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3

91421



914210



NEW ZEALAND QUALIFICATIONS AUTHORITY
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QUALIFY FOR THE FUTURE WORLD
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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.

Excellence

TOTAL

20

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QUESTION ONE

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(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

Handwritten Roman numeral notation and chord symbols below the staves:

Bar 1: E: I (EGB)

Bar 2: A C F A (BDF) F A C (BDF) E G B (BDF)

Bar 3: A F D B (V⁷_d) G E B (I_b) E B G A C (V⁷_c)

Bar 4: B D F (I_b) V_b I ii_b V (V⁷_d) I_b V⁷_c I V⁵ V

Bar 5: E A^o d a[#]

Bar 6: B D F (I_b) V_b I ii_b V (V⁷_d) I_b V⁷_c I V⁵ V

Bar 7: E A^o d a[#]

Bar 8: E A^o d a[#]

- (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.

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EXTRACT TWO

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

Menuetto: Allegro

Piano

D: I V^c I^b I

5

V^{7b} V I iib I^c V

D e[♯] F[♯] G A b c[♯]

E F G A B C D

I ii iii

E F g A B c d[♯]
I ii iii IV V vi vii[♯]
F Am

B^b

E^b

A[♯]

A b c[♯] D (E) F[♯] g[♯]

C	D	E	F	G	A	B
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B c d E (E) g a[♯]

E_m G[♯]

B_m D

F_m A[♯]

F C G D E^{4♯}
C[♯] m

F C G D A B

E7

QUESTION TWO

(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"

Handwritten annotations above the first system of music:

DFAC \sharp B \flat S AC G GD ACE

Chord symbols below the first system:

Gm: i i Vb i ivb V V \sharp ib ii \sharp i iib

Handwritten annotations above the second system of music:

FAC BDF G CEG-B \flat FA

Chord symbols below the second system:

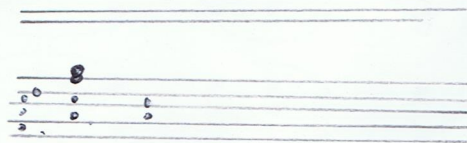
V B \flat : i vi V I vi IV \flat V I

b
F R
C E
G A
D D
A G
E C
B F

g a \flat B \flat c d E \flat F
B \flat c d E \flat F g a \flat
F C G
B \flat
E \flat
A \flat

D
A
E

C D E F G A B



- (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 symbols for the first system (bars 1-5):

G: I I Vb I $\begin{matrix} \text{IVb} \\ \text{C:Ib} \end{matrix}$ IV V I $\begin{matrix} \text{G:I} \\ \text{V} \end{matrix}$

Chord symbols for the second system (bars 3-7):

$\begin{matrix} \text{V}^7 \\ \text{vi} \end{matrix}$ IV IVb I Ib Ic $\begin{matrix} \text{V}^7 \\ \text{I} \end{matrix}$

G a b C D e f[#]



MG

QUESTION THREE

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

B^b c d F G a 6
 B^b c d E b F G a i
 F g a B c d e
 C d e F G a b

E G b B D B b D F A
 B D G C
 C E G
 G C A C E G

ASSESSOR'S
USE ONLY

EXTRACT FIVE

George Michael, "One More Try"

♩ = 40

Keyboard

F

C/E Dm F/C B b F/C Gm^{sus4} Gm/C C/E

F D B

EXTRACT SIX

Billy Joel, "And So It Goes"

♩ = 66

Voice

20 G C C/B b F/A Fm 6 /A b C/E

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

Piano

Fm/A Bm/F $^{\#}$ G G

G-B-D-G
 G C D

- (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)

Voice

20 G 7 N.C. C B 7 ($\sharp 5$) C

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

Piano

24 E7

you; If you break my heart, I'll



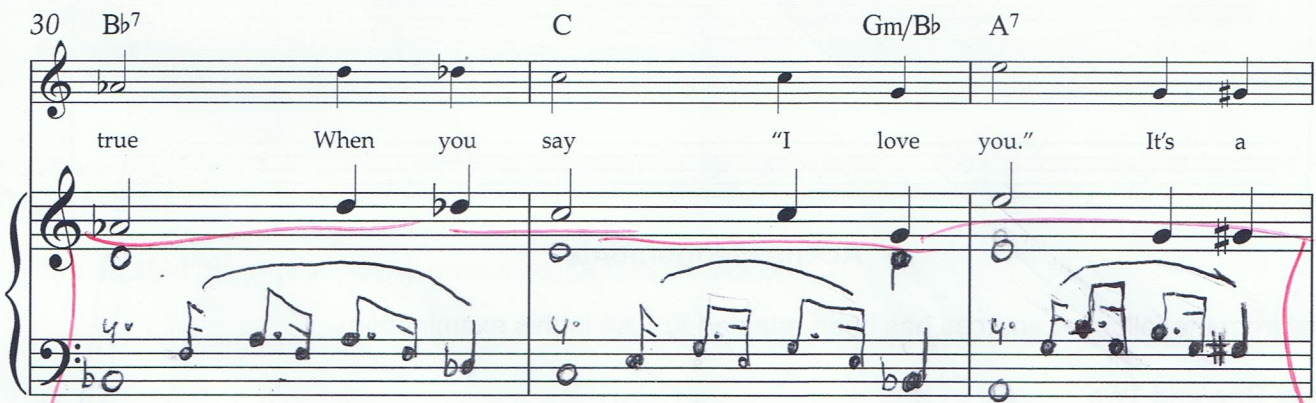
27 F A7/E Dm F6

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.



E7

Excellence exemplar 2017

Subject:	Music	Standard:	91421	Total score:	20
Q	Grade score	Annotation			
1	E7	Both (a) and (b) provide high quality evidence. One chord error in bar 4 of (a), the use of chord VII in bar 5 of (b) and the three-part texture in bar 6 impact on the evidence not being at the E8 level.			
2	M6	There are few issues with part (a). Part (b) however contains basic non-harmonic errors which are inconsistent with Excellence. At this level it is expected that rhythmic notation should be error-free. In addition, the harmony contains consecutive 5 ^{ths} in bar 3 and there is voice-part overlapping in bar 4. This impacts on the effectiveness of how chords I _c -V ⁷ -I are resolved.			
3	E7	<p>There are three small issues in part (b) which prevent a higher Excellence grade from being awarded:</p> <ul style="list-style-type: none"> • bar 32 omits the required C-sharp • bar 34 is stylistically awkward, with the left hand running into the right • the final C major chord is textually thin. Adding the third to the triad on the down-beat of bar 35 would remedy this. 			