- (3) \_\_\_\_\_  
 \_\_\_\_\_



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

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QUESTION  
NUMBER

A series of ten sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are provided for the student to write their answers to the questions.





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