

91276



912760



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

2

SUPERVISOR'S USE ONLY

Tick this box if you
have NOT written
in this booklet

Level 2 Music 2021

91276 Demonstrate knowledge of conventions in a range of music scores

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.

Do not write in any cross-hatched area (///). This area may be cut off when the booklet is marked.

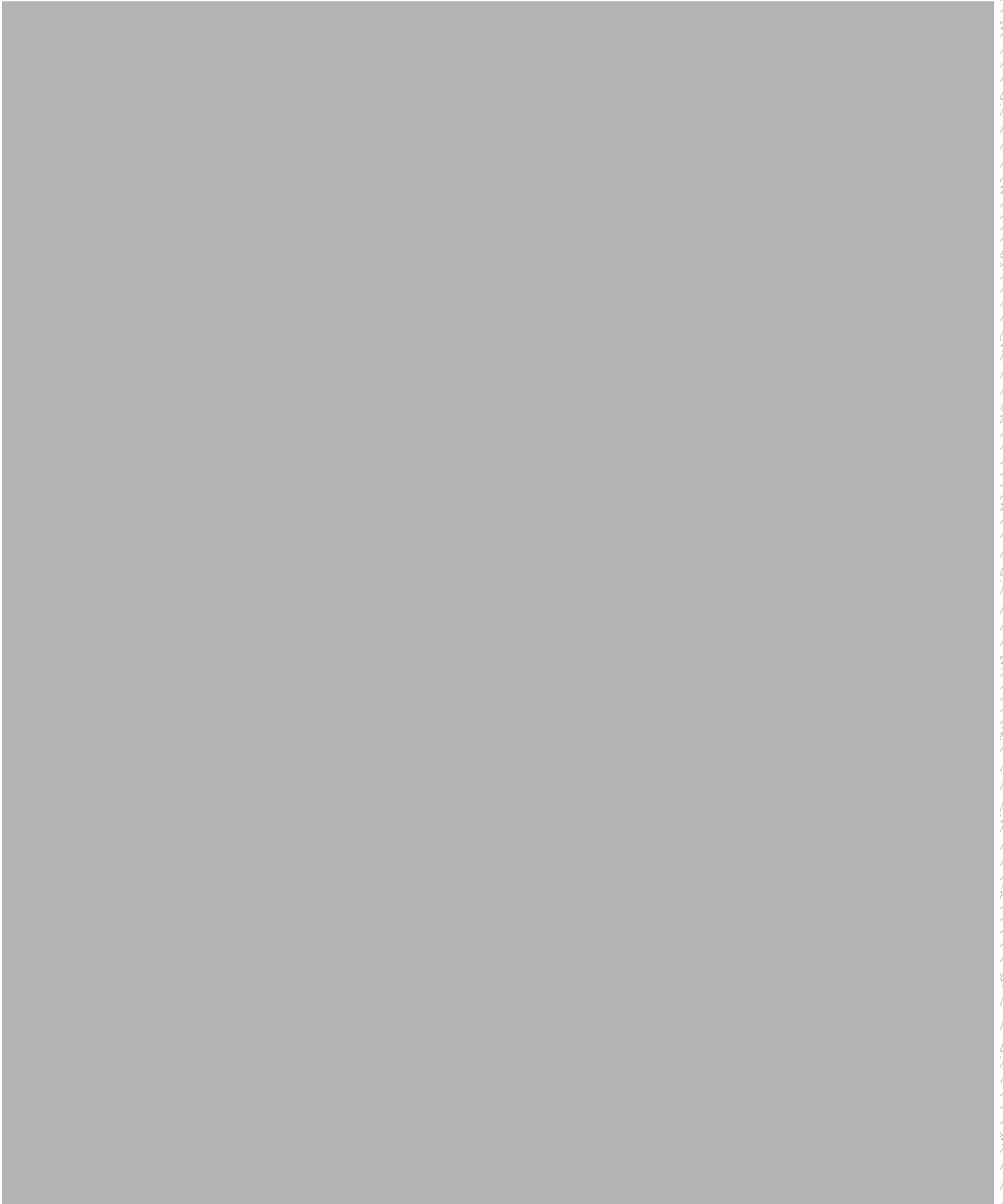
YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

QUESTION ONE: Accompanied choral music

Refer to the extracts of “Karanga Ākau” by Fergus Byett to answer this question.

EXTRACT ONE

Fergus Byett, “Karanga Ākau”, bars 1–7



- (a) (i) Describe the intervals labelled (1)–(6) and highlighted in Extract One. State both quality and quantity of each interval (e.g. “minor 2nd”).

