

91276



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

2

SUPERVISOR'S USE ONLY

Level 2 Music, 2012

91276 Demonstrate knowledge of conventions in a range of music scores

2.00 pm Wednesday 28 November 2012

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.

Pull out Resource Booklet 91276R 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, *Cavatina*, on pages 2 and 3 of the resource booklet to answer this question.

(a) Instructions on the score

- (i) The instructions at the beginning specify that the music should be played slowly and smoothly. What TWO Italian words could be used to replace these instructions?

Slowly: _____

Smoothly: _____

- (ii) Identify an instrument that would be unable to follow one of the instructions above, and explain ONE reason for your choice.

Instrument: _____

Instruction: _____

- (iii) Look at bars 1–4 of the extract. Identify the musical names for the curved lines numbered ①, ②, and ③, and explain what each indicates to the performer.

① _____

② _____

③ _____

- (iv) In bars 59 and 60 there are instructions that require the performers to change tempo. Identify BOTH instructions, and describe ONE similarity and ONE difference between them.

Instruction (1): _____

Instruction (2): _____

Similarity: _____

Difference: _____

- (v) To avoid taking up space by writing out repeated passages, instructions are given to the performers to play (and repeat) sections of the music in a particular order.




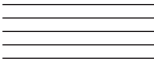

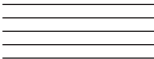
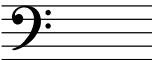
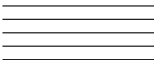
Identify:

- the first and last bar of each complete section of the extract, in the order that each section should be played
- the musical instruction that is the reason for your response.

First bar no.	Last bar no.	Musical instruction to be followed
1		

(b) **Intervals and transposition**

- (i) Look at bars 1–8 of the extract (the first system in the score), and identify:
- the lowest and highest notes played by each instrument
 - the interval formed by this pair of notes (eg “major 3rd”).

Instrument	Lowest note	Highest note	Interval
Flute			_____
Guitar 1			_____
Guitar 2			_____
Double Bass			_____

The score is to be transcribed for alto saxophone and piano. Part of the transcription, from the last beat of bar 24 to bar 29, is shown below (this passage is highlighted on the score).

- (ii) Transcribe the double bass part into the left hand of the piano part below so that it sounds at the correct pitch. Write your answer on the staves below.
- Include the key signature.
 - Ensure the notes and rests are aligned with the right hand of the piano part.
 - Ensure the stem directions are correct.
- (iii) The two guitar parts have been transcribed into the right hand of the piano part, but an error has been made that affects all the notes in the transcription. What is this error?
-
- (iv) Transcribe the flute part for alto saxophone so that it sounds at the correct pitch. Write your answer on the staves below.
- Include the appropriate key signature.
 - Ensure the notes are aligned with the right hand of the piano part.
 - Ensure the stem directions are correct.

25

Alto Saxophone (in E \flat)

Piano

27

cresc. poco a poco

QUESTION TWO

Refer to Score Extract B, "Five Eyes", on pages 4 and 5 of the resource booklet to answer this question.

(a) Tonality and harmony

- (i) Identify the key of each of the bracketed passages **A** and **B**, and give ONE piece of musical evidence to justify each answer, with bar numbers where appropriate.

A Key: _____

B Key: _____

- (ii) The final cadence in bars 54 and 55 of the piano part has been omitted. Write a perfect cadence in the tonic key on the staves below.

- Notate the root of each chord in the left-hand part
- Notate the remaining parts of each chord in the right-hand part, voicing the chords so that they form a smooth progression
- Write, in the boxes beneath the staff, the **Roman numerals** for the chords you use.

Piano

(b) Word setting

- (i) Identify ONE instance of each of the following compositional devices used in the two vocal parts in bars 1–26 (the first page of the score). The first device is given for you as an example.

Compositional device	Word(s)	Bar no(s)
One bar in which the vocal parts have independent rhythms	Hans' old	5
The first example of a melisma		
Imitation between the vocal parts		
Three consecutive bars in which the vocal parts move in contrary motion		
Three consecutive bars in which the vocal parts are a third apart		

- (ii) Identify ONE instance of each of the following word-setting techniques used in either of the vocal parts in bars 1–26.

Word-setting technique	First word of phrase	Bar no.
A phrase that begins with an anacrusis (also called a "pick-up note")		
A phrase that does not begin with an anacrusis		

Explain why the composer would choose to begin a vocal phrase with an anacrusis.

- (iii) The composer has used word-painting to enhance the meaning of the lyrics.

For each of the two following examples, identify and explain how TWO compositional devices have been used to enhance the meaning of the lyrics. Give bar numbers where appropriate in your explanation.

*“Then down they pounce, now in, now out,
At whisking tail and sniffing snout” (bars 21–25)*

(1) _____

(2) _____

*“Then up he climbs to his creaking mill,
Out come his cats all grey with meal” (bars 29–36)*

(1) _____

(2) _____

QUESTION THREE

Refer to Score Extract C, "Poi E", on pages 6–8 of the resource booklet to answer this question.

(a) Instrumental techniques and instructions

(i) Identify and describe THREE techniques used by the strings in bars 1–10.

(1) _____

(2) _____

(3) _____

(ii) Identify the instruments labelled [A]–[D] at the beginning of the score.

[A] _____

[B] _____

[C] _____

[D] _____

Explain what all these instruments have in common.

(iii) Each pair of the woodwind and brass instruments shares a staff. Identify TWO different ways that the arranger indicates that a pair of the same instruments should play in unison.

Indication of unison playing	Pair of instruments	Bar no.

(b) **Chords and transcription**

- (i) Refer to the chords numbered (1)–(4) in bars 9–14 (highlighted on the score). The key of this passage has modulated from D major to A major; treat the key as A major.
- Identify the chords using Roman numeral AND jazz/rock notation.
 - Give the name of the scale degree of the root of the chord.
- An example is given for you.

	Chord		Name of the scale degree of the root of the chord
	Roman numeral	Jazz/rock	
	IV ^b	D/F [#]	Subdominant
(1)			
(2)			
(3)			
(4)			

- (ii) Transcribe the brass parts in bars 1–4 into open score **at concert pitch** (the passage is highlighted on the score). Write your answer on the staves below.
- Label each staff with the name of the appropriate instrument.
 - Include the key signature, the time signature, and all performance directions.
 - Ensure that notes on the same beat are vertically aligned with one another.
 - Ensure that stem directions are correct.
 - Ensure that empty bars are filled with rests.

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

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QUESTION
NUMBER

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for a student to write their answers to the questions.

91276