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3

91421



914210



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SUPERVISOR'S USE ONLY

Level 3 Music Studies, 2018

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

9.30 a.m. Monday 26 November 2018
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

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QUESTION ONE

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(a) Refer to Extract One, below.

- (i) The passage begins in G major, modulates to D major using a pivot chord, then returns to G major using another pivot chord. The first few chords have been provided.
- Analyse the harmony of the extract using Roman numeral notation.
 - Identify BOTH pivot chords using a slash and indicating the new key, e.g. "V/D: I".
- (ii) Name the cadence formed by the chord progressions labelled **Y** and **Z**.

Cadence **Y**: Imperfect cadenceCadence **Z**: Perfect cadence

EXTRACT ONE

J. S. Bach, Chorale harmonisation "Komm, heiliger Geist, Herre Gott"

Chord progression (Roman numeral notation):

G: I IV V vi **I_b** **V** **I₇/D:IV** **V** **I** **IV_b**

Cadence **Y** is indicated above the first system, and Cadence **Z** is indicated above the second system.

Chord progression (Roman numeral notation) for the second system:

vii^o₇ **I** **I₇** **IV_b/G:I_bii** **I_b** **V** **I**

(b) Create a bass line, melody line and inner parts in bars 3 and 4 of Extract Two. The key of the passage is G major.

- Continue in the style of the first two bars, using the chord indications provided.
- Include at least TWO passing notes.

EXTRACT TWO

J. S. Bach, Chorale harmonisation "Freu' dich sehr, o meine Seele"

Chord indications: G: I V Ib Vb I V I I IVb V ii Ib V⁷ I

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QUESTION TWO

ASSESSOR'S
USE ONLY

- (a) Analyse the tonal and harmonic features of Extract Three. In your answer, discuss:
- the selection and use of chords
 - the tonality, referring to any modulations that occur, and the relationship of other keys to the tonic
 - the use of non-harmonic notes, and their effect on the music
 - other tonal and harmonic features.

Support your answer with specific evidence. You may annotate the score.

