



Learning Ideas Limited

91276 Practise Exam

2021 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>		
Achievement Criteria		
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
Total: <input type="text"/>		Overall Level of Performance <input type="text"/>

Refer to the extracts of “O vos omnes” by H. Correa to answer this question.

EXTRACT ONE

Soprano

p *ff*

si est do - lor si - mi - lis

Alto

p *f*

si est do - lor si - mi - lis si - cut

Tenor

p *f*

est do - - - lor si - - - mi -

Bass

(b) Discuss the use of texture in Extract Two on page 3. Give specific musical evidence from the score to support your answer.

[illegible]

O vos omnes (It is nothing to you)

Henrique Carlos Correa
(1680-?1752)

Soprano *mp*
O vos omnes qui trans - i - tis - per
Is it no - thing to you, all ye that

Alto *mp*
O vos omnes qui trans - i - tis
Is it no - thing to you, all ye

Tenor *mp*
O vos omnes qui trans - i - tis - per that vi -
Is it no - thing to you, all ye that pass

Bass *mp*
O vos omnes qui trans - i - tis per that
Is it no - thing to you, all ye that

Organ

6
S. *mf* *dim.*
vi - - - am, at - ten di - te et vi - de - te
pass - - - by? Be - hold and see, be - hold and see

A. *mf* *dim.*
per that vi - am, at - ten de - et vi - de - te
that pass by? Be - hold and be - hold and see

T. *mf* *dim.*
- - - am, at - ten di - te et et vi - de - te
- - - by? Be - hold and see, be - be - hold and see

B. *mf* *dim.*
vi - - - am, at - ten di - te et vi - de - te
pass - - - by? Be - hold and see, be - hold and see

Org.

(c) Annotate the score of Extract Three to show that:

- * the music should be played at a walking pace tempo (Italian word AND metronome marking)
- * the organ part should be played moderately softly
- * the alto part should gradually increase in volume in the third bar
- * the tenor part should be sung smoothly as a melisma in the first bar.

EXTRACT THREE

Soprano

vi - - - am, at - ten di - te et vi -
pass - - - by? Be - hold and see, be - hold

Alto

per vi - - am, at - ten - de - te et
that pass - - by? Be - hold and see, be -

Tenor

vi - - - am, at - ten - di - te et vi -
pass - - - by? Be - hold and see, be - hold

Bass

vi - - - am, at - ten - di - te et vi -
pass - - - by? Be - hold and see, be - hold

Organ

(d) Transpose the soprano voice part in Extract Four so that it could be played by a Clarinet in Bb. Include the key signature and all performance markings. Lyrics are not required.

EXTRACT FOUR

Soprano

cresc. *rit.*
si - cut do - lor, si - cut do - lor, me - us.
like my sor - row, like un - to my sor - row.

Clarinet in Bb

QUESTION TWO: STRING QUARTET

Assessor's
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EXTRACT FIVE

Violin I

Violin II

Viola

Violoncello

fz *fz* *p*

fz *fz* *p*

fz *fz* *p*

fz *fz* *p*

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

Key: _____

- (b) Analyse the highlighted chords in Extract Five by writing Roman numeral chord indications OR jazz/rock notation in the boxes provided.

EXTRACT SIX

Assessor's
use only

Cello

Viola

- (c) Transcribe the cello part in Extract Six into alto clef so that it can be played by viola. Include a key signature, accidentals and all performance markings.

EXTRACT SEVEN

Haydn, Quartet, Op. 76, No. 3 II

Poco adagio; cantabile

Violin I

Violin II

Viola

Violoncello

- (d) (i) Describe the bracketed intervals labelled ①-④ in Extract Seven. State both the quality and the quantity of each interval (e.g. "major 2nd").

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

- (ii) Add the missing violin 1 part in Extract Seven. The violin 1 part in bars 2-4 (highlighted by the box) is to be a 3rd higher than the violin 2.

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QUESTION THREE: JAZZ BAND

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Refer to the extracts from Duncan Ferguson's *Chapel View* for Jazz Band to answer this question.

- (a) Rewrite the Jazz Guitar and Electric Bass parts in Extract Eight in standard notation in the treble and bass clefs as appropriate.

EXTRACT EIGHT

D. Ferguson, "Chapel View"

30

Jazz Guitar (TAB)

Jazz Guitar (notation)

Electric Bass (TAB)

Electric Bass (notation)

- (b) Discuss the use of at least ONE compositional device or feature in Extract Nine (on page 9), including the effect it would have on the music. Give specific musical evidence from the score to support your answer.

EXTRACT NINE

Assessor's
use only

D. Ferguson, "Chapel View" bars 30-43

30 $\text{♩} = 76$

Soprano Saxophone

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Jazz Guitar

Piano

Electric Bass

Drums

36

Sop. Sax.

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.




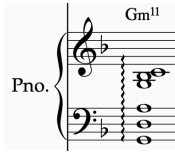

J. Gtr.

Pno.

E. Bass

Dr.

(c) Explain how each of the following terms and symbols used in Extract Nine would be played.

Symbol	How it would be played
	
	
	
	
	

(d) Add accidentals to soprano saxophone and trombone parts in Extract Ten to create a D harmonic minor scale.

EXTRACT TEN

Soprano Saxophone (concert pitch)

Trombone 1



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

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Write the question number(s) if applicable.

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