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3

91421



914210



NEW ZEALAND QUALIFICATIONS AUTHORITY
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SUPERVISOR'S USE ONLY

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.

Achievement

TOTAL

10

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 Auxiliary note
② passing note
③ Cappoggitura
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
A	I	I	V	Imperfect
B	ii	V ⁷	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) Ib (3) IV (4) V

- (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
Y	C major	Super tonic
Z	D major	Mediant

- (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.

**ASSESSOR'S
USE ONLY**

(1770-1827)

①

p *innocentemente e cantabile*

A-----

5

Y

Z

cresc.

p dim.

10

pp

molto cantabile

| *tr* | |

13

P

4

| tr | |

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

R

17

sf

V I IVb Vb I

B	-----
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A3

QUESTION TWOASSESSOR'S
USE ONLY

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.

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

Jesu Leiden, Pein und Tod

Chorale harmonisation

J. S. Bach, BWV 245, no. 56
(1685–1750)ASSESSOR'S
USE ONLY

I V Ib V
in A major

PIVOT CHORD in E major

Vb IVb V^b I

iiib Ic V I

I Ib V⁷ vi iiib V I

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 indications above the vocal line:

- Bar 1: Gm^7 (handwritten blue box)
- Bar 2: C^7
- Bar 3: F (handwritten blue box, crossed out with a red line)
- Bar 4: Bb^{maj9}
- Bar 5: $E^{\flat 7}$
- Bar 6: A^9
- Bar 7: Dm^7 (handwritten blue box)
- Bar 8: C^9 (handwritten blue box)

Vocal 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.

Piano part annotations (bars 6-8):

- Bar 6: Chord $C(sus4)$ above staff. Bass line starts on F. Right hand has a pink 'K' marking.
- Bar 7: Chord C^7 above staff. Bass line starts on F. Right hand has a pink 'K' marking.
- Bar 8: Chord Am^7 above staff. Bass line starts on F. Right hand has a pink 'K' marking.

Refer to Extract Four to answer part (c).

ASSESSOR'S
USE ONLY

(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

Am⁷ Dm⁷ G⁷ Cmaj⁷

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

5 Fmaj⁷ Bm⁷(b5) E⁷ Am

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

I

A4

Achievement exemplar 2016

Subject:		Music Studies	Standard:	91421	Total score:	10
Q	Grade score	Annotation				
1	A3	<p>Parts (b), (c) and (f) contribute to evidence at Achievement level. If parts (a) or (d) had included one more accurate response, the grade would have moved from A3 to A4.</p> <p>There are a few notational and harmonic hiccups in part (f) preventing there being a “breadth of understanding” which is the criteria differentiating Achievement from Merit.</p>				
2	A3	<p>Extended harmonic writing evidence as required for parts (a) and (d) does not demonstrate sufficient understanding at the Achievement level. In contrast, parts (b) and (c) only require three chords in progression. The candidate completes the specified chords by adding the correct notes for these. There are however some harmonic errors and voice leading issues which prevent the evidence being considered for Merit.</p>				
3	A4	<p>While there are small harmonic blemishes in each of (a), (b) and (c), all responses contribute to an Achievement award. Voice leading issues in (b) and inaccurate accidentals and inconsistent rhythmic style in (c) impact on the evidence not being secure enough to be considered for Merit.</p>				