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91421



914210



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## 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.**

**Achievement**

**TOTAL**

**11**

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## QUESTION ONE

(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: ImperfectCadence Z: perfect

## EXTRACT ONE

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

G: I IV V vi iii b V I ii 7/5 I IV b

4 Vii 7/5 V V 7 Ib ii Ib 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"*

G: I V Ib Vb I V I I IVb V ii Ib V<sup>7</sup> I *minor G*

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A4



## QUESTION TWO

- (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

The selection of chords <sup>in the bass,</sup> in this extract accompany the melody line in the treble. They follow a pattern of ~~chords~~ three eighth notes; the first being a single note, and the last two being chords. This trend occurs throughout this extract, apart from in bars 7 and 8, where we see some variation in the bass rhythm. The selection of chords in the bass usually reflect the notes in the melody, creating a tonal quality that aligns with classical/Waltz tunes. In bars 7-8, modulation occurs. This is the first time we see a change in the bass' ~~main~~ steady theme. In bar 7, an E natural is introduced, and we expect to go into F major. However, with the addition of an F# <sup>and a replacement of the eb</sup> in bar 8, we ~~are not~~ in fact, modulate to G minor. The relationship of F major (what we had for approx. 2 bars) is the dominant major of B-flat major (the tonic). G minor of which we

modulate to in bar 8) is the relative minor to Bb major (the tonic). The re-introduction of the Eb in bar 8 is a passing note / non-harmonic note. The effect of this non-harmonic note is that it modulates the piece back into Bb major, before it almost instantaneously modulates into a minor after this. It allows for the piece to modulate to the relative minor.

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

#### EXTRACT FOUR

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

Piano

17

Bb: iii I V I vi iii vi IV

A3



### QUESTION THREE

ASSESSOR'S  
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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) Chromatic auxiliary note used in the tenor part. It's effect on the music is that it creates an Eb m<sup>7</sup> chord before resolving to an Eb chord. Provides colour to the bar - Jazzy

(2) A Db is added in the soprano part after a D natural in the tenor part - false relation. ~~Creates a surprise~~ Has no effect of creating a jazz harmony.

- (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"

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Moderate swing

Chords: Gm, F, Ebm<sup>7</sup>, Eb, Fm<sup>7</sup>, Fm<sup>7</sup>, Bb<sup>7</sup>, Bb<sup>7</sup>/Eb<sup>ma6</sup>, Bb<sup>7</sup>/F

Voice: Sky - lark, \_\_\_\_\_

Piano: (Musical notation with triplets and bass line)

4 Eb/G Ab Eb/Bb Gm/Bb Abmaj<sup>7</sup> Eb/G

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

Piano: (Musical notation with triplets and bass line)

7 Ab Eb/G F<sup>7</sup> Bb<sup>7</sup> Eb

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

Piano: (Musical notation with triplets and bass line)

A4

## Achievement Exemplar 2018

Subject	Level 3 Music		Standard	91421	Total score	11
Q	Grade score	Annotation				
1	A4	While sections (a) (ii) and (b) provide evidence towards a higher grade, there are number of errors in the section (a) (i): the harmonic analysis question. Not only should the chords identify the correct notes based on the triad, but careful attention also needs to be given to establishing harmonic inversions. The first pivot chord needs to be established before the modulation into the new key at bars 2-3. Only one passing note in section (b) is provided although an inaccurate attempt is made to create another. In general, the voice leading between chords is secure.				
2	A3	The analysis of harmonic and tonal features does not provide evidence of a breadth of understanding. The initial key centre is not established, and the response is limited to discussion of chords and perceived modulation. While one passing note is identified, use of auxiliary notes, sequence, melodic contour, and harmonic texture is not explained. Even though the chords in (b) are mostly accurate, greater attention needs to be given to ensure the bass notes are correct and the harmonic style is consistent with the given opening. The harmonic texture becomes overly thick with low root position triads in the left hand.				
3	A4	As with Question One, the harmonic writing is secure and there are some relevant comments provided on the effect of the harmonic features on the music. However, this is not fully supported by accurate identification of chords. The use of pedal notes in bar 1 is not explained and the left-hand chromatic scale does not involve auxiliary notes.				