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


- (ii) Add the missing alto part in bars 6 and 7 of Extract One on page 2. The alto part should be written a 3rd lower than the soprano part.

- (b) Transcribe the melody line from Extract Two into the treble clef so that the alto part would be sung in unison with the tenor part. Include the key signature, performance markings, and lyrics.

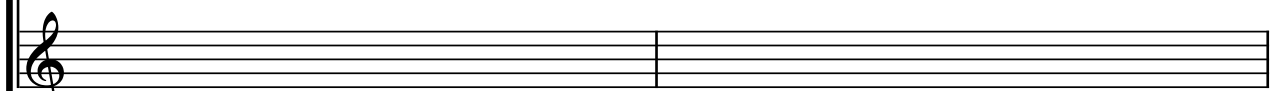
EXTRACT TWO

“Karanga Ākau”, bars 25–28


25 *mf* *espress.*

Tenor 

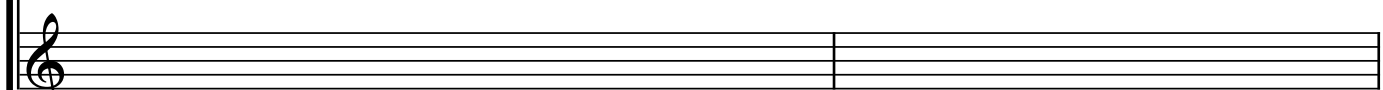
E - nga - ri, kei te whe - nu - a,

Alto 

27

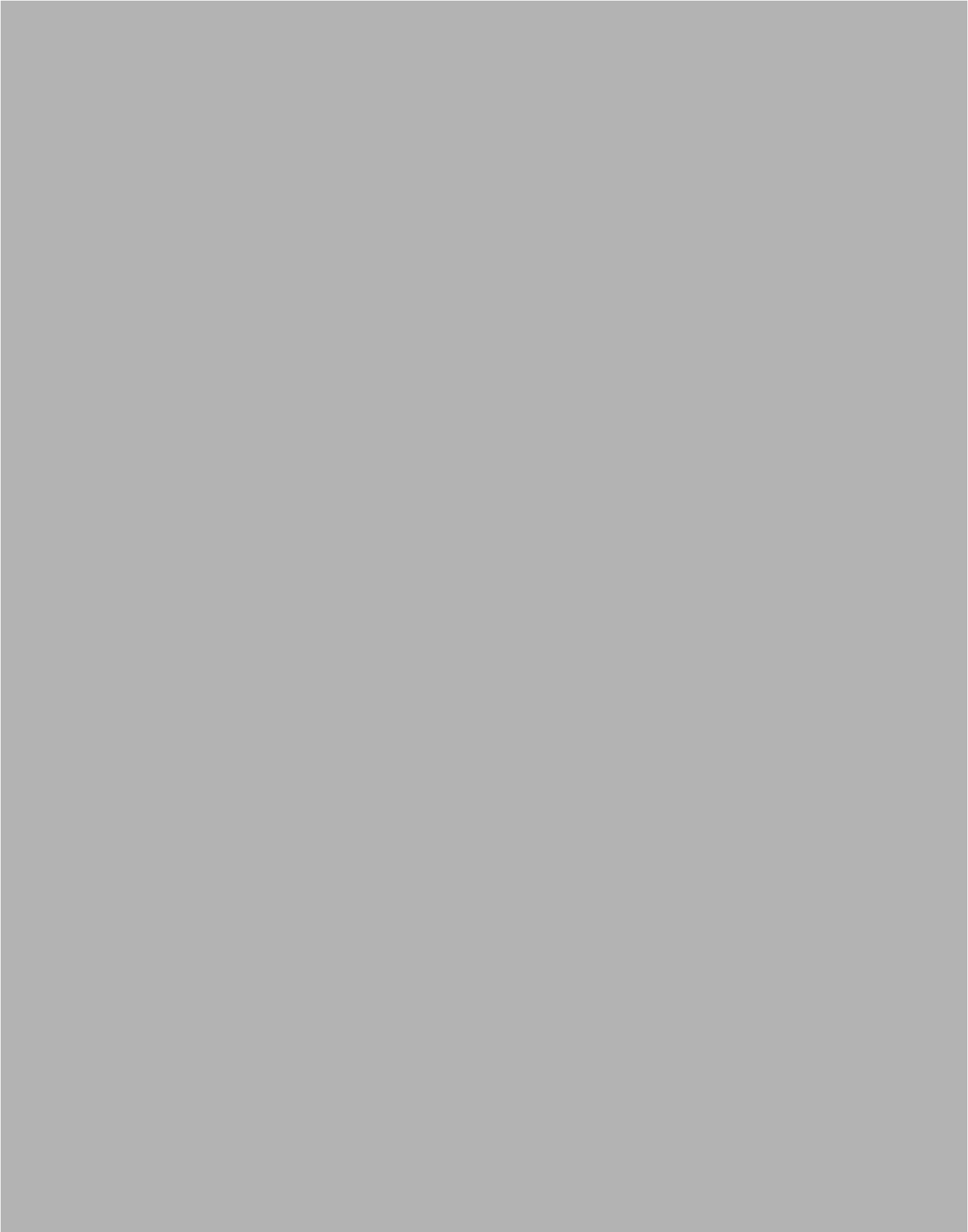


he pu - a - nga ō ma - ka - we;

