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91421



914210



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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## 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.**

**Excellence**

**TOTAL**

**21**

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 passing note accented  
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
<b>A</b>	I	I	V	Imperfect
<b>B</b>	ii	IV <sup>7</sup>	I	perfect

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

- (1) IV $\flat$  (2) I $\flat$  (3) IV (4) Ic

- (d) Focus on bars 5–12. Circle:

- a diminished 7th chord
- 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
<b>Y</b>	F major	Dominant Major
<b>Z</b>	G minor	submediant 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.



# EXTRACT ONE

## Eleven Bagatelles

No. 11

Ludwig van Beethoven, Op. 119  
(1770-1827)

ASSESSOR'S  
USE ONLY

I B<sup>b</sup> D F  
ii E<sup>b</sup> G  
iii D F A  
iv E<sup>b</sup> G B<sup>b</sup>  
v F A C  
vi G B<sup>b</sup> D  
vii<sup>o</sup> A C E<sup>b</sup>  
Piano

Andante, ma non troppo

*p* *innocentemente e cantabile*

5

Y E<sup>b</sup> Z F# B<sup>b</sup>

*cresc.* *p* *dim.*

diminished 7<sup>th</sup> chord

10

*pp* *molto cantabile*

same length

tr

13

*p*

tr

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

17

*sf* *p*

V I IV<sup>b</sup> V<sup>b</sup> I

B

E7

A C E G  
B D F#  
C# E G  
D F# A  
II E G# B  
F# A C#  
- G# B D

E G B  
F# A C#  
G# B D#  
A C# E  
B D F#  
C# E G  
D# F# A

## QUESTION TWO

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.

- 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.
- Complete the harmony of the cadential progression in bar 8. The key is A major.
- Complete the harmony of the cadential progression in bar 10. The key is A major.
- Complete the harmony in bars 15–16, adding ONE passing note to one of the voices. The key is A major.



# EXTRACT TWO

5

## Jesu Leiden, Pein und Tod

### Chorale harmonisation

J. S. Bach, BWV 245, no. 56  
(1685-1750)

ASSESSOR'S  
USE ONLY

Handwritten notes above staff: F C G D A E B, F# C# G#

I V Ib V  
in A major

IV

PIVOT  
CHORD

V I  
in E major

I of Bmij

Handwritten notes above staff: D# A# F# E D C# B# A#

Vb IVb V<sup>7</sup>b I

Handwritten notes above staff: C# B A E, C# B A E

iiib Ic V I

Handwritten notes above staff: F# C# G# E D C# B# A#

I Ib V<sup>7</sup> vi iiib V I

S

I

I

C

E7

### QUESTION THREE

ASSESSOR'S  
USE ONLY

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

**Chord Symbols:** Cm7, C7, Fmaj7, Bbmaj9, Eø7, A9, Dm7, G7, C(sus4), Am7, D7, G7(sus4), C7, F

**Lyrics:** No-thing's im-pos-si-ble I have found, For when my chin is on the ground, I pick my - self up, dust my - self off, Start all o - ver a - gain.

**Handwritten Annotations:** Red 'X' over G7, red heart around G7(sus4), blue markings on piano part, red 'K' markings on piano part.

FAC  
GB<sup>b</sup>D  
ACE  
B<sup>b</sup>DF  
CEG  
DFA  
EGB<sup>b</sup>



Refer to Extract Four to answer part (c).

(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*

Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

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

5 Fmaj<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup> Am

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

*Handwritten notes:*  
F C G D A E B.  
E A F  
A F D B  
D B G# E  
A E C A

*Handwritten corrections:*  
C  
e7

**Excellence exemplar 2016**

<b>Subject:</b>		<b>Music Studies</b>	<b>Standard:</b>	<b>91421</b>	<b>Total score:</b>	<b>21</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>				
1	E7	Part (e) provides evidence for the award of Excellence. While there is opportunity for more evidence in (f) which would secure an E8 award, the consecutive 5ths and 8ves in the right hand mar the final result				
2	E7	Bars 15 and 16 are generally stylistically well-handled and accurate although it would have been preferable if chord VI used a doubled third rather than the tonic F-sharp. Care should also be taken to ensure tail directions and rhythms are accurate. The consecutive 5ths and notational error in bar 2 mean this can only be considered towards Merit.				
3	E7	Part (c) is harmonically accurate and stylistically appropriate. That provides the foundation for an E7 grade. Additional Excellence evidence was available in part (b) but could not be considered due to harmonic errors (not raising the third of D7 and the missing the 4th in G7sus4. The way chord C7 progresses to F, without the 7th, (B-flat) falling to the 3rd, (A), is not a strong resolution, and this limits the overall grade from achieving an E8.				