

91094



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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SUPERVISOR'S USE ONLY

Level 1 Music, 2013

91094 Demonstrate knowledge of conventions used in music scores

9.30 am Friday 29 November 2013
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, from "The Show Must Go On", on pages 2 and 3 of the resource booklet to answer this question.

- (a) (i) What important performance marking is missing from the first bar of the score?

- (ii) Identify the minimum number of performers required to perform **the whole song**. (Assume that each instrumental and vocal part in the score is performed by a different musician.)

- (b) **Look at bars 1–12.** For each of the following symbols or performance directions, identify ONE bar in which it appears and the part(s) it affects, and give its name and a brief description of its function. An example is given for you.

	Bar no.	Part(s) affected	Name
Bm	1	All	Chord symbol
Function	Tells the musicians to play or to expect to hear a B minor chord.		

	Bar no.	Part(s) affected	Name
$\text{♩} = 84$			
Function			

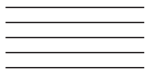
	Bar no.	Part(s) affected	Name
<i>8^{va}</i>			
Function			

	Bar no.	Part(s) affected	Name
\equiv			
Function			

(c) Explain why the layout of the score changes at bar 6.

(d) The lead vocal was sung by a male performer. In the score, the clef used in the lead vocal part is technically incorrect for this voice type.

(i) Identify the clef that would be more appropriate to use for the lead vocalist.



(ii) Explain why this clef would be more appropriate for the performer's vocal range.

(e) Rewrite bars 1 and 2 of the keyboard part so that it could be played by a string quartet. Include:

- the correct clef for each instrument
- the key signature, time signature, and all performance directions.

♩ = 84

Keyboard

Violin I

Violin II

Viola

Violoncello

QUESTION TWO

Refer to Score Extract B, from the first movement of Haydn's "London" Symphony, on pages 4 and 5 of the resource booklet to answer this question.

(a) Look at bars 177–193.

- (i) Which bar in this section has the thickest texture?

- (ii) Which bar in this section has the thinnest texture?

Provide TWO pieces of musical evidence to support your answer.

(1) _____

(2) _____

- (b) Identify the texture of the music in bar 194 (eg "monophonic").

Provide ONE piece of musical evidence to support your answer.

- (c) (i) Identify THREE transposing instruments in the score.

(1) _____

(2) _____

(3) _____

- (ii) Select one of these instruments, and provide TWO pieces of musical evidence from the score that shows it is a transposing instrument.

Instrument: _____

(1) _____

(2) _____

- (d) (i) Transpose the oboe 2 part from bars 200–203 (not shown in the resource booklet) up a perfect 5th so that it could be played by a French horn. Include:
- the key signature
 - transposed notes
 - performance directions
 - accidentals.

200

Oboe 2

French Horn

- (ii) Identify the key in which the oboe is playing in the passage above.

Provide TWO pieces of musical evidence to support your answer.

(1) _____

(2) _____

- (iii) Identify the transposed key in which the French horn is playing in the passage above.

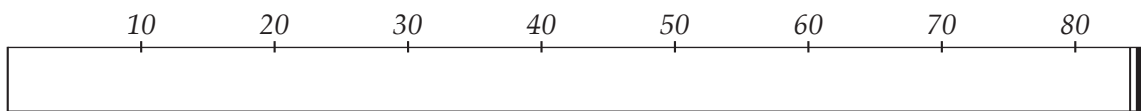
QUESTION THREE

Refer to Score Extract C, Carl Webster's Scherzo for cello and piano, on pages 6 and 7 of the resource booklet to answer this question.

(a) (i) What is the form of this piece?

(ii) The diagram below is a visual representation of the piece, showing the bar numbers.

- Add barlines with bar numbers to show where each new section of the piece starts.
- Identify the introduction by labelling it "X".
- Identify each section that follows the introduction by labelling it with a letter appropriate to the form (eg "A", "B").



(iii) According to your diagram, what bar does the second ("B") section start at?

Provide THREE pieces of musical evidence from the score that show this is the start of a new section.

(1) _____

(2) _____

(3) _____

(b) (i) Identify the bar(s) in which the first modulation occurs.

(ii) Identify the key to which the music has modulated.

Provide TWO pieces of musical evidence to support your answer.

(1) _____

(2) _____

- (c) Describe the intervals bracketed and labelled (1)–(3) in bars 41–50. State both the quality and quantity of the interval (eg “major 2nd”).

Interval no.	Interval
(1)	
(2)	
(3)	

- (d) Look at the two cadence points at bars 60–62, and bars 84–85 (both highlighted on the score). At these cadence points, identify:
- the key
 - the two chords, using Roman numerals (eg “IV”)
 - the type of cadence formed by these two chords.

Bar nos	Key	Chords		Cadence
60–62				
84–85				

- (e) Look at bars 71–74 (highlighted on the score).

- (i) Identify the compositional device used in the cello part in this passage.

- (ii) Explain THREE ways that the piano part is varied to create interest in this passage.

(1) _____

(2) _____

(3) _____

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

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QUESTION
NUMBER

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