Alto 

EXTRACT THREE

“Karanga Ākau”, bars 9–16



- (c) (i) Describe the changes of texture, metre, and tempo in Extract Three, using specific musical evidence from the score to support your answer.

Texture: _____

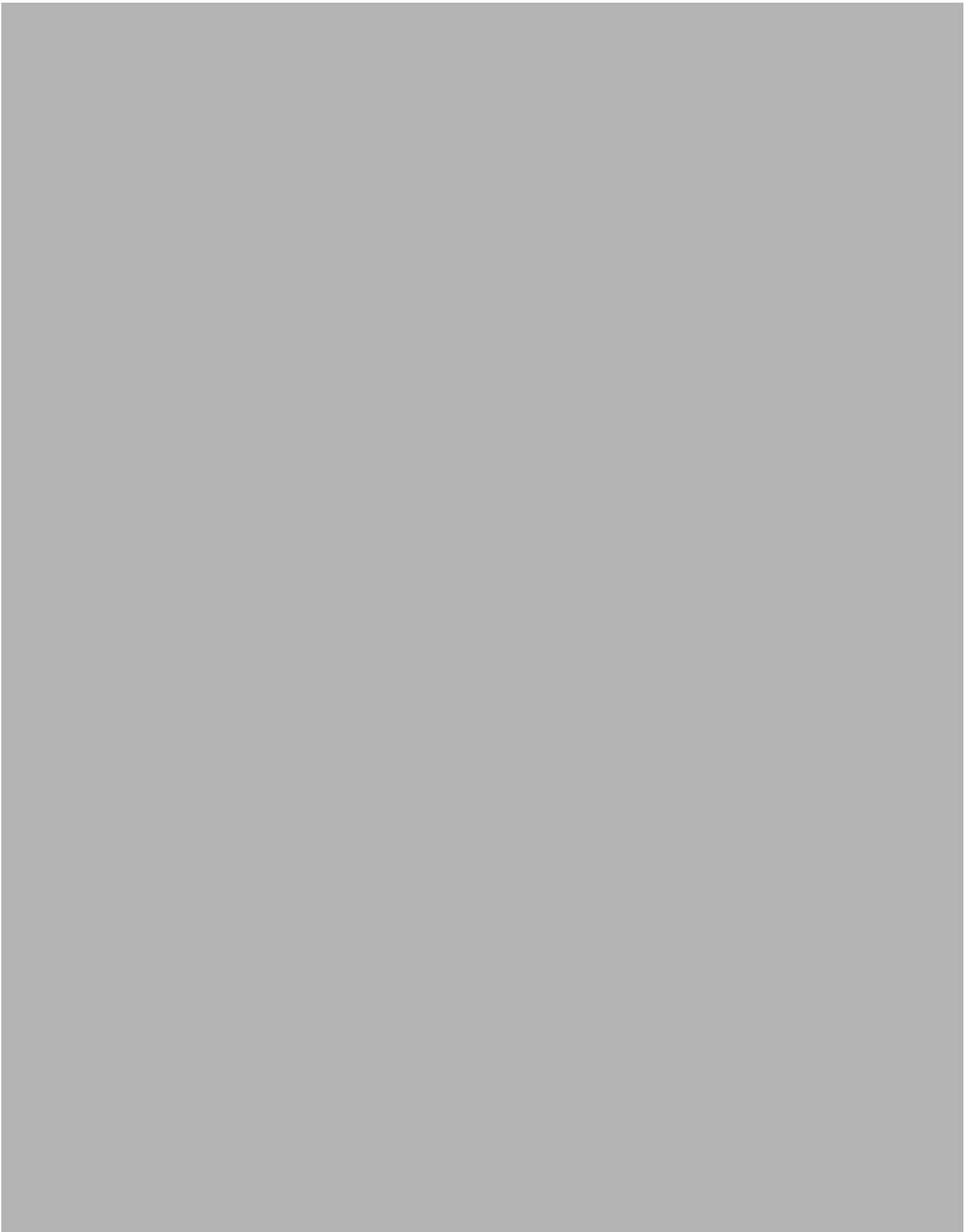
Metre: _____

Tempo: _____

- (ii) Discuss the effect these changes would have on the music.

