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91421



914210



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SUPERVISOR'S USE ONLY

Level 3 Music Studies, 2017

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

9.30 a.m. Tuesday 21 November 2017
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.

Achievement

TOTAL

11

ASSESSOR'S USE ONLY

QUESTION ONE

ASSESSOR'S
USE ONLY

(a) Refer to Extract One, below.

- (i) Analyse the harmony in bars 1–4, using Roman numeral notation. The key of the passage is E major, and the first chord has been provided.
- (ii) Focus on the progressions bracketed and labelled **Y** and **Z**. Identify the two new keys that the piece passes through.

	Key
Y	B major
Z	A major

EXTRACT ONE

Beethoven, Piano Sonata No. 3, Op. 2 No. 3, second movement

Adagio

Piano

Chord progressions (Roman numerals) for bars 1–5:

- Bar 1: E: I
- Bar 2: V^7_d
- Bar 3: I_b
- Bar 4: V^7_c
- Bar 5: I_b , V_b , I, ii_b , V

Chord progressions (Roman numerals) for bars 6–10:

- Bar 6: V^7_d , I_b , $viib$, I, IV
- Bar 7: V

Brackets Y and Z are placed over the final two bars of the extract.

- (b) Complete the harmony of the piano part of Extract Two. The key of the passage is D major. Follow the style of bars 1 and 8, using the chord indications provided.

ASSESSOR'S
USE ONLY

EXTRACT TWO

Beethoven, Piano Sonata No. 7, Op. 10 No. 3, third movement

Menuetto: Allegro

Piano

D: I V^c Ib I

5

V^{7b} V I iib Ic V

A4

QUESTION TWO

ASSESSOR'S
USE ONLY

(a) Refer to Extract Three, below.

(i) Analyse the harmony of the extract using Roman numeral notation.

The passage begins in G minor and modulates to B \flat major using a pivot chord. Identify the pivot chord in both keys, using the "L" notation you see in Extract Four on the opposite page.

The first few chords have been provided.

(ii) Circle and label:

- a suspension ("S")
- TWO passing notes ("PN").

EXTRACT THREE

J. S. Bach, Chorale harmonisation "Wo soll ich fliehen hin"

Gm: i i Vb i ivb

V
B \flat :iii

Vc

vib

I7 \flat

vi

viib

vii

vi

I

I

vi

IV

V

I

- (b) Complete the vocal harmony in bars 3–5 of Extract Four. 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.

ASSESSOR'S
USE ONLY

EXTRACT FOUR

J. S. Bach, Chorale harmonisation "Uns ist Kindlein heut' gebor'n"

Chord indications for the first system:

G: I I Vb I IVb
C:Ib IV V I G:I V

3

Chord indications for the second system:

V⁷ vi IV IVb I Ib Ic V⁷ I

A3

QUESTION THREE

- (a) Analyse the harmony of Extracts Five and Six, using jazz/rock notation. Some chords have been provided.

EXTRACT FIVE

George Michael, "One More Try"

♩. = 40
F

Chords: Cm/E , Am/D , F/c , Bm^o , F/c , $Gsus4$, Am/C , C/E

Keyboard

EXTRACT SIX

Billy Joel, "And So It Goes"

♩. = 66

Chords: G, C, C/Bb, F/A, Fm6/Ab, C/E, E^m/A , $Bm^+/F\sharp$, $Gsus4$, G

Voice

Piano

And so it goes, and so it goes, and so will you soon I sup - pose.

- (b) Complete the harmony of bars 29–36 of the piano part in Extract Seven. Continue in the style of the preceding bars, using the chord indications provided.

EXTRACT SEVEN

Billy Mayhew, "It's A Sin To Tell A Lie"

(With a lilt ♩. = c.112)

Chords: G^7 , N.C., C, $B^7(\sharp 5)$, C

Voice

Piano

- ken. I love you, Yes I do, I love

24 E⁷

you; If you break my heart, I'll

27 F A⁷/E Dm F⁶

die. So be sure it's

30 Bb⁷ C Gm/Bb A⁷

true When you say "I love you." It's a

33 D G C

sin to tell a lie.

A4

Achievement exemplar 2017

Subject: Music		Standard: 91421	Total score: 11
Q	Grade score	Annotation	
1	A4	Based on part (a) it would appear that the response is faultless. The second part (b) demonstrates basic understanding of harmonic progression. The keyboard spacing in bar 4, omitted 5 th in chord iib (bar 6) and consecutive 8 ^{ves} between iib and Ic reduce the effectiveness of the harmony. To achieve with Merit or Excellence requires that harmonic progressions are secure. There are only two progressions (out of a total of seven possible opportunities) where there are no significant issues. These are V ⁷ c–Ib and V–I.	
2	A3	While the non-essential notes are correctly labelled, there are a number of inaccurate chords identifications in (a). This is due in part to the pivot chord being misplaced, resulting in the overall tonality not being established correctly. In part (b) there are basic harmonic errors with missing 3 ^{rds} in bars 3 and 5. The progression V ⁷ –I at the end is not well-handled with the seventh of V ⁷ not resolving downwards to the 3 rd of chord I.	
3	A4	Part (a) is substantially correct although there are issues distinguishing between major and minor chords and identification of notes within the triad (including missing the B-flat in bar 3 of Extract Five). Of the eight chords required in (b), four are inaccurate and have missing 3 ^{rds} , accidentals or in the case of Gm/B-flat use notes that do not match the required chord.	