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91276



Draw a cross through the box (X) if you have NOT written in this booklet

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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Music 2024

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 the margins (// // // //). This area will 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

Refer to the extracts from “You’ve Got A Friend In Me” by Randy Newman, arranged by Mac Huff, to answer this question.

EXTRACT ONE

“You’ve Got A Friend In Me” (arr. Mac Huff), bars 1–4

Easy Shuffle (♩ = 112) (♩♩ = ♩♩♩)

C E⁷/B Am A^b7 C/G C^m(^b5) G⁷ C

Piano

- (a) (i) Identify the key of the extract. Provide at least TWO pieces of evidence to support your answer.

Key: _____

Evidence (1): _____

Evidence (2): _____

- (ii) Discuss how accidentals are used to create melodic and harmonic interest.

- Clarinet in B♭
- Piano
-
- mf*
- 3

-
- Piano
- mf*
- Bass Guitar
- G
D
A
F
- 4/4
- 3

- (c) (i) Analyse the harmony of Extract Two, on page 5, by adding chord indications using jazz/rock notation in the boxes provided above the staff.
- (ii) Discuss how the composer has used textural variety and harmony to enhance the lyrics. Support your response with evidence from the score. You may annotate the score to support your answer.

EXTRACT TWO

"You've Got A Friend In Me", bars 8–19

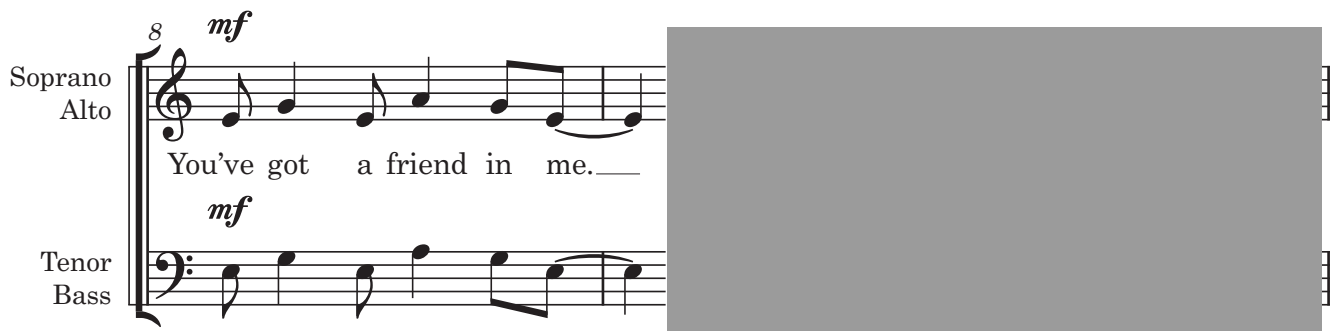
8 *mf*

Soprano
Alto

You've got a friend in me.____

mf

Tenor
Bass



11



14



17



- EXTRACT THREE**

Now, some oth - er folks might be a lit - tle bit smart - er than I am,

Ah

40 big - ger and strong - er too._____

38

Trumpet in B \flat

Horn in F

Trombone

Tuba

This musical system contains four staves for measures 38 and 39. The instruments are Trumpet in B \flat , Horn in F, Trombone, and Tuba. Each staff has a treble or bass clef and a key signature of one flat. The staves are empty, indicating a rest for all instruments in both measures.

40

Tpt

Hn

Tbn.

Tba

This musical system contains four staves for measures 40 and 41. The instruments are Tpt (Trumpet), Hn (Horn), Tbn. (Trombone), and Tba (Tuba). Each staff has a treble or bass clef and a key signature of one flat. The staves are empty, indicating a rest for all instruments in both measures.

QUESTION TWO: Chamber ensemble

Refer to the extracts from *Minuet* from Eight String Quartets K.464 by Mozart to answer this question. The piece is in A major.

EXTRACT FOUR

Mozart Minuet "Eight String Quartets", bars 1–20

Menuetto.

