

91276



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## Level 2 Music 2020

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

2.00 p.m. Thursday 26 November 2020  
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: Voice with piano accompaniment**ASSESSOR'S  
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Refer to the extracts of "Royals" by Lorde to answer this question.

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

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

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**EXTRACT ONE**

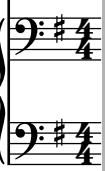
*Lorde, "Royals", bars 1–8*

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Voice



Piano



(c) Annotate the score of Extract Two to show that:

- the music should be played at a moderate tempo (English or Italian word AND metronome marking)
- the piano part should be played moderately softly
- the first bar should be repeated
- the pianist should apply the sustain pedal beginning on the first and third beats of each bar.

**EXTRACT TWO**

*"Royals", bars 1–3*

(d) Transpose the melody line in Extract Three so that it could be played by an Alto Saxophone. Include the key signature and all performance markings. Lyrics are not required.

**EXTRACT THREE**

*"Royals", bars 3–7*

**QUESTION TWO: Piano trio**

Refer to the extracts from the Piano Trio, Op. 17, by Clara Schumann to answer this question.

**EXTRACT FOUR**

Clara Schumann, *Piano Trio*, first movement, bars 186–191

186 (Allegro moderato) (♩ = 152)

Violin

Violoncello

Piano

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

Key: \_\_\_\_\_

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- (b) Analyse the highlighted chords in Extract Five by writing the Roman numeral chord indications OR jazz/rock notation in the boxes provided.

**EXTRACT FIVE***Piano Trio, first movement, bars 168–171*

168

Violin

Piano

□ □ □ □ □ □ □

- (c) Transcribe the cello part in Extract Six into alto clef so that it can be played by viola. Include a key signature, accidentals, and all performance markings.

**EXTRACT SIX***Piano Trio, first movement, bars 92–99*

92

Violoncello

*p*

Viola

96

- (d) (i) Describe the intervals labelled (1)–(6) in Extract Seven. State both quality and quantity of each interval (e.g. “major 6th”).

(1) \_\_\_\_\_ (2) \_\_\_\_\_

(3) \_\_\_\_\_ (4) \_\_\_\_\_

(5) \_\_\_\_\_ (6) \_\_\_\_\_

- (ii) Add the missing cello part in Extract Seven. The cello part should sound one octave lower than the violin part.

**EXTRACT SEVEN**

*Piano Trio, first movement, bars 214–218*

214

Violin

Violoncello

Piano

**QUESTION THREE: Jazz/rock ensemble**

Refer to the extracts of an arrangement of Mark Ronson's "Uptown Funk" to answer this question.

- (a) Identify ONE similarity and ONE difference in the way the arranger uses instruments between Extract Eight and Extract Nine, and discuss the effect of these on the music. Give specific musical evidence from the score to support your answer.

Similarity

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Difference

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- (b) Discuss the use of TWO types of articulation (e.g. staccato) used in Extract Nine, including the effect they would have on the music. Give specific musical evidence from the score to support your answer.

Articulation (1) \_\_\_\_\_

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Articulation (2) \_\_\_\_\_

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**EXTRACT EIGHT**

Mark Ronson, "Uptown Funk", bars 1–5

Funk ♩ = 112

Alto Saxophone

Baritone Saxophone

Trumpet in B $\flat$

Trombone

Electric Guitar

Piano

Bass Guitar

Drum Set

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

(crash)

*f*

**EXTRACT NINE**

Mark Ronson, "Uptown Funk", bars 33–37

33

- (c) Transcribe the electric guitar and bass guitar parts of Extract Ten from conventional notation into guitar tablature. Include durations and articulation markings.

**EXTRACT TEN***Uptown Funk, bars 60–61*

60

Electric guitar (notation)

Electric guitar (tablature)

Bass guitar (notation)

Bass guitar (tablature)

The image shows a musical score for Extract Ten, bars 60-61 of Uptown Funk. It consists of four staves. The top two staves are for the Electric guitar: the first is standard notation in G major (one flat) with a treble clef, and the second is guitar tablature. The bottom two staves are for the Bass guitar: the first is standard notation in G major with a bass clef, and the second is guitar tablature. The notation includes accents (^) over the first four notes of each staff, and a breath mark (>) over the eighth note in the fifth measure of each staff. The tablature shows fret numbers T, A, and B for the first three notes of each staff.

- (d) Add accidentals to both the baritone saxophone and bass guitar parts in Extract Eleven to create a chromatic scale.

**EXTRACT ELEVEN***Uptown Funk, bars 29–32*

29

Baritone Saxophone

Bass Guitar

The image shows a musical score for Extract Eleven, bars 29-32 of Uptown Funk. It consists of two staves. The top staff is for the Baritone Saxophone in G major (two sharps) with a treble clef. The bottom staff is for the Bass Guitar in G major with a bass clef. Both staves show a chromatic scale starting on G4. The notation includes accents (>) under the notes and breath marks (>) over the notes in the final two measures of each staff.



**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 the student to write their answers to the questions.



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

ASSESSOR'S  
USE ONLY

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**

Joel Little, Ella Yelich-O'Connor, *Lorde – Pure Heroine*, EMI Music Publishing Ltd, 2012. Found on [www.musicnotes.com](http://www.musicnotes.com)

**Question Two**

Clara Schumann, Piano Trio in [...] Op. 17 (Leipzig: Breitkopf und Härtel, n.d). Found on [www.imsip.org](http://www.imsip.org)

**Question Three**

Mark Ronson with Bruno Mars, Philip Lawrence, Jeff Bhasker, Devon Gallaspy, Nicholas Williams, and Michael Sweeney, "Uptown Funk" Milwaukee, WI: Hal Leonard, 2014

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