

# 1

91094



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NEW ZEALAND QUALIFICATIONS AUTHORITY  
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## Level 1 Music, 2015

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

9.30 a.m. Wednesday 11 November 2015

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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**QUESTION ONE**

Refer to Score Extract A, from “Just Give Me A Reason”, on pages 2 and 3 of the resource booklet to answer this question.

- (a) Look at the range of the vocal part, and identify the voice type of the singer (e.g. “bass”).

\_\_\_\_\_

- (b) Identify the instrument that accompanies the singer, and give TWO pieces of musical evidence from the score to support your answer.

Instrument: \_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

- (c) There is a melodic sequence in the vocal part in bars 21–22, and a similar sequence in bars 25–26 (highlighted on the score).

Explain TWO ways that the second sequence is different from the first.

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

\_\_\_\_\_

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

\_\_\_\_\_

- (d) In the second chorus of this song (which is not shown in the score) another vocalist has a harmony part above the melody. On the staff below:

- notate the harmony notes **a third above** each of the melody notes, with stems upwards
- circle ONE major third, and label it “MA”
- circle ONE minor third, and label it “mi”.

23

sec - ond, we're not bro - ken, just bent, \_

(e) Transcribe bars 1–3 so that the music could be sung by an SATB choir. Include:

- the key signature
- the time signature
- all performance markings.

*Do not add any lyrics.*

**Moderately**

*mp*

Soprano

Alto

Tenor

Bass

**QUESTION TWO**

Refer to Score Extract B, from “Aberystwyth”, on pages 4 and 5 of the resource booklet to answer this question.

- (a) Give an English word to describe the tempo of the piece.

\_\_\_\_\_

- (b) Bars 15–17 of the viola part are printed below. Add appropriate markings to show that:

- the volume is to increase throughout bar 15
- the volume is to be moderately soft at the beginning of bar 16
- the music is to slow down in bar 16
- the music is to return to the original speed at the beginning of bar 17.

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Viola

- (c) Identify the key of the piece, and give TWO pieces of musical evidence from the score to support your answer.

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

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

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

- (d) Transpose the violin 2 part from bars 12–15 up a major 2nd so it could be performed by a clarinet in B $\flat$ . Include:

- the key signature
- performance markings.

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Violin 2

Clarinet in B $\flat$

- (e) The melody played by the cello and viola at the beginning of the extract (highlighted on the score) returns at bar 17.

Explain TWO differences in the music when the melody returns.

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

\_\_\_\_\_

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

\_\_\_\_\_

- (f) (i) The music in bars 1–2 is monophonic. Identify one other bar in the music that is monophonic, and give a reason for your answer.

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

\_\_\_\_\_

\_\_\_\_\_

- (ii) Name the musical element that the terms “monophonic”, “homophonic”, and “polyphonic” all apply to (e.g. “timbre”).

\_\_\_\_\_

**QUESTION THREE**

Refer to Score Extract C, "The Train Whistle", on pages 6 and 7 of the resource booklet to answer this question.

- (a) Suggest a suitable time signature for the piece.

\_\_\_\_\_

- (b) Give TWO pieces of musical evidence from the score (apart from the title) that show the piece was composed for the cello.


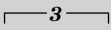



(1) \_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

- (c) Name the following performance markings (highlighted on the score), and explain how each is played.

Marking	Bar no.	Name	How it is played
	44		
	51		
	79		
	80		
	81		

- (d) (i) Focus on the entire piece. Identify the bar number of ONE example of EACH of the following features.

Bar no.	Feature
	A pair of chromatic notes that both move downwards by step
	A bar made up of only the notes of a C <sup>7</sup> chord, played as an arpeggio

- (ii) The harmony in bars 13–24 outlines a 12-bar blues progression in C major.

Identify the chords implied in the music, using EITHER Roman numerals OR jazz/rock notation, as shown in the table below.

<b>Roman numerals</b>	I	IV	V	vi
<b>Jazz/rock chords</b>	C	F	G	Am

- (iii) Bar 27 is printed below. Circle the “blue note” in this bar, and give a definition of the term “blue note”.

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Question Three continues on page 8 ►

- (e) (i) The music is in ABA form. What is another name for this musical form?

\_\_\_\_\_

- (ii) Explain the meaning of the instruction “D.C. al CODA” in bar 72.

\_\_\_\_\_  
\_\_\_\_\_

- (iii) What is a “coda”?

\_\_\_\_\_  
\_\_\_\_\_

- (iv) Give TWO pieces of evidence that show the last three bars of the music (bars 79–81) are the climax of the piece.

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

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





**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. The staves are intended for writing musical notation or answers to questions.



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