



# Learning Ideas Limited

## 91276 Practise Exam

### 2024 PRELIMINARY EXAM

## Level 2 Music

**91276 (2.6): Demonstrate knowledge of conventions used in a range of music scores**

**Name:** \_\_\_\_\_

Credits: Four

You should answer ALL parts of ALL questions in this booklet.

**YOU MUST HAND THIS BOOKLET TO YOUR TEACHER AT THE END OF THE ALLOTTED TIME.**

<i>For Assessor's use only</i>		
<b>Achievement Criteria</b>		
<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
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
<b>Total:</b> <input type="text"/>		<b>Overall Level of Performance</b> <input type="text"/>

## QUESTION ONE: CHAMBER ENSEMBLE

Assessor's  
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## EXTRACT ONE

Flute *mf*

Oboe *mf*

B♭ Clarinet *mf*

Horn in F *mf*

- (a) (i) Add appropriate key signatures to each staff in this extract to indicate that the piece is in G major (note, you *do* need to write a key signature for the French Horn).
- (ii) On the score, add an appropriate time signature.
- (iii) Using musical evidence from the score, explain how the rhythm written in bar 3 is unusual.

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- (b) Describe the quality and quantity of the intervals labelled ①-⑥ (such as *minor 3<sup>rd</sup>*).

① _____	② _____
③ _____	④ _____
⑤ _____	⑥ _____

## EXTRACT TWO

Assessor's  
use only

- (c) Extract two is written for trumpet in B-flat. Transpose the score below into concert pitch (how it would sound in performance)

**B $\flat$  Trumpet**

**Trumpet (concert pitch)**

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Look at Extract Three on page 4 to answer questions (d) and (e).

- (d) Discuss how texture is used in Extract Three.

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- (e) Describe the character and feel of the melody in Extract Three providing specific musical evidence from the score.

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## EXTRACT THREE

Assessor's  
use only

## Allegro

Flute

Oboe

B♭ Clarinet

Timpani

Violin

Viola

Cello

9

Fl.

Ob.

B♭ Cl.

Timp.

Vln. 1

Vla.

Vc.

## QUESTION TWO: UNACCOMPANIED CHORAL

## EXTRACT FOUR

Soprano

Lord of crea - a - tion, to you be all praise! Most

Alto

Lord of crea - a - tion, to you be all praise! Most

Tenor  
Bass

Lord of crea - a - tion, to you be al praise! Most

5

S.

migh - ty your work - ing, most won - drous your ways!

A.

migh - ty your work - ing, most won - drous your ways!

B.

migh - ty your work - ing, most won - drous your ways!

(a) Analyse the harmony of extract four by adding chord indications in the boxes above the soprano line using **jazz/rock notation**.

(b) Identify the key of the extract. Provide at least TWO pieces of evidence from the score to support your answer.

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

Evidence:

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(c) Describe a moment of passing modulation in extract four. Support your answer with evidence from the score. You may annotate the score to support your response.

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(d) On the staff below, rewrite the tenor part using the vocal tenor clef.

Tenor

Lord of crea - a - tion, to you be\_\_ all praise! Most

The notation shows a tenor part on a bass clef staff in 3/4 time, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a half note D5 and a quarter note C5. Below the staff is a piano accompaniment staff on a treble clef, which is currently empty.

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migh - ty your work - ing, most won-drous your ways!

The notation shows a tenor part on a bass clef staff in 3/4 time, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a half note D5 and a quarter note C5. Below the staff is a piano accompaniment staff on a treble clef, which is currently empty.

### EXTRACT FIVE

(a) Describe in detail how the piano part is play in extract five. Use specific evidence from the score.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- (b) On the staff provided below transcribe the main theme of bars 1-4 so it can be played on guitar using tab. Include rhythmic stems and performance markings.

**Piano**

$\text{♩} = 100$

**Acoustic Guitar**

T	6	0	1				
A	6						
B	8						

- (c) Using the chords provided below, complete the right-hand stave. The first chord has been provided for you.

**Piano**

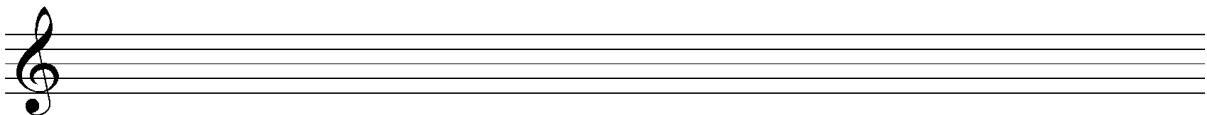
G C<sup>7</sup> Bm E<sup>7</sup> Am D<sup>7</sup> G

- (d) (i) Circle a short motif in the main theme of extract five on page 7. Use this motif to create a four-bar example featuring one of the following compositional devices.

Select ☒ ONE:

- ☐ Ostinato      ☐ Sequence      ☐ Inversion  
☐ Diminution      ☐ Augmentation

*Four-bar example:*



- (ii) Give a definition of the compositional device you selected and explain how you used it.

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

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

Assessor's  
use only