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## Level 2 Music, 2017

### 91276 Demonstrate knowledge of conventions in a range of music scores

9.30 a.m. Thursday 16 November 2017  
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.**

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

**QUESTION ONE: STRING ENSEMBLE (QUARTET)**

Refer to the extracts from a string quartet arrangement of the jazz standard “Round Midnight” to answer this question.

**EXTRACT ONE**

*Thelonious Monk (arr. Jeff Sultanoff), “Round Midnight”, bars 1–3*

(a) Describe the intervals bracketed and labelled (1)–(6) in Extract One. State both the quality and quantity of each interval.

- |           |           |
|-----------|-----------|
| (1) _____ | (2) _____ |
| (3) _____ | (4) _____ |
| (5) _____ | (6) _____ |

(b) Identify ONE string technique used in this extract, and:

- name the technique
- explain the way the technique would be played
- discuss the effect of the technique on the timbre of the music.

Technique: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**EXTRACT TWO***Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 4–7*ASSESSOR'S  
USE ONLY

4

4

- (c) (i) Add performance markings to Extract Two to indicate that:
- the melody should be played moderately loudly
  - the accompanying parts should be played very softly
  - groups of two quavers should be played staccato
  - groups of four semiquavers should be played legato.
- (ii) Add accidentals to the highlighted notes in the cello part to make a descending chromatic scale.

**EXTRACT THREE***Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 28–32*ASSESSOR'S  
USE ONLY

28

- (d) Complete the keyboard reduction of Extract Three (one bar has been completed for you).
- Notate one part on the left-hand stave, and the remaining three parts on the right-hand stave.
  - Include all necessary performance directions.
- (e) Discuss the use of texture in Extract Three. Give specific evidence from the score to support your answer.

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**QUESTION TWO: ROCK/POP SONG**ASSESSOR'S  
USE ONLY

Refer to the extracts from the song "Don't You Worry 'Bout A Thing" to answer this question.

**EXTRACT FOUR**

*Stevie Wonder, "Don't You Worry 'Bout A Thing", bars 1–6*

Voice

Keyboard

4

- (a) Add chord indications in the boxes above the keyboard part, using jazz/rock notation.
- (b) Identify ONE rhythmic feature of Extract Four, and discuss the effect it has on the music.

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The extract below features the same lyrics as Extract Five.

ASSESSOR'S  
USE ONLY

**EXTRACT SIX**

*Stevie Wonder, "Don't You Worry 'Bout A Thing", bars 41–42*

41

Voice

Keyboard

Electric Guitar

Bass Guitar

(d) Discuss in detail ONE similarity and ONE difference between Extracts Five and Six (aside from the lyrics themselves).

Similarity: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Difference: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**QUESTION THREE: INSTRUMENTAL SOLO WITH ACCOMPANIMENT**ASSESSOR'S  
USE ONLY

Refer to the extracts from Haydn's Trumpet Concerto to answer this question.

**EXTRACT SEVEN***Joseph Haydn, Trumpet Concerto, third movement, bars 57–68*Trumpet  
(concert pitch)Keyboard  
reduction

V I

- (a) Identify ONE compositional device used in Extract Seven, and explain its effect on the music. Give specific musical evidence to support your answer.

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- (b) Focus on the last two bars.

- (i) Complete the harmony in the keyboard part, using the chord indications provided.
- (ii) Name the cadence formed by these two chords.

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(c) The solo trumpet part has been written at concert pitch (the pitch the audience will hear).

Transpose the music in Extract Eight so it could be played by an alto saxophone.

**EXTRACT EIGHT**

*Joseph Haydn, Trumpet Concerto, third movement, bars 142–149*

Trumpet  
(concert pitch)

Alto Saxophone  
in E $\flat$



**EXTRACT NINE***Joseph Haydn, Trumpet Concerto, third movement, bars 72–82*ASSESSOR'S  
USE ONLY

- (d) While the tonic key is E $\flat$  major, the passage above passes through two related keys.
- (i) Add accidentals to the highlighted parts of the score so that:
- bars 72–76 are in C minor
  - bars 79–82 are in B $\flat$  major.
- (ii) State the relationship of these keys to the tonic key.

Key	Relationship to E $\flat$ major
C minor	
B $\flat$ major	



## Acknowledgements

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

### Question One

Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", found on <http://www.onlinesheetmusic.com/round-midnight-score-p316037.aspx>.

### Question Two

Stevie Wonder, "Don't You Worry 'Bout A Thing", found on <http://www.onlinesheetmusic.com/dont-you-worry-bout-a-thing-p389214.aspx>.

### Question Three

Joseph Haydn (arr. Michel Rondeau), Trumpet Concerto, Hob. VIIe:1, found on [http://imslp.org/wiki/Trumpet\\_Concerto\\_in\\_E-flat\\_major,\\_Hob.VIIe:1\\_\(Haydn,\\_Joseph\)](http://imslp.org/wiki/Trumpet_Concerto_in_E-flat_major,_Hob.VIIe:1_(Haydn,_Joseph)).