EXTRACT FOUR

“Karanga Ākau”, bars 55–61



QUESTION TWO: Jazz band

Refer to the extracts from a big band arrangement of “Happy” by Pharrell Williams to answer this question.

- (a) Transcribe the bass guitar part in Extract Five from tablature into notation. The extract is in F major. Include all articulation markings and accidentals.

EXTRACT FIVE

Pharrell Williams, “Happy” (arr. Mike Tomaro), bars 20–23

20

Bass

Bass

- (b) Transpose the piano part in Extract Six so that an alto saxophone could play it. Include the key signature, accidentals, and performance markings.

EXTRACT SIX

“Happy”, bars 4–6

4

Piano

Alto Saxophone

EXTRACT SEVEN

"Happy", bars 50–55

50 (♩ = 160)

Tenor Saxophone
1 & 2

Baritone
Saxophone

53

- (c) Identify three types of articulation marking in Extract Seven. How does the articulation marking affect the feel of the music?

Articulation marking (1): _____

Articulation marking (2): _____

Articulation marking (3): _____

Here is an extract from later in the piece.

EXTRACT EIGHT

"Happy", bars 95–97

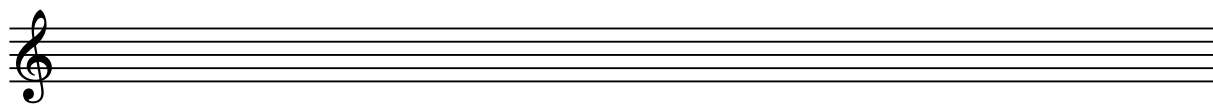
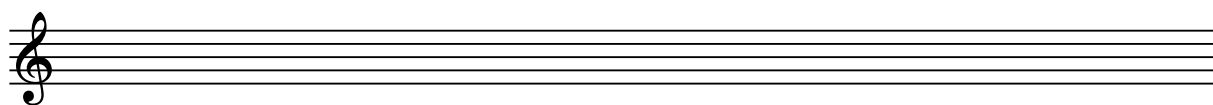
Tenor Saxophone

95

- (d) (i) Circle a short motif on the score of Extract Eight (above). Use this motif to create a **four-bar** example on the staff below, using **ONE** of the following compositional devices.

Select (✓) ONE

Ostinato Sequence Inversion



- (ii) Define the compositional device you selected, and explain how you used it.

QUESTION THREE: String quartet

Refer to the extracts from Four Pieces for String Quartet, Op. 81 by Mendelssohn to answer this question.

EXTRACT NINE

Mendelssohn, *Tema con variazioni* from *Four Pieces for String Quartet*, Op. 81, bars 1–8

Andante sostenuto.

Violin I
Violin II
Viola
Violoncello

(1) (2) (3) (4) (5)

- (a) (i) Bars 1–5 of Extract Nine are in the key of F major. Give musical evidence to show why this is true.

- (ii) Add accidentals to the final two bars of the extract (bars 7 and 8) to show that the music has modulated to the dominant key. Identify the new key.

Key: _____

- (b) Analyse the chords highlighted and labelled (1)–(5) in Extract Nine using Roman numeral chord indications.

(1) _____

(2) _____

(3) _____

(4) _____

(5) _____

- (c) Complete the violin II, viola, and cello parts below to create a perfect cadence using the chord indications provided.

Violin I

Violin II

Viola

Violoncello

Ic V I

- (d) Transcribe Extract Ten from open score to closed score so that:
- the violin I part could be played by a clarinet in B \flat . Use an appropriate key signature.
 - the violin II, viola, and cello parts could be played by a piano.

EXTRACT TEN

Capriccio from Four Pieces for String Quartet, Op. 81, bars 1–2

Andante con moto.

Violin I

Violin II

Viola

Violoncello

Clarinet in B \flat

Piano

**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.

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

QUESTION
NUMBER

Blank musical staves for writing answers.

Acknowledgements

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

Question 1

Byett, F. (2018). *Karanga Ākau* for SATB choir and piano [song]. SOUNZ Center for New Zealand Music.

Question 2

Pharrell. (Arr. Mike Tomaro). (2013). *Happy* from *Despicable Me 2*. The Jazz Ensemble Library. Hal Leonard Corporation.

Question 3

Mendelssohn, F. (1978). *Four Pieces for String Quartet Op. 81*. (Rietz, J. Ed.). Complete chamber music for strings. Dover.

91276