2

91276



SUPERVISOR'S USE ONLY

Level 2 Music, 2017

91276 Demonstrate knowledge of conventions in a range of music scores

9.30 a.m. Thursday 16 November 2017 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

QUESTION ONE: STRING ENSEMBLE (QUARTET)

ASSESSOR'S USE ONLY

Refer to the extracts from a string quartet arrangement of the jazz standard "Round Midnight" to answer this question.

EXTRACT ONE

Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 1–3



- (a) Describe the intervals bracketed and labelled (1)–(6) in Extract One. State both the quality and quantity of each interval.
 - (1) _____(2) ____
 - (3) ______(4)
 - (5) ______(6)
- (b) Identify ONE string technique used in this extract, and:
 - name the technique

Technique: _____

- explain the way the technique would be played
- discuss the effect of the technique on the timbre of the music.

EXTRACT TWO

Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 4–7

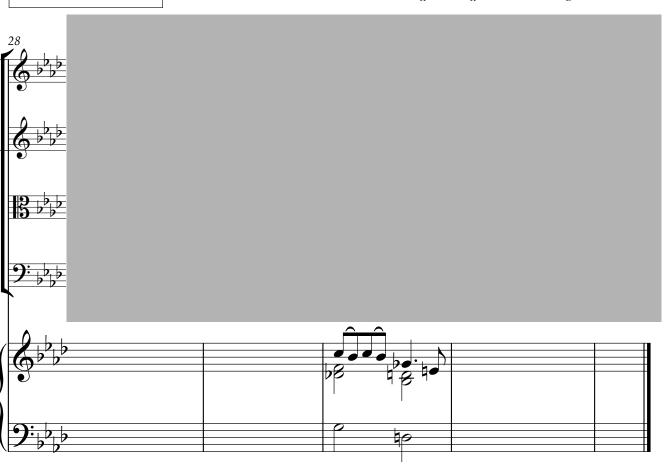




- (c) (i) Add performance markings to Extract Two to indicate that:
 - the melody should be played moderately loudly
 - the accompanying parts should be played very softly
 - groups of two quavers should be played staccato
 - groups of four semiquavers should be played legato.
 - (ii) Add accidentals to the highlighted notes in the cello part to make a descending chromatic scale.



Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", bars 28–32



- (d) Complete the keyboard reduction of Extract Three (one bar has been completed for you).
 - Notate one part on the left-hand stave, and the remaining three parts on the righthand stave.
 - Include all necessary performance directions.

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

QUESTION TWO: ROCK/POP SONG

ASSESSOR'S USE ONLY

Refer to the extracts from the song "Don't You Worry 'Bout A Thing" to answer this question.

EXTRACT FOUR

Stevie Wonder, "Don't You Worry 'Bout A Thing", bars 1–6

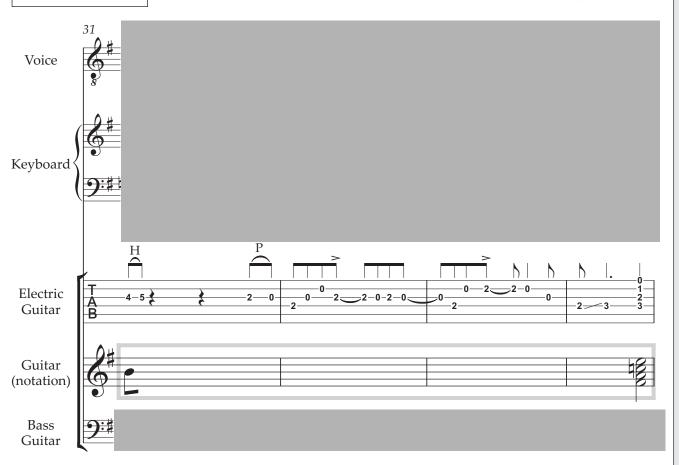




- (a) Add chord indications in the boxes above the keyboard part, using jazz/rock notation.
- (b) Identify ONE rhythmic feature of Extract Four, and discuss the effect it has on the music.

EXTRACT FIVE

Stevie Wonder, "Don't You Worry 'Bout A Thing", bars 31–34



(c) Rewrite the guitar part in Extract Five in standard notation in the treble clef. The guitar part is in standard tuning (E-A-D-G-B-E, from low to high).

The extract below features the same lyrics as Extract Five.

ASSESSOR'S USE ONLY

EXTRACT SIX	Stevie Wonder, "Don't You Worry 'Bout A Thing", bars 41–42
Voice \$\frac{41}{8}\$	
Keyboard 9:#	
Electric Guitar Bass Guitar	
(d) Discuss in de from the lyrics	tail ONE similarity and ONE difference between Extracts Five and Six (aside themselves).
Difference:	

QUESTION THREE: INSTRUMENTAL SOLO WITH ACCOMPANIMENT

ASSESSOR'S USE ONLY

Refer to the extracts from Haydn's Trumpet Concerto to answer this question.

EX	TRACT	SEVEN Joseph Haydn, Trumpet Concerto, third movement, bars 57–68
Tru (conce	ımpet ert pitch)	
	board uction	
63		
9 :		
		V I
(a)		ONE compositional device used in Extract Seven, and explain its effect on the music. ecific musical evidence to support your answer.
(b)	Focus	n the last two bars.
	(i) C	omplete the harmony in the keyboard part, using the chord indications provided.
	(ii) N	ame the cadence formed by these two chords.
	_	

(c) The solo trumpet part has been written at concert pitch (the pitch the audience will hear).

Transpose the music in Extract Eight so it could be played by an alto saxophone.

EXTRACT EIGHT

Joseph Haydn, Trumpet Concerto, third movement, bars 142–149

Trumpet (concert pitch)



Alto Saxophone in Eb

ASSESSOR'S USE ONLY Joseph Haydn, Trumpet Concerto, third movement, bars 72–82





- (d) While the tonic key is E major, the passage above passes through two related keys.
 - (i) Add accidentals to the highlighted parts of the score so that:
 - bars 72–76 are in C minor
 - bars 79–82 are in B_b major.
 - (ii) State the relationship of these keys to the tonic key.

Key	Relationship to E♭ major
C minor	
B♭ major	

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

Acknowledgements

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

Question One

Thelonious Monk (arr. Jeff Sultanoff), "Round Midnight", found on http://www.onlinesheetmusic.com/round-midnight-score-p316037.aspx.

Question Two

Stevie Wonder, "Don't You Worry 'Bout A Thing", found on http://www.onlinesheetmusic.com/dont-you -worry-bout-a-thing-p389214.aspx.

Question Three

Joseph Haydn (arr. Michel Rondeau), Trumpet Concerto, Hob. VIIe:1, found on http://imslp.org/wiki/Trumpet_Concerto_in_E-flat_major,_Hob.VIIe:1_(Haydn,_Joseph).