

1

91094



910940



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

SUPERVISOR'S USE ONLY

Level 1 Music, 2017

91094 Demonstrate knowledge of conventions used in music scores

2.00 p.m. Friday 10 November 2017
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 of the tasks in 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 2–12 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

EXTRACTS ONE AND TWO: VOCAL LEAD SHEET

Refer to the score below to complete tasks (a) and (b).

EXTRACT ONE

John Henry Hopkins, "We Three Kings of Orient Are", bars 1–8

TEMPO

Em B⁷ Em B⁷ Em

We three kings of Or - i - ent are; Bear - ing gifts we tra - verse a - far,

5 Em D G Am Em B⁷ Em D

Field and foun - tain, moor and moun - tain, Fol - low - ing yon - der star. O_____

- (a) (i) The song is in a fairly slow tempo, similar to a walking pace. Indicate this on the score using an appropriate Italian word.
- (ii) The song has a time signature of $\frac{6}{8}$, with two beats per bar. Explain how this time signature is different from $\frac{2}{4}$, which also has two beats per bar.

- (iii) There is a sign used in the music that tells the singer there is a change in the rhythm.
- Circle this sign on the score.
 - Name the sign, and comment on how the singer will perform the music that it applies to.

Sign: _____

- (b) The song begins in a minor key, and modulates to G major at bar 8.

- (i) Identify the minor key.

- (ii) How is G major related to this minor key?

- (iii) A minor scale requires the use of the raised seventh note (the leading note). Although no accidentals are shown in Extract One, the use of the raised seventh is implied.

What would be the pitch of the raised seventh? Give one piece of musical evidence to show that you know this note would be heard during the first four bars.

Pitch: _____

Refer to the score below to complete tasks (c) and (d).

EXTRACT TWO

John Henry Hopkins, "We Three Kings of Orient are", bars 9–16

REFRAIN

9 G C G C G

Star of won - der, star of night, Star with roy - al beau - ty bright,

13 Em **M2** D⁷ G C G D G C G

West - ward lead - ing, still pro - ceed - ing, Guide us to thy per - fect light.

- (c) The interval of a major 2nd is indicated in bar 13. In the same way, identify an example of each of the following intervals in Extract Two:

- a major 3rd ("M3")
- a perfect 4th ("P4")
- a perfect unison ("P1").

- (d) (i) What is the cadence heard in bar 16? Give musical evidence to support your answer.

Cadence: _____

- (ii) Look at the jazz/rock chords in bars 13 and 14. Rewrite them in the boxes below the staff using Roman numeral notation. (The key is G major.)

EXTRACTS THREE AND FOUR: CHAMBER MUSIC

Refer to the score below to complete tasks (e)–(h).

EXTRACT THREE

Alessandro Scarlatti, Quartet in F major, second movement, bars 53–61

53 (Allegro)

58

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

(f) (i) Why is there a change of clef in the organ part in bar 54 (highlighted on the score)?

(ii) What would the result have been if the composer had not changed the clef?

(g) Identify the texture in bars 60–61 and give musical evidence to support your answer.

Texture: _____

- (h) Identify the compositional device used in bars 59–61 (highlighted on the score), and give musical evidence to support your answer.

Compositional device: _____

Extract Four is from a different movement of the same work. Refer to the score below to complete tasks (i)–(k).

EXTRACT FOUR

Alessandro Scarlatti, Quartet in F major, third movement, bars 9–14

9 (Grave)

The score shows four staves. The Flute part (Fl.) is on a treble clef staff. Violin 1 (Vn.1) and Violin 2 (Vn.2) are on treble clef staves. The Organ (Org.) part is on a grand staff (treble and bass clefs). The organ part is incomplete in bars 11-14, with some notes and rests visible.

- (i) Write an appropriate time signature at the beginning of **every staff** in the extract above.
- (j) The texture in Extract Four is not the same as in the last two-and-a-half bars of Extract Three. How is the texture different? Give musical evidence to support your answer.

- (k) On the score above, complete the organ part in bars 11–14.
- Notate the Flute and Violin 1 parts on the treble staff.
 - Notate the Violin 2 part on the bass staff.

Follow the example given for you in bars 9–10.

