

91276



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

2

SUPERVISOR'S USE ONLY

Level 2 Music, 2014

91276 Demonstrate knowledge of conventions in a range of music scores

9.30 am Tuesday 2 December 2014

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

ASSESSOR'S USE ONLY

QUESTION ONE

Refer to Score Extract A, the Menuetto and Trio from Mozart's "Kegelstatt" Trio, on pages 2 and 3 of the resource booklet to answer this question.

- (a) The music is scored for one keyboard instrument, one string instrument, and one woodwind instrument.
Identify the instruments labelled [A], [B], and [C] at the beginning of the score, and give ONE piece of musical evidence to justify each response.

[A] _____

[B] _____

[C] _____

- (b) The Menuetto is in B \flat major, and modulates briefly to other keys. Focus on bars 11–18.
- Identify the key of the modulations bracketed and labelled **A**, **B**, and **C**.
 - Give ONE piece of musical evidence to support each identification.
 - Describe the relationship of the new key to B \flat major (eg "relative minor").

	Key	Evidence	Relationship to B \flat major
A			
B			
C			

- (c) Focus on bars 13–41. Find one example of each of the following features, and identify the bar number(s) and instrumental part in which it occurs.

Feature	Bar no(s)	Instrument / part
A dominant pedal		
Six notes of an ascending chromatic scale		
Six notes of a descending major scale, beginning on the tonic		

- (d) (i) Identify the compositional device used in bars 22–25 (highlighted on the score).

- (ii) Describe how the compositional device has been used here.

- (e) (i) Identify **precisely** the compositional device used in bars 46–54 (highlighted on the score).

- (ii) Describe how the compositional device has been used here. Refer to keys and/or intervals in your description.

- (f) The harmony in the keyboard part in bars 44 and 45 is omitted. Add the three missing voices beneath the melody to create an **imperfect cadence**. The key is G minor.

- Use the melody as a guide for the rhythm.
- Notate the root of each chord in the left-hand part (with stems down).
- Add one note per chord to the right-hand part, and one to the left-hand part, voicing the chords so that they form a smooth progression.
- Write the Roman numerals for the chords in the boxes beneath the left-hand staff.

44

--	--

--

QUESTION TWO

Refer to Score Extract B, an arrangement of Gounod's *Funeral March of a Marionette*, on pages 4 and 5 of the resource booklet to answer this question.

- (a) Give the meaning, in English, of the following performance directions used in the score.

Allegretto (bar 1)

poco a poco (bar 12)

D.S. al CODA (bar 24)

- (b) List the following parts of the piece in the order they would be played in performance. Take account of all repeats (some parts will be played more than once).

- Bars 1–7
- Bars 8–13
- Bars 8–15
- Bars 16–18
- Bars 19–20
- Bars 21–24
- Bars 25–30 (Coda)

- (c) Describe the metre (eg “simple quadruple”), and notate a single note that has the duration of one beat.

Metre: _____

One-beat note: _____

- (d) The key of the extract is D minor. Identify the type of minor scale used in the following bars.

Bars 8 and 9: _____

Bars 14 and 15: _____

- (e) Explain why the timpani are tuned to D and A.

- (f) Several notes in the score have slashes through their stems.
- (i) Describe the technique specific to the particular instrument that would be used to play the notes highlighted in the following parts:

Xylophone (bar 12)

Tambourine (bar 18)

- (ii) Explain why it is necessary to use these techniques.

- (iii) Notate, on the line below, the **rhythm** the performer would play when reading the highlighted note in the glockenspiel part in bar 10.

Rhythm: _____

- (g) (i) Name the type of grace note that is highlighted in the xylophone part in bar 8.

- (ii) Explain how this type of grace note is played.

- (h) There are several places in the extract where a passage is immediately restated. Describe, with musical evidence, TWO different ways that the arranger has ensured variety in a restatement. Identify instruments and bar numbers in your description.

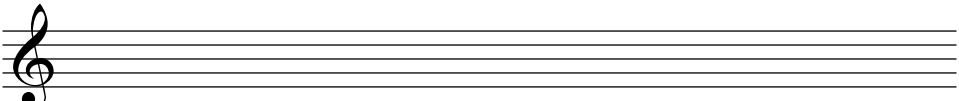
(1) _____

(2) _____

- (i) Transpose the right hand of the marimba part in bars 26 and 27 (highlighted on the score) so that it could be played at the same pitch by an alto saxophone. Include the appropriate key signature, and any necessary accidentals.

Alto Saxophone
in E \flat

26



QUESTION THREE

Refer to Score Extract C, an arrangement of Tchaikovsky's "Legend", on pages 6 and 7 of the resource booklet to answer this question.

- (a) The extract is played by an ensemble made up of instruments that would normally be part of a larger instrumental group.
Identify this larger instrumental group, and provide ONE piece of musical evidence to support your response.

Instrumental group: _____

- (b) All the instruments in the ensemble are transposing instruments. Focus on bars 1–8.
Identify the key of the extract at **concert** (sounding) pitch, giving ONE piece of musical evidence to support your identification.

Key: _____

- (c) Focus on bars 17–24.

- (i) Identify an instrument whose part is melodically and rhythmically independent.

- (ii) Identify a pair of instruments that double each other an octave apart.

- (d) (i) Name the pitch of the note highlighted in the 2nd horn part in bar 47 (eg "D flat").

- (ii) Re-write this pitch in its simplest enharmonic form.




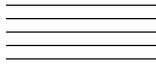

- (e) (i) Describe the intervals bracketed and labelled (1)–(5) in bars 33–35. State both the quality and quantity of the intervals (eg "minor 7th").

(1) _____ (2) _____

(3) _____ (4) _____

(5) _____

- (ii) Identify the lowest and highest notes in the solo cornet part in the first two systems on page 7 (bars 25–48), and describe the interval they form to give the melodic range of the part.

Lowest note	Highest note	Range of solo cornet part
		

- (f) (i) Identify the compositional device used in the last four bars (highlighted on the score).

- (ii) Describe how the compositional device has been used here.

- (g) The music in bars 25–32, printed below, is the same as in bars 9–16 (highlighted on the score). Label each staff below with the letter of the instrument (**A**, **B**, **C**, **D**) that plays the same music in bars 9–16.



- (h) Focus on the first two systems (bars 1–24). Describe TWO different ways the arranger has ensured that the melody played by the solo cornet can be heard clearly over the accompaniment. Identify instruments and bar numbers in your response.

(1) _____

(2) _____

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

ASSESSOR'S
USE ONLY

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 intended for students to write their answers to the questions.

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

ASSESSOR'S
USE ONLY

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.

91276