SUPERVISOR'S USE ONLY

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91276



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



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 (1/////2). 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 (J = 112) ($\mathcal{I} = \overline{J}^3 \overline{J}$)



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

Evidence (2):

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

The original version of "You've Got A Friend In Me" has a clarinet playing the melody line of the introduction.

(b) (i) On the stave provided, transpose the melody line so that it can be played by a clarinet in B-flat. Include performance markings and a key signature.



(ii) On the stave provided, transcribe the bass line **one octave lower than written** so that it can be played by a bass guitar using tablature. Include performance markings and stems to indicate note duration.



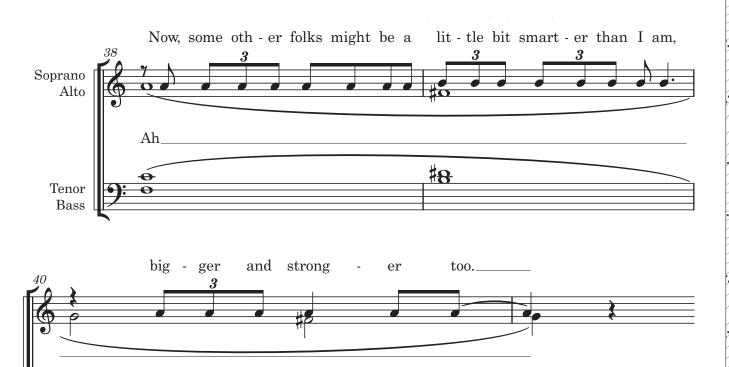
(c)	(i)	Analyse the harmony of Extract Two, on page 5, by adding chord indications using jazz/rock notation in the boxes provided above the stave.
	(ii)	Discuss how the composer has used textural variety and harmony to enhance the lyrics. Support your response with evidence from the score. You may annotate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

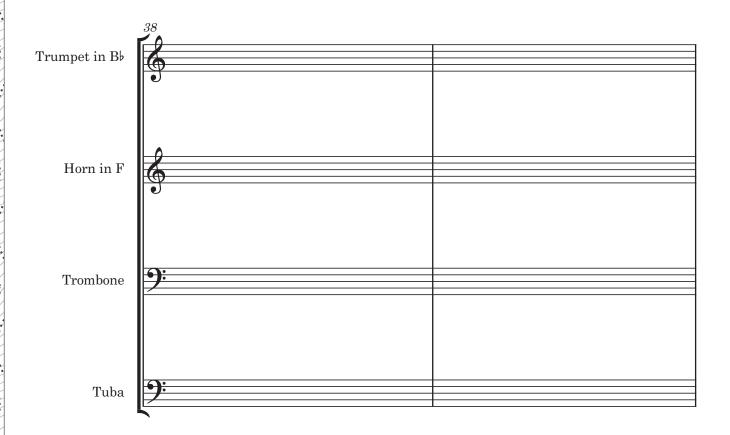


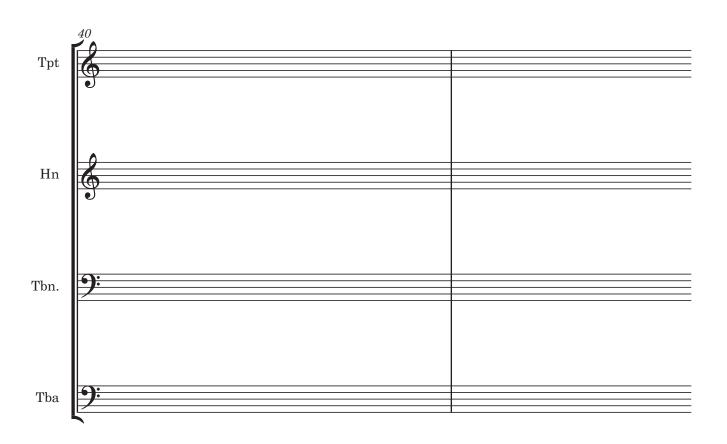
(d) Transcribe Extract Three into a four-part score, so that it can be played by brass quartet, using the staves provided on page 7. Include accidentals, key signatures, and clefs.

