



91276



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

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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 (|||||). 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 (♩ = 112) (♩♩ = ♩♩♩)

C E<sup>7</sup>/B Am A<sup>b</sup>7 C/G C<sup>m</sup>(<sup>b</sup>5) G<sup>7</sup> C

Piano

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

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

Evidence (1): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Evidence (2): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- Clarinet in B♭
- Piano
- 
- The image shows a musical score for two instruments: Clarinet in B♭ and Piano. The Clarinet part is a whole rest. The Piano part is a 4-measure phrase starting with a mezzo-forte (mf) dynamic, featuring a triplet of eighth notes and various intervals.

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- Piano
- mf*
- Bass Guitar
- G  
D  
A  
F
- 4/4
- 3

- (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.

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## EXTRACT TWO

"You've Got A Friend In Me", bars 8–19

8 *mf*

Soprano  
Alto

You've got a friend in me. — You've got a friend in me.

*mf*

Tenor  
Bass

11

— When the road looks rough a - head and you're miles

14

— and miles from your nice warm bed, you just re - mem - ber what your

17

old pal said. — Son, you've got a friend in me. —

- (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*

Now, some oth - er folks might be a lit - tle bit smart - er than I am,

38

Soprano  
Alto

Ah

Tenor  
Bass

#8

big - ger and strong - er too.

40

3

#8

38

Trumpet in B $\flat$

Horn in F

Trombone

Tuba

This musical system contains four staves for measures 38 and 39. The staves are labeled on the left: 'Trumpet in B $\flat$ ' (treble clef), 'Horn in F' (treble clef), 'Trombone' (bass clef), and 'Tuba' (bass clef). A brace groups the four staves. The staves are empty, with only the clefs and a repeat sign at the beginning of measure 38.

40

Tpt

Hn

Tbn.

Tba

This musical system contains four staves for measures 40 and 41. The staves are labeled on the left: 'Tpt' (treble clef), 'Hn' (treble clef), 'Tbn.' (bass clef), and 'Tba' (bass clef). A brace groups the four staves. The staves are empty, with only the clefs and a repeat sign at the beginning of measure 40.

## QUESTION TWO: Chamber ensemble

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

### EXTRACT FOUR

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

#### Menuetto.

The musical score is for a Minuet in A major, 3/4 time, from Mozart's Eight String Quartets, K.464. It consists of 20 bars. The instrumentation is Violin 1, Violin 2, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score is divided into three systems. The first system (bars 1-6) shows the initial melody in Violin 1 and 2, with Viola and Violoncello providing harmonic support. The second system (bars 7-13) continues the melody with dynamic markings of forte (f) and piano (p). The third system (bars 14-20) shows the final part of the minuet, ending with a piano (p) dynamic marking.



- (a) Describe the use of **texture** in Extract Four and discuss the effect this has on the music. Support your answer with evidence from the score. You may annotate the score to support your response.

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- (b) Describe the use of **rhythmic motifs** in Extract Four and discuss the effect this has on the music. Support your answer with evidence from the score. You may annotate the score to support your response.

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- (c) Discuss how either articulation, dynamics, or pitch are used to create contrast in Extract Four. Use evidence from the score to support your response.

Tick (✓) ONE

☐

Articulation

☐

Dynamics

☐

Pitch

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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

25

Violin 1

Violin 2

Viola

Violoncello

I      ii<sup>b</sup>      V<sup>7</sup>      I

**This page has been deliberately left blank.  
The assessment continues on the following page.**

**QUESTION THREE: Solo piano**

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

(a) Annotate the score of Extract Six by writing the missing time signatures in the outlined boxes provided.

(b) Discuss the effect that changing time signatures and tempo have on the music.

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(c) Describe ONE rhythmic feature of Extract Six and discuss the effect that it has on the music. Do not repeat answers from part (b).

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## EXTRACT SIX

*"Tümanako: Journey through an unknown landscape" by Gillian Whitehead, bars 1–16*

♩ = c. 92

Piano

*Red.*

8va

9

♩ = 58

*mf*

13

- (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*

Piano

①

②

③

④

⑤

⑥

①: \_\_\_\_\_

②: \_\_\_\_\_

③: \_\_\_\_\_

④: \_\_\_\_\_

⑤: \_\_\_\_\_

⑥: \_\_\_\_\_

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

QUESTION  
NUMBER

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Write the question number(s) if applicable.

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NUMBER

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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.