

91276



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 2 Music, 2015

91276 Demonstrate knowledge of conventions in a range of music scores

9.30 a.m. Monday 30 November 2015
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 fourth movement of Mozart's Clarinet Quintet, on pages 2 and 3 of the resource booklet to answer this question.

- (a) Name the type of clef used by the viola, and explain why it is used.

Clef: _____

- (b) Focus on bars 9–16 (highlighted on the score). Identify the TWO different textures used in this passage (e.g. "monophonic"), and justify your responses with musical evidence and bar numbers from the score.

(1) _____

(2) _____

- (c) (i) Name the TWO articulation markings used in the violin 1 part in bars 50–51 (highlighted on the score).

(1) _____

(2) _____

- (ii) Explain how the articulation marking used in the clarinet and violin 1 parts in bar 53 (highlighted on the score) would be performed differently by each instrument.

- (d) Focus on the violin 2 part in bar 33 (highlighted on the score). If you were to rewrite this as a bar of four groups of three quavers **without triplets**, what time signature would you use?

- (e) (i) Identify the key of the following sections.

Theme (bars 1–16): _____

Variation III (bars 49–64): _____

- (ii) Describe the relationship of the second key to the first (e.g. “supertonic major”).

- (f) In the score, the clarinet part is written at concert pitch. Transpose the part in bars 45–48 (highlighted on the score) into the key in which it would be in the clarinettist’s part.

Clarinet
in A

45

- (g) (i) Name the type of grace note highlighted in the viola part in bar 49.

- (ii) Explain how the grace note would be played.

- (iii) Use musical notation to show how the grace note would be played.

QUESTION TWO

Refer to Score Extract B, “Lullaby of Birdland” by George Shearing, on pages 4 and 5 of the resource booklet to answer this question.

- (a) (i) Identify the vocal and instrumental parts labelled [A]–[E] at the beginning of the score.

[A] _____

[B] _____

[C] _____

[D] _____

[E] _____

- (ii) Give different musical evidence to justify your identification of any THREE parts.

(1) _____

(2) _____

(3) _____

- (b) (i) Explain, using words and/or musical notation, the meaning of the performance direction “Swung” (bar 1).

- (ii) The melody in bar 1 is printed below. Rewrite it as it would sound in performance.

- (c) The music begins in G minor and modulates several times. Focus on bars 13–16.

- Identify the key of the modulations bracketed and labelled **A** and **B**.
- Describe the relationship of the new key to G minor (e.g. “dominant”).

	Key	Relationship to G minor
A		
B		

(d) Identify the chords highlighted in bars 5–10 using jazz/rock notation.

① _____

② _____

③ _____

(e) The harmony in bar 4 is omitted. Add three missing voices below the melody to create an **imperfect cadence**. The key is G minor, and chord indications are provided.

- Use the melody as a guide for the rhythm.
- Notate the root of each chord on the lower staff.
- Add two notes per chord (stems down) beneath the melody on the upper staff, voicing the chords so that they form a smooth progression.

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iv V

(f) Transcribe the music in bars 23–24 (highlighted on the score) into short score. Complete your answer on the staves below.

- Transcribe parts [A], [B], and [C] on the upper staff, omitting the lyrics.
- Transcribe part [E] on the lower staff.
- Include the key signature and all performance directions.
- Ensure all parts are aligned accurately.

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QUESTION THREE

Refer to Score Extract C, the Finale of Christopher Norton's *Jazz Quartet for Brass*, on pages 6 and 7 of the resource booklet to answer this question.

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

$\text{♩} = 132$ (bar 1)

G.P. (bar 2)

più *f* (bar 18)

- (b) (i) Give another name for the time signature at the beginning of the music.

- (ii) Identify time signatures in the following metres, giving a bar number for each example.

Metre	Time signature	Bar no.
Simple duple		
Compound duple		
Simple triple		
Irregular		


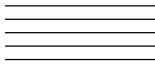
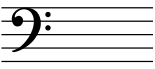
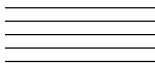
- (c) (i) Describe the intervals bracketed and labelled (1)–(5) in bars 75–87. State both the quality and quantity of the intervals (e.g. “minor 7th”).

(1) _____ (2) _____

(3) _____ (4) _____

(5) _____

- (ii) Identify the lowest and highest notes in the highlighted passages in the following parts, and describe the interval they form to give the melodic range of each part.

Part	Bar nos.	Lowest note	Highest note	Range
Trumpet 1	66–74			_____
Trombone	49–56			_____

- (d) (i) Describe how repetition has been used in bars 1–3 (highlighted on the score).
- _____
- _____
- (ii) Compare bars 9–11 (highlighted on the score) with bars 1–3, and explain precisely how these passages differ from one another.
- _____
- _____
- _____
- (e) Identify the compositional device used in bars 13–15 (highlighted on the score), and explain in detail how it has been used.
- _____
- _____
- _____
- (f) Identify the compositional device used in bars 16–17 (highlighted on the score), and explain in detail how it has been used.
- _____
- _____
- _____

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

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.

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

ASSESSOR'S
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QUESTION
NUMBER

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