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SUPERVISOR'S USE ONLY

Level 2 Music, 2018

91276 Demonstrate knowledge of conventions in a range of music scores

9.30 a.m. Tuesday 27 November 2018
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 2–15 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: BRASS QUINTETASSESSOR'S
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Refer to the extracts from a brass quintet arrangement of Mozart's *Eine Kleine Nachtmusik* to answer this question.

EXTRACT ONE

W. A. Mozart (arr. Ferrari), "Eine Kleine Nachtmusik", first movement, bars 1–8

- (a) Identify ONE compositional device used in Extract One, and discuss its effect on the music. Give specific evidence from the score to support your answer.

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- (b) Discuss the use of texture in Extract One. Give specific evidence from the score to support your answer.

- (c) The trumpet and horn parts in Extract Two are notated at concert pitch (the pitch the audience will hear).

Transpose all three parts so they are notated at the pitch the players will expect to read. Add key signatures, and include all performance markings.

EXTRACT TWO

“Eine Kleine Nachtmusik”, first movement, bars 28–31

- (d) (i) Complete the trumpet 1 part in bars 15–16 of Extract Three by adding the missing melody, which is a third above the trumpet 2 part.
- (ii) Add performance markings to the relevant parts (including trumpet 1), to indicate that:
- in bars 15–17, pairs of notes moving up or down by step are to be played smoothly
 - in bars 15–17, pairs of repeated notes of the same pitch are to be played detached
 - the melody is to be played slightly louder than the accompaniment
 - in bar 20, the minims are to be played as repeated semiquavers.
- (iii) Add an accidental to a note in one of the parts to create **one complete octave of the scale of F major**.

EXTRACT THREE

“Eine Kleine Nachtmusik”, first movement, bars 15–22

QUESTION TWO: SOLO PIANO

Refer to the extracts from Anthony Ritchie's *Olveston Suite* for piano to answer this question.

- (a) (i) Describe the intervals bracketed and labelled (1)–(4) in Extract Four. State both the quality and quantity of each interval.

(1) _____ (2) _____

(3) _____ (4) _____

- (ii) In the highlighted areas labelled (5), (6), and (7), add:

- (5) – a note below to create a perfect 5th
- (6) – a note above to create a minor 3rd
- (7) – two quavers to create a descending broken chord of F major.

EXTRACT FOUR

Anthony Ritchie, "Dining Room" from the Olveston Suite, bars 28–31

EXTRACT FIVE*"Dining Room", bars 4–7*ASSESSOR'S
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- (b) Add the missing time signatures in the highlighted areas in Extracts Five and Six. Explain your choice of time signatures, with reference to the music to support your answer.

- (c) Identify ONE similarity and ONE difference between Extracts Five and Six, and discuss the effect of these on the music. Give specific evidence from the scores to support your answer.

Similarity

Difference

EXTRACT SEVEN

"Dining Room", bars 8–12



- (d) Identify ONE compositional device used in Extract Seven, and discuss its effect on the music. Give specific evidence from the score to support your answer.

QUESTION THREE: MUSICAL THEATRE

Refer to the extracts from the song "My Shot" from the musical *Hamilton* to answer this question.

- (a) (i) Add chord indications in the boxes above the vocal stave in Extract Eight, using jazz/rock notation.
- (ii) The home key is established at bar 3. Identify the key, and give at least ONE piece of evidence from the score to support your answer.

Home key: _____

- (iii) The music modulates to a new key in bar 4. Identify the new key, and state the relationship of the new key to the home key.

New key: _____

Relationship to home key: _____

- (b) Comment on the notation used in the vocal part in Extract Eight, and explain how the vocalist (playing the character Hamilton) would perform the lyrics.

EXTRACT EIGHT

Lin-Manuel Miranda, "My Shot" from Hamilton, bars 1–4

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- (c) Rewrite the bass part in Extract Nine in tablature notation. The bass is in standard tuning (E-A-D-G, from low to high).

EXTRACT NINE

"My Shot", bars 1-4



Bass Guitar (tablature)

- (d) Extracts Ten and Eleven are different arrangements of the same vocal phrase.

Discuss how the arranger has created contrast between Extracts Ten and Eleven with specific reference to either texture OR rhythm. Give specific evidence from the scores to support your answer.

EXTRACT TEN

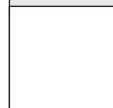
"My Shot", bars 3–4

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EXTRACT ELEVEN

"My Shot", bars 115–116



**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. These staves are provided for students to write their answers to the questions.

Acknowledgements

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

Question One

Wolfgang Amadeus Mozart (arr. Fabrizio Ferrari), *Eine Kleine Nachtmusik, Serenata K. 525*, found on <https://www.virtualsheetmusic.com/score/EineKleineBrassQLAll.html>.

Question Two

John Ritchie and Anthony Ritchie, *Caricatures: A Compilation of Piano Music* (Dunedin: Bellbird Publications, 2003).

Question Three

Lin-Manuel Miranda et al., *Hamilton: An American Musical* (Milwaukee: Hal Leonard, 2015). Publisher nos. HX.325059 (vocal score) and 345026 (instrumental parts).

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