The musical score is for a Minuet in A major, 3/4 time, from Mozart's Eight String Quartets, K.464. It consists of three systems of staves for Violin 1, Violin 2, Viola, and Violoncello.

System 1 (Bars 1-6): Violin 1 and Violin 2 play the main melody, starting with a forte (*f*) dynamic and moving to piano (*p*). Viola and Violoncello play a supporting harmonic line, also marked *f* and *p*.

System 2 (Bars 7-13): The melody continues in Violin 1 and Violin 2. Bar 7 is marked *f*. Bar 13 is marked *p*. Viola and Violoncello continue their harmonic support, with bar 13 marked *f*.

System 3 (Bars 14-20): The final system of the minuet. Violin 1 and Violin 2 play the concluding melody. Bar 14 is marked *p*. Viola and Violoncello provide harmonic support, with bar 14 marked *p*.

- (a) Describe the use of **texture** in Extract Four and discuss the effect this has on the music. Support your answer with evidence from the score. You may annotate the score to support your response.

- (b) Describe the use of **rhythmic motifs** in Extract Four and discuss the effect this has on the music. Support your answer with evidence from the score. You may annotate the score to support your response.

- (c) Discuss how either articulation, dynamics, or pitch are used to create contrast in Extract Four. Use evidence from the score to support your response.

Tick (✓) ONE

☐

Articulation

☐

Dynamics

☐

Pitch

- (d) Complete the harmony of Extract Five by adding ONE note per bar in each part to create the chords indicated. The extract is in E major. The first chord has been given.

EXTRACT FIVE*Mozart Minuet "Eight String Quartets", bars 25–28*

25

Violin 1

Violin 2

Viola

Violoncello

I ii^b V⁷ I

Detailed description: The image shows a musical score for four string instruments: Violin 1, Violin 2, Viola, and Violoncello. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 3/4. The score is for bars 25-28 of Mozart's Minuet "Eight String Quartets". Bar 25 shows the first chord (I) for all parts. Bars 26-28 are empty for the lower parts, with the chord ii^b indicated for bar 26, V^7 for bar 27, and I for bar 28. The upper parts (Violin 1 and Violin 2) have some notes in bar 25, but the lower parts (Viola and Violoncello) are empty. The instruction is to add one note per bar in each part to create the chords indicated.

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The assessment continues on the following page.**

QUESTION THREE: Solo piano

Refer to the extracts from *Tūmanako: Journey through an unknown landscape* for piano by Gillian Whitehead to answer this question.

(a) Annotate the score of Extract Six by writing the missing time signatures in the outlined boxes provided.

(b) Discuss the effect that changing time signatures and tempo have on the music.

(c) Describe ONE rhythmic feature of Extract Six and discuss the effect that it has on the music. Do not repeat answers from part (b).

EXTRACT SIX*"Tümanako: Journey through an unknown landscape" by Gillian Whitehead, bars 1–16*

♩ = c. 92

Piano

Red.

♩ = 58

9

13

- (d) Identify the intervals bracketed and labelled ① – ⑥. State both the quality and the quantity of each interval (e.g. Major 2nd).

EXTRACT SEVEN

"Tūmanako: Journey through an unknown landscape" by Gillian Whitehead, bars 24–26

Piano

24

①

②

③

④

⑤

⑥

①: _____

②: _____

③: _____

④: _____

⑤: _____

⑥: _____

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

QUESTION
NUMBER

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

QUESTION
NUMBER

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Acknowledgements

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

Question One

M. Huff (arr). *You've Got a Friend in Me* from Toy Story. Hal Leonard.

Question Two

W. Mozart (composer). (1882). *Mozarts Werke, Serie XIV: Quartette für Streichinstrumente, Bd.2, No.18*. Leipzig: Breitkopf & Härtel.

Question Three

G. Whitehead. (2010). *Tūmanako: Journey through an unknown landscape*. SOUNZ.