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91421



914210



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

Level 3 Music Studies, 2016

91421 Demonstrate understanding of harmonic and tonal conventions in a range of music scores

2.00 p.m. Wednesday 23 November 2016
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of harmonic and tonal conventions in a range of music scores	Demonstrate breadth of understanding of harmonic and tonal conventions in a range of music scores	Demonstrate comprehensive understanding of harmonic and tonal 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 2–8 in the correct order and that none of these pages is blank.

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

Merit

TOTAL

16

ASSESSOR'S USE ONLY

QUESTION ONE

ASSESSOR'S
USE ONLY

Refer to Extract One on page 3 to answer this question.

- (a) Analyse the non-essential notes labelled ①–④ in bars 2, 3, 5, and 15 (e.g. “passing note”).

- ① lower auxiliary note
② accented passing note
③ passing note
④ suspension

- (b) Focus on the cadences labelled **A** (bar 4) and **B** (bar 22). Both are in $B\flat$ major.

- Identify the THREE chords that form each cadence, using Roman numeral notation.
- Name the cadence formed by each chord progression.

	Chords			Cadence
A	Ib	I	\checkmark	Imperfect cadence
B	ii	V^7	I	perfect cadence

- (c) Identify the chords numbered (1)–(4) in bars 13 and 14 using Roman numeral notation. The key is $B\flat$ major.

- (1) IVb (2) Ib (3) IV (4) Ic

- (d) Focus on bars 5–12. Circle:

- a diminished 7th chord \checkmark
- the first and last notes of the longest continuous passage of ascending chromatic notes.

- (e) Focus on the passages bracketed and labelled **Y** and **Z**.

- Identify the key of each passage.
- Describe the relationship of each key to the tonic key of $B\flat$ major (e.g. “subdominant”).

	Key	Relationship to $B\flat$ major
Y	F major	dominant
Z	G minor	tonic minor

- (f) Complete the harmony of the piano part in bars 19–20. The key is $B\flat$ major, and chord indications are provided.

- Add a bass part in the left hand, and two inner voices in the right hand.
- Voice each chord so that the inner parts move smoothly between one chord and the next.

Eleven Bagatelles

No. 11

Ludwig van Beethoven, Op. 119

(1770-1827)

ASSESSOR'S
USE ONLY

Andante, ma non troppo

Piano

p *innocentemente e cantabile*

F A c.

DF B^b A B^b F c

Y

Z

5

*cresc.**p* *dim.*

10

*pp**molto cantabile*

tr

13

p

4

tr

CHORDS (1)(2)(3)(4)

G^b D^b E^b F^b

17

*sf**p*V I IV^b V^b I

B

QUESTION TWOASSESSOR'S
USE ONLY

Refer to Extract Two on page 5 to answer this question.

When you are realising passages of four-part harmony, remember to:

- refer to the chord indications provided
- add a bass part, if required
- add two inner voices, one on each staff
- voice each chord so that the inner parts move smoothly between one chord and the next.

- (a) Focus on bars 1–2. The passage begins in A major, and modulates to E major using a pivot chord.
- Identify the pivot chord, and write the Roman numerals that show the function of the pivot chord in BOTH keys.
 - Complete the harmony in bars 1–2.
- (b) Complete the harmony of the cadential progression in bar 8. The key is A major.
- (c) Complete the harmony of the cadential progression in bar 10. The key is A major.
- (d) Complete the harmony in bars 15–16, adding ONE passing note to one of the voices. The key is A major.

Jesu Leiden, Pein und Tod

Chorale harmonisation

J. S. Bach, BWV 245, no. 56
(1685–1750)ASSESSOR'S
USE ONLY

I V Ib V
in A major

vi ii V I
PIVOT
CHORD in E major

Vb IVb V^b I

iib Ic V I

I Ib V⁷ vi iib V I

MS

QUESTION THREE

Refer to Extract Three to answer parts (a) and (b).

- (a) Add the four missing chord indications in bars 1–4, using jazz/rock notation.
- (b) Complete the harmony of the piano part in bars 6–8. The key is F major, and chord indications are provided.
- Add a bass part, in minims.
 - Add a right-hand part, in minims.
 - Voice the harmony so that there is smooth movement between one chord and the next.

EXTRACT THREE

Jerome Kern and Dorothy Fields, "Pick Yourself Up" from *Swing Time* (1936)

Swung

Gm⁷ **C⁷** **F⁷** **Bbmaj⁹** **E^ø7** **A⁹** **D⁷** **G⁹**

No-thing's im-pos-si-ble I have found, For when my chin is on the ground, I

5 **C(sus4)** **C⁷** **Am⁷** **D⁷** **G⁷(sus4)** **C⁷** **F**

pick my - self up, dust my - self off, Start all o - ver a - gain.

Refer to Extract Four to answer part (c).

ASSESSOR'S
USE ONLY

(c) Complete the harmony of the piano part in bars 5–8. The key is A minor, and chord indications are provided.

- Add a bass part, in a similar style to the opening three bars.
- Add a right-hand part, in (dotted) minims.
- Voice the harmony so that there is smooth movement between one chord and the next.

EXTRACT FOUR

Bart Howard, "Fly Me to the Moon" (1954)

Slowly

Am⁷ Dm⁷ G⁷ Cmaj⁷

Fly me to the moon, And let me play a-mong the stars;

5 Fmaj⁷ Bm⁷(b5) E⁷ Am

Let me see what spring is like On Ju - pi - ter and Mars.

S

MS

Merit exemplar 2016

Subject:		Music Studies	Standard:	91421	Total score:	16
Q	Grade score	Annotation				
1	M6	<p>Parts (a) and (b) are substantially accurate and provide evidence towards Merit. If G minor had been correctly identified as the relative minor (rather than tonic minor) key in part (e) this would have moved the evidence towards Excellence.</p> <p>The harmonisation of bars 19–20 is at the Merit level even though there are consecutive 5ths and 8ves in the upper part.</p>				
2	M5	<p>Evidence towards Merit is found in parts (a) and (c). The progression V–VI between bars 1 and 2 is problematic in that it creates consecutive 5ths with the two outer parts. Had this been avoided, it would have made the difference between a Merit and an Excellence grade.</p> <p>The chords Ic–V–I in bar 10 demonstrate secure understanding of this standard harmonic progression.</p> <p>Note that part (d) cannot be considered for Merit due to the consecutive 5ths and the doubled tonic in chord VI. While there is a passing note added in the bass part of bar 15, it would have been more harmonically appropriate to delay this to bar 16 and place it in into the tenor voice.</p>				
3	M5	<p>Slightly stronger evidence is provided in part (c) than part (b), in which the 3rd is not raised in chord D7. Part (c) secures the M5 grade. Voice leading in part (b) could be more carefully handled, with the 7ths and suspended 4th resolving downwards in the next chord to the nearest available harmony note.</p>				