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Level 2 Music 2022

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 any cross-hatched area (▨). This area may be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

QUESTION ONE: Piano duet

Refer to the extracts from *Piano Duets* by Jillian Bray to answer this question.

EXTRACT ONE

Jillian Bray, "Three Duets for Two Mums", bars 3–6

- (a) (i) Complete the table below to describe the melodic intervals between the semiquavers bracketed and labelled (1) – (6) in bar 3 of Extract One. The first two intervals are provided.

	(1)	(2)	(3)	(4)	(5)	(6)
Interval	minor 3rd	diminished 5th				

- (ii) On the score of Extract One, add an accidental to the upper note of the intervals that are bracketed and labelled (7), (8), and (9) so that they form the following intervals:

- (7) major 3rd
 (8) minor 6th
 (9) augmented 4th

EXTRACT TWO

Jillian Bray, "Daisy Dance", bars 10–14

The musical score for 'Daisy Dance' bars 10–14 is presented in two systems. The first system covers bars 10, 11, and 12, while the second system covers bars 13 and 14. The Primo part is written for a treble and alto staff, and the Secondo part is written for a bass and tenor staff. The key signature is one sharp (F#). Dynamics include *mp* (mezzo-piano), *p* (piano), and *f* (forte). The Primo part features melodic lines with slurs and ties, while the Secondo part provides harmonic support with chords and moving lines.

- (b) (i) On the score of Extract Two, add a time signature at the beginning and in any other bar where one is needed.
- (ii) Give specific evidence from the score to justify your choice of time signatures.

EXTRACT THREE
Jillian Bray, "Three Duets for Two Mums", bars 56–59

a tempo (♩ = 63)

56

Primo

Secondo

- (c) Discuss the use of a compositional device or feature used in Extract Three. Include the effect it would have on the music. Give specific musical evidence to support your answer.

Compositional device: _____

- EXTRACT FOUR**

Jillian Bray, "Daisy Dance", bars 15–18

The image shows a musical score for two parts, 'Primo' and 'Secondo', spanning measures 15 to 18. The 'Primo' part is written in treble clef, and the 'Secondo' part is written in bass clef. Both parts are in 2/4 time. The key signature has one sharp (F#). The 'Primo' part features a melodic line with eighth and sixteenth notes, while the 'Secondo' part provides a harmonic accompaniment with half notes and quarter notes, often using ties. The score is divided into four measures by vertical bar lines.

QUESTION TWO: Accompanied vocal

Refer to the extracts from “The Rainbow Connection” by Paul Williams and Kenneth L. Ascher to answer this question.

EXTRACT FIVE

P. Williams and K. L. Ascher, “The Rainbow Connection”, bars 5–8

5

1. Why are there so many songs about rainbows,

- (a) Identify (✓) the voice type that would be able to sing this song. Give TWO pieces of evidence from Extract Five to support your answer.

☐

Soprano

☐

Alto

☐

Tenor

☐

Bass

- (b) Transcribe the guitar tablature in Extract Six into standard notation.

EXTRACT SIX

“The Rainbow Connection”, bars 1–4

Extract Seven below is missing some chord symbols, and the guitar part in bars 82–84.

EXTRACT SEVEN

"The Rainbow Connection", bars 77–84

77

Voice

Guitar

81

cadence

F⁷

B^b

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

Key: _____

- (ii) Analyse the harmony of Extract Seven by adding chord indications in the boxes above the vocal line using jazz/rock notation.

- (d) (i) Notate the guitar part in the last three bars using the chords provided.

- (ii) Name the cadence: _____

QUESTION THREE: Wind quintet

Refer to the extracts from *Jazz Suite* for wind quintet by Ross Harris to answer this question.

- (a) Transpose the clarinet and horn in F parts in Extract Eight into concert pitch. Include the key signatures and all performance markings.

EXTRACT EIGHT

Ross Harris, *Slow II* from *Jazz Suite*, bars 22–25

22

Clarinet in B \flat

Horn in F

Clarinet
(concert pitch)

Horn
(concert pitch)

The musical score for Extract Eight, bars 22–25, is presented for four instruments. The first two staves, Clarinet in B \flat and Horn in F, contain the original notation. The Clarinet in B \flat part begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The Horn in F part also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. Both parts are marked *mf* (mezzo-forte). The Clarinet in B \flat part features a series of eighth and quarter notes, while the Horn in F part features a series of quarter and eighth notes, including a triplet of eighth notes in bar 25. The last two staves, Clarinet (concert pitch) and Horn (concert pitch), are empty, providing space for the student to transpose the parts into concert pitch.

- (b) On the staff below the score, transcribe the bassoon part from tenor clef into treble clef. Include accidentals and performance markings.

EXTRACT NINE

Scherzo and Trio I from Jazz Suite, bars 8–11

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

8

p

mf

p

pp

p

- (c) Discuss the use of texture and compositional features in Extract Nine. Give specific evidence from the score to support your answer.

EXTRACT TEN

Slow II from Jazz Suite, bars 1–14

System 1

Flute

Oboe

Clarinet in B \flat *espressivo*
mp

Horn in F *pp*

Bassoon *pp*

$\text{♩} = 52$

System 2

Fl.

Ob.

Cl.

Hn

Bsn

mf *p* *pp*

mp *p*

- (d) Compare system 1 (bars 1–7) and system 2 (bars 8–14) in Extract Ten. Describe ONE **similarity**, and ONE **difference** in either melody, accompaniment, or instrumentation and discuss the effect this has on the music using specific evidence from the score.

(i) **Similarity**

Choose (✓) ONE of the following:

☐

Melody

☐

Accompaniment

☐

Instrumentation

(ii) **Difference**

Choose (✓) ONE of the following:

☐

Melody

☐

Accompaniment

☐

Instrumentation

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

QUESTION
NUMBER

The page contains ten sets of empty musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for students to write their answers to the questions.

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

QUESTION
NUMBER

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QUESTION
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Write the question number(s) if applicable.

QUESTION
NUMBER

Acknowledgements

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

Question One

Bray, J. (2007). *Piano Duets*. SOUNZ Centre for New Zealand Music.

Question Two

Williams, P., Ascher, K. L. (1979). "The Rainbow Connection" from *The Muppet Movie*. Luttjeboer (transcriber). Fuzzy Muppet Songs. Sourced from musicnotes.com

Question Three

Harris, R. (2005). *Jazz Suite for Wind Quintet*. SOUNZ Centre for New Zealand Music.