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SUPERVISOR'S USE ONLY

Level 2 Music, 2019

91276 Demonstrate knowledge of conventions in a range of music scores

9.30 a.m. Monday 11 November 2019
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: UNACCOMPANIED CHOIRASSESSOR'S
USE ONLY

Refer to the extracts from an arrangement of the Samoan action song "Pusi Nofo" to answer this question.

EXTRACT ONE*"Pusi Nofo" (arr. Christopher Marshall), bars 1–8*

Allegretto scherzando (♩ = c.90)

Soprano

Alto

Tenor

Bass

- (a) (i) Identify the key of Extract One, and give at least TWO pieces of evidence from the score to support your answer.

Key: _____

- (ii) Analyse the harmony of this passage by adding chord indications in the boxes above the soprano staff, using jazz/rock notation.

- (b) Add the following missing parts (including the lyrics) in Extract Two:
- the soprano part in bars 20–21, to be a 3rd higher than the alto
 - the tenor part in bars 17–18, to be in unison with the bass
 - the tenor part in bars 20–21, to be a 4th lower than the alto.

EXTRACT TWO*"Pusi Nofo", bars 17–21*

17

Soprano

Alto

Tenor

8

Bass

- (c) Analyse the texture of Extract Two. Give specific evidence from the score to support your answer.

EXTRACT THREE*"Pusi Nofo", bars 9–12 and bars 26–29*ASSESSOR'S
USE ONLY

9

Soprano

Alto

Tenor

Bass

- (d) Identify ONE similarity and ONE difference between the two passages in Extract Three, and discuss the effect of these on the music. Give specific evidence from the score to support your answer.

Similarity

Difference

QUESTION TWO: SOLO GUITARASSESSOR'S
USE ONLY

Refer to the extracts from an arrangement for guitar of the main theme from *Star Wars* to answer this question.

- (a) Add performance markings to Extract Four to indicate that:
- the music should be played at a moderate tempo
 - the music should start loudly
 - the very first chord should be arpeggiated
 - in bars 2–3, the music should get louder
 - in bar 3, the music should slow down in the second half of the bar
 - in bar 3, all notes played on beat 4 should be accented.

EXTRACT FOUR

John Williams (arr. Woolman), Star Wars (Main Title), bars 1–3

Guitar

- (b) (i) Describe the bracketed intervals labelled (1)–(4) in Extract Five. State both the quality and quantity of each interval (e.g. “major 2nd”).

(1) _____ (2) _____

(3) _____ (4) _____

- (ii) Add the following missing notes to the lower voice (stems down):

(5) a quaver, a minor 6th higher than the preceding note

(6) a crotchet, an octave below the first note of the triplet in the upper voice

(7) a crotchet, a perfect 5th below the dotted minim in the upper voice.

EXTRACT FIVE

Star Wars (Main Title), bars 4–7



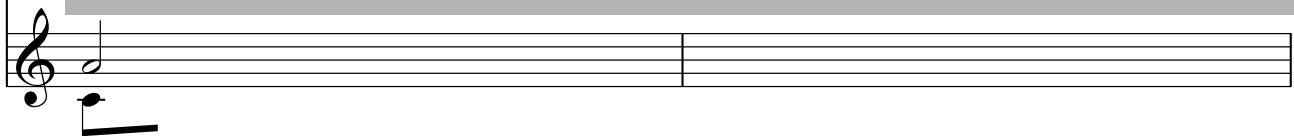
- (c) Transcribe the music of Extract Six from guitar tablature into conventional notation. The first two notes are given for you.

EXTRACT SIX

Star Wars (Main Title), bars 12–13

12

T
A
B



EXTRACT SEVEN

Star Wars (Main Title)

ASSESSOR'S
USE ONLY

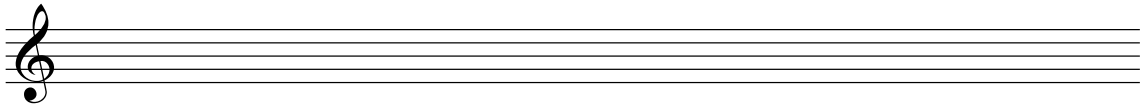
- (d) Extract Seven is the main melody from the theme. Identify ONE compositional device that has been used to create the melody, and annotate the score to support your identification.

Compositional device: _____

- (e) (i) Select (✓) ONE of the following compositional devices, and give a brief definition:

Ostinato Sequence Inversion

- (ii) Select a short motif from the main melody in Extract Seven and create a **four-bar** example of your chosen compositional device on the staff below.



QUESTION THREE: CHAMBER MUSIC

ASSESSOR'S
USE ONLY

Refer to the extracts from the end of the third movement of Philip Norman's *Bridgewater Quartet* to answer this question.

EXTRACT EIGHT

Philip Norman, Scherzo from Bridgewater Quartet, bars 150–158

150

Flute

Clarinet
in B \flat

Violin

Piano

155

- (a) Discuss the use of at least ONE compositional device used in Extract Eight, including the effect it would have on the music. Give specific evidence from the score to support your answer.

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

(c) A scherzo (meaning “joke”) is usually a playful, lighthearted composition. Comment on ONE feature of Extract Eight that could make it sound playful or energetic.

(d) Transpose the clarinet part in Extract Nine into concert pitch. Include the key signature, and all performance markings.

EXTRACT NINE

Scherzo from Bridgewater Quartet, bars 148–150

148

Clarinet in B \flat

Clarinet (concert pitch)



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

ASSESSOR'S
USE ONLY

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:

Question One

Christopher Marshall, *Songs of Samoa* (Auckland: Vaia'ata Print, 1988).

Question Two

Ben Woolman (arr.), *John Williams for Fingerstyle Guitar*, Hal Leonard Solo Guitar Library, HL 00116026 (Milwaukee: Hal Leonard, 2014).

Question Three

Philip Norman, *Bridgewater Quartet*. Composer's computer-typeset score (1994).