EXTRACT THREE

"You've Got A Friend In Me", bars 38-41





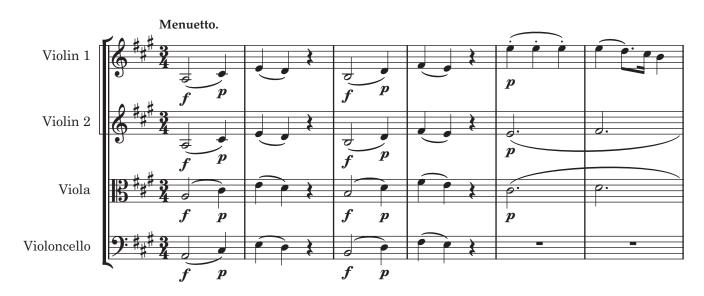


QUESTION TWO: Chamber ensemble

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

EXTRACT FOUR

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





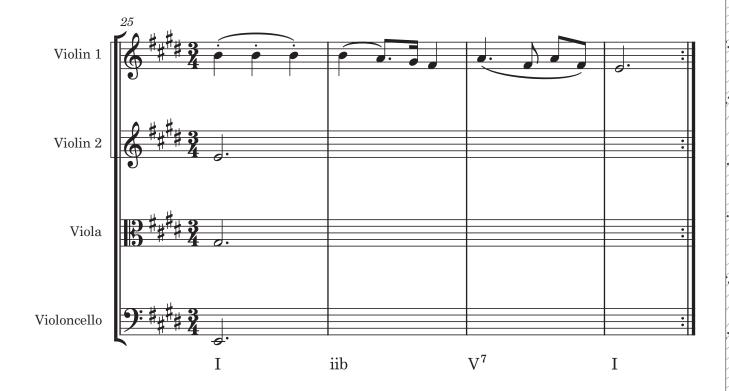


December the use	a of why the wais we at its in Extract Four and discuss the offset this has an
the music.	e of rhythmic motifs in Extract Four and discuss the effect this has on
Support your an	swer with evidence from the score. You may annotate the score to suppor
your response.	
Discuss how eit	her articulation, dynamics, or pitch are used to create contrast in Extract F
	her articulation, dynamics, or pitch are used to create contrast in Extract F om the score to support your response.
Use evidence from	
Use evidence from	om the score to support your response.
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(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



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QUESTION THREE: Solo piano

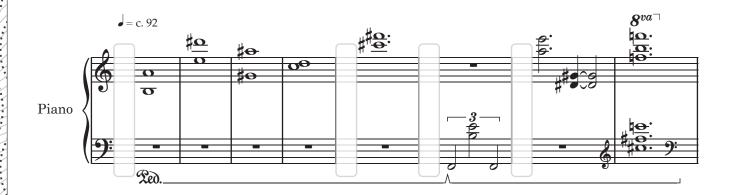
Refer to the extracts from *Tūmanako: Journey through an unknown landscape* for piano by Gillian Whitehead to answer this question.

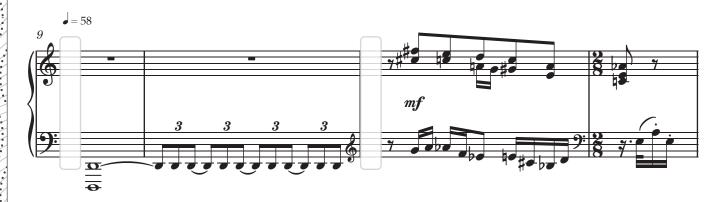
Annotate the score of Extract Six by writing the missing time signatures in the outlined

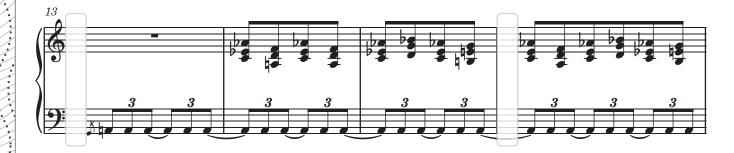
NE rhythmic feature of Extract Six and discuss the effect that it has on the musi eat answers from part (b).

EXTRACT SIX

"Tūmanako: Journey through an unknown landscape" by Gillian Whitehead, bars $1{\text -}16$



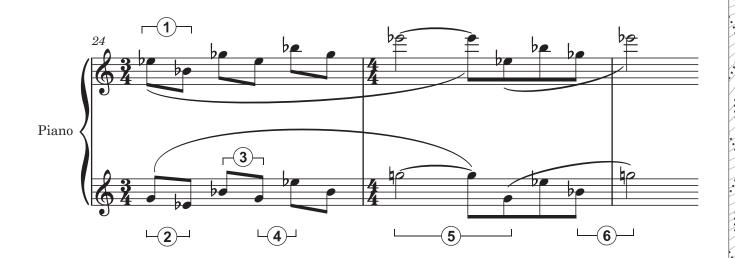




(d) Identify the intervals bracketed and labelled 1 – 6. State both the quality and the quantity of each interval (e.g. Major 2nd).

EXTRACT SEVEN

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



1:	4 :
2 :	5 :

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

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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.