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2

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Level 2 Music 2022

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 2–16 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: Piano duet

Refer to the extracts from *Piano Duets* by Jillian Bray to answer this question.

EXTRACT ONE

Jillian Bray, "Three Duets for Two Mums", bars 3–6

- (a) (i) Complete the table below to describe the melodic intervals between the semiquavers bracketed and labelled (1) – (6) in bar 3 of Extract One. The first two intervals are provided.

| | (1) | (2) | (3) | (4) | (5) | (6) |
|----------|----------------------|---------------------------|-----|-----|-----|-----|
| Interval | <i>minor 3rd</i> | <i>diminished 5th</i> | | | | |

- (ii) On the score of Extract One, add an accidental to the upper note of the intervals that are bracketed and labelled (7), (8), and (9) so that they form the following intervals:

- (7) major 3rd
 (8) minor 6th
 (9) augmented 4th

EXTRACT TWO*Jillian Bray, "Daisy Dance", bars 10–14*

10

Primo

Secondo

13

Primo

Secondo

- (b) (i) On the score of Extract Two, add a time signature at the beginning and in any other bar where one is needed.
- (ii) Give specific evidence from the score to justify your choice of time signatures.

EXTRACT THREE*Jillian Bray, "Three Duets for Two Mums", bars 56–59*

56

Primo

Secondo

- (c) Discuss the use of a compositional device or feature used in Extract Three. Include the effect it would have on the music. Give specific musical evidence to support your answer.

Compositional device: _____

- (d) (i) Add the missing primo right hand part in Extract Four below. The missing part should sound one octave higher than the lower (left hand) primo part.
- (ii) Annotate the score of Extract Four to show that:
- bars 15 and 16 get gradually softer
 - bars 17 and 18 get gradually louder
 - a pause is indicated on the last two beats of bar 18
 - groups of six quavers are played smoothly.

EXTRACT FOUR

Jillian Bray, "Daisy Dance", bars 15–18

The musical score for Extract Four, bars 15–18, is presented in a two-staff format. The top staff is labeled "Primo" and the bottom staff is labeled "Secondo". The Primo part is written in treble clef, and the Secondo part is written in bass clef. The score is partially obscured by a large grey box, which is intended to be filled in by the student to complete the missing primo right hand part. The score begins at bar 15, as indicated by the number "15" above the first staff. The score is for a two-hand piano piece.

QUESTION TWO: Accompanied vocal

Refer to the extracts from “The Rainbow Connection” by Paul Williams and Kenneth L. Ascher to answer this question.

EXTRACT FIVE

P. Williams and K. L. Ascher, “The Rainbow Connection”, bars 5–8



- (a) Identify (✓) the voice type that would be able to sing this song. Give TWO pieces of evidence from Extract Five to support your answer.

Soprano

Alto

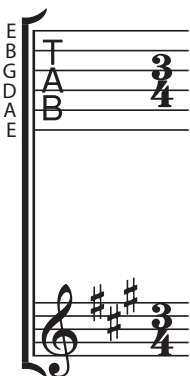
Tenor

Bass

- (b) Transcribe the guitar tablature in Extract Six into standard notation.

EXTRACT SIX

“The Rainbow Connection”, bars 1–4



Extract Seven below is missing some chord symbols, and the guitar part in bars 82–84.

EXTRACT SEVEN

“The Rainbow Connection”, bars 77–84

77

Voice

Guitar

81

cadence

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

Key: _____

- (ii) Analyse the harmony of Extract Seven by adding chord indications in the boxes above the vocal line using jazz/rock notation.

- (d) (i) Notate the guitar part in the last three bars using the chords provided.

- (ii) Name the cadence: _____

QUESTION THREE: Wind quintet

Refer to the extracts from *Jazz Suite* for wind quintet by Ross Harris to answer this question.

- (a) Transpose the clarinet and horn in F parts in Extract Eight into concert pitch. Include the key signatures and all performance markings.

EXTRACT EIGHT

Ross Harris, Slow II from Jazz Suite, bars 22–25

22

Clarinet in B \flat

Horn in F

Clarinet
(concert pitch)

Horn
(concert pitch)

The image shows a musical score for a wind quintet. It consists of four staves. The top two staves are for Clarinet in B \flat and Horn in F, both in 3/4 time. The bottom two staves are for Clarinet (concert pitch) and Horn (concert pitch), both in 3/4 time. The first two staves are partially obscured by a grey box, indicating the original extract. The last two staves are empty, intended for the student's transcription.

- (b) On the staff below the score, transcribe the bassoon part from tenor clef into treble clef. Include accidentals and performance markings.

EXTRACT NINE

Scherzo and Trio I from Jazz Suite, bars 8–11

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

- (c) Discuss the use of texture and compositional features in Extract Nine. Give specific evidence from the score to support your answer.

EXTRACT TEN*Slow II from Jazz Suite, bars 1–14*

System 1

♩ = 52


Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon



System 2


Fl.

Ob.

Cl.

Hn

Bsn



- (d) Compare system 1 (bars 1–7) and system 2 (bars 8–14) in Extract Ten. Describe ONE **similarity**, and ONE **difference** in either melody, accompaniment, or instrumentation and discuss the effect this has on the music using specific evidence from the score.

(i) **Similarity**

Choose (✓) ONE of the following:

Melody

Accompaniment

Instrumentation

(ii) **Difference**

Choose (✓) ONE of the following:

Melody

Accompaniment

Instrumentation

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

QUESTION
NUMBER

A series of ten sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are intended for writing musical notation or answers to questions.

**Extra space if required.
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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. The staves are intended for writing musical notation or answers to questions.

Acknowledgements

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

Question One

Bray, J. (2007). *Piano Duets*. SOUNZ Centre for New Zealand Music.

Question Two

Williams, P., Ascher, K. L. (1979). "The Rainbow Connection" from *The Muppet Movie*. Luttjeboer (transcriber). Fuzzy Muppet Songs. Sourced from musicnotes.com

Question Three

Harris, R. (2005). *Jazz Suite for Wind Quintet*. SOUNZ Centre for New Zealand Music.