EXTRACTS FIVE, SIX AND SEVEN: JAZZ ENSEMBLE

ASSESSOR'S
USE ONLY

Refer to the score below to complete tasks (l)–(n).

EXTRACT FIVE

George Gershwin, "Strike up the Band" (arrangement), bars 1–8

$\text{♩} = 144$ ($\text{♩} = \overset{\text{3}}{\text{♩}}$)

Alto Saxophone in Eb
Tenor Saxophone in Bb
Trumpet in Bb
Trombone

A.Sax.
T.Sax.
Tpt.
Tbn.

(l) (i) What is the concert pitch key of the extract?

(ii) Give the names of the instruments that have key signatures different to the concert pitch key. Explain why the key signatures are different.

- (m) Identify and describe the dynamic markings in the music, and explain how the arranger uses dynamics to create musical interest.

- (n) (i) In the saxophone parts in bar 1 (highlighted on the score), two different articulation marks are used.

Give the names of both of these marks and explain how each is played.

Articulation mark (1): _____

Articulation mark (2): _____

- (ii) In the saxophone parts in bars 6 and 7 (highlighted on the score), two different curved lines are used.

Give the names of both of these curved lines and explain how each affects the music.

Curved line (1): _____

Curved line (2): _____



Refer to the score below to complete tasks (o) and (p).

EXTRACT SIX

George Gershwin, "Strike up the Band" (arrangement), bars 17–26

The musical score is divided into two systems. The first system covers bars 17 to 21, and the second system covers bars 22 to 26. The instruments are arranged as follows:

- A. Sax. (Alto Saxophone):** Melody line in the key of D major. Dynamic markings: *mf* (bars 17-21), *ff* (bars 22-26).
- T. Sax. (Tenor Saxophone):** Melody line in the key of D major. Dynamic markings: *mf* (bars 17-21), *ff* (bars 22-26).
- Tpt. (Trumpet):** Harmonic accompaniment in the key of Bb major. Dynamic markings: *mp* (bars 17-21), *ff* (bars 22-26).
- Tbn. (Trombone):** Harmonic accompaniment in the key of Bb major. Dynamic markings: *mp* (bars 17-21), *ff* (bars 22-26).
- B. Gtr. (Bass Guitar):** Harmonic accompaniment in the key of Bb major. Dynamic markings: *mp* (bars 17-21), *ff* (bars 22-26).
- Pno. (Piano):** Harmonic accompaniment in the key of Bb major. Dynamic markings: *mp* (bars 17-21), *ff* (bars 22-26). Chord symbols are provided: F⁷, B^b, D⁷/A, G^m7, C⁷, F⁷, G^m7, G^{#o}7, F/A, B^b.

- (o) (i) In this piece, the rhythm  is to be performed more like . What is this rhythmic device called?

- (ii) The music includes some rhythmic syncopation.

- Circle and label an example of syncopation on the score.
- Comment on how syncopation changes the rhythm of the music.

- (p) In bars 17–19, a two-bar melodic sequence begins in the saxophone parts (highlighted on the score).

- Draw a bracket (—) above the score to indicate the next occurrence of the sequence.
- Explain how the sequence can be said to be two bars long when it occurs within three bars (17–19).

Refer to the score below to complete task (q).

EXTRACT SEVEN

George Gershwin, "Strike up the Band" (arrangement), bars 30–32

30

Trumpet
(concert pitch)

Trumpet
in B \flat



- (q) Transpose the given trumpet part up a tone so it could be played by a trumpet in B \flat . Include all accidentals, rests and the tie. The first note is given for you.

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

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 students to write their answers to the questions.

Acknowledgements

Material from the following sources has been adapted for use in this examination:

Extracts One and Two

http://christmascarolmusic.org/Lead_Sheets/WeThreeKings.html.

Extracts Three and Four

Alessandro Scarlatti (ed. Waldemar Woehl), *Quartett F dur, für Blockflöte, 2 Violinen und Basso continuo*, Edition Peters, No. 4558 (Leipzig: C. F. Peters, 1939). Found on [https://imslp.org/wiki/Quartet_in_F_major_\(Scarlatti,_Alessandro\)](https://imslp.org/wiki/Quartet_in_F_major_(Scarlatti,_Alessandro)).

Extracts Five, Six and Seven

<http://www.spiffingtunes.com/sheet-music.html>.