EXTRACT THREE

Johannes Brahms, Waltz, Op. 39, No. 3

Piano

vi I iib ii

5

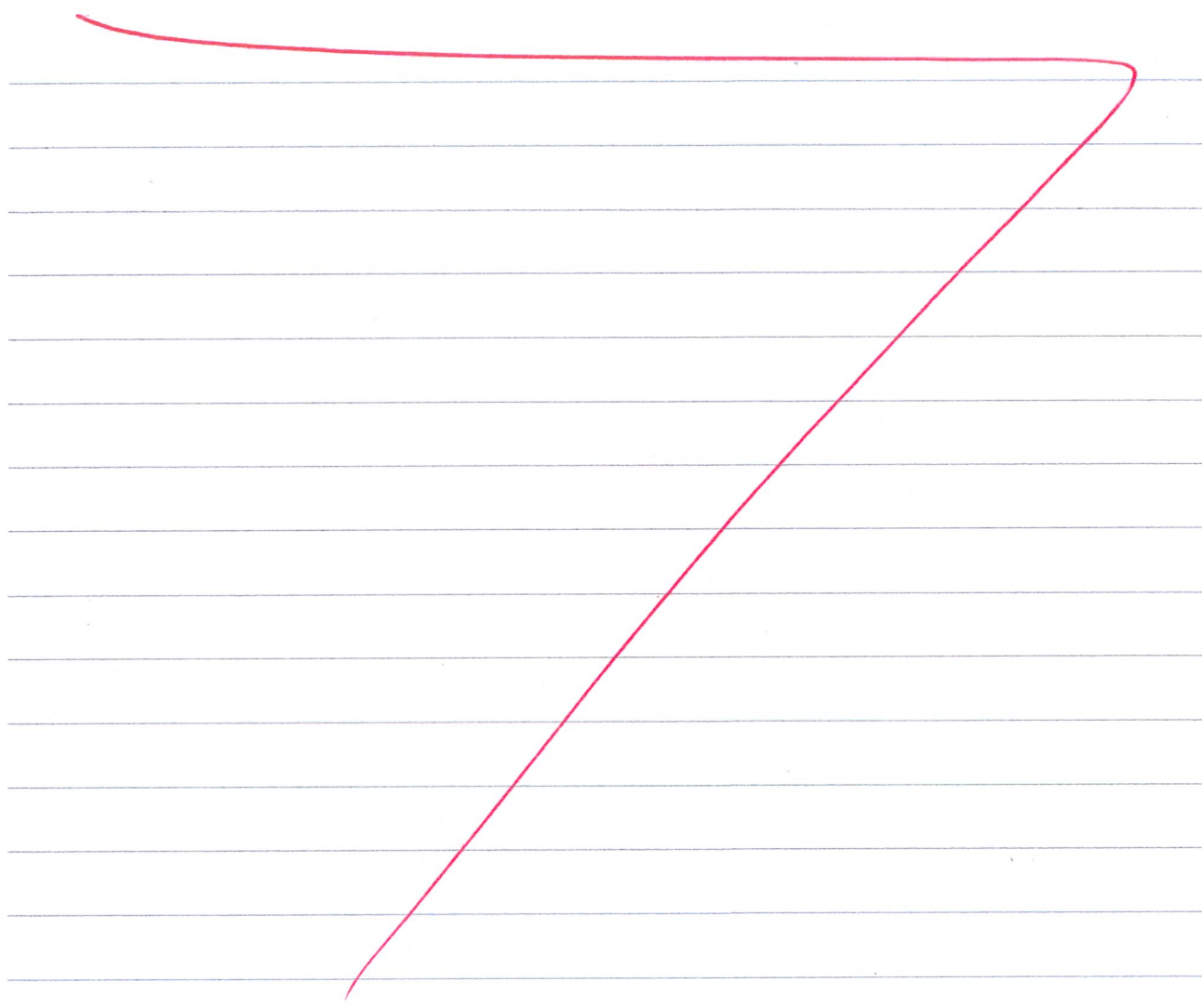
Ib vii°b I/F:V vii°b vi/Gm:V

Brahms uses inverted chords in bars 3 and 6 to make the music more complex and interesting.

The extract is in B^b major it then modulates to its dominant, F major, then modulates to its relative minor, G minor.

The use of non-harmonic notes such as the auxiliary note, E, in bar one tenses the music and then release it, making the music more interesting and engaging to the audience.

The use of major and minor chords changes the mood of the music and tells a story and the composer's intention



- (b) Complete the harmony of the piano part in bars 17–21 of Extract Four. The key of this extract is B♭ major. Follow the style of Extract Three.

EXTRACT FOUR
Johannes Brahms, Waltz, Op. 39, No. 3

17

Piano

B♭: iii I V I vi iii vi IV

M5

QUESTION THREEASSESSOR'S
USE ONLY

Refer to Extract Five on page 7.

- (a) Analyse the harmony of the opening bars of the extract, using jazz/rock notation in the boxes above the vocal stave. The first chord has been provided.
- (b) Focus on the opening bar. Identify TWO harmonic features used, and comment on their effect on the music.
- (1) Slash chords / inversions makes the music more complex,
it also makes it more interesting and less boring.
engaging the audience.
- (2) Sevenths chords, it makes the music have a jazzy
feel and makes it more interesting and less boring.
it changes the mood and the feel.
- (c) Complete the harmony of bars 5–9 of the piano part. Continue in the style of bars 3 and 4, using the chord indications provided.

EXTRACT FIVE

Hoagy Carmichael and Johnny Mercer, "Skylark"

ASSESSOR'S
USE ONLY

Moderate swing

Chords: Gm, B^b/F, B^bm/E, E^b, F⁷, Fm⁷, B^b, C^m/E^b, B^b⁷/F

Voice: Sky - lark, _____

Piano: (Musical notation with triplets and chords)

4 Eb/G Ab Eb/Bb Gm/Bb Abmaj7 Eb/G

_____ have you a - ny-thing to say to me? _____ Won't you tell me where my

(Musical notation for piano accompaniment)

7 Ab Eb/G F⁷ B^b⁷ Eb

love can be? _____ Is there a mea-dow in the mist,

(Musical notation for piano accompaniment)

MS

Merit Exemplar 2018

Subject	Level 3 Music		Standard	91421	Total score	16
Q	Grade score	Annotation				
1	M6	Section (a) is secure although there is an error identifying the V7c inversion in bar 2. The modulation back to G major is not established until too late. As a result the student modifies the first chord in bar four. This was not appropriate. Section (b) shows good stylistic writing which is marred by some inattention to detail and accuracy. There are consecutive octaves between the two outer parts in bar 3 and the doubled third in chord 1b is best avoided.				
2	M5	Based on Section (b) the evidence is on target for an Excellence grade. This is not matched in the analysis of the tonal and harmonic features. The original key of G minor is not established and there is limited evidence provided. What distinguishes this from an Achievement grade is the attempt to relate the two modulations back to the original key and the explanation of how the auxiliary note impacts on the music.				
3	M5	The first harmonic feature identified is rather basic. When combined with the explanation about seventh chords it moves towards a low-Merit grade. The harmonic writing in section (c) is on target for Excellence although the F7 chord in bar 8 does require an A-natural. The evidence is marred by a number of inaccurate or incomplete chord identifications. On balance, the evidence is closer to M5 than M6.				