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91421



914210



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SUPERVISOR'S USE ONLY

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.

Excellence

TOTAL

21

ASSESSOR'S USE ONLY

QUESTION ONE

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(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: imperfect cadenceCadence Z: perfect cadence

EXTRACT ONE

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

G: I IV V vi

I_bV₇

I/D: IV

V₇

I

I_b/G: I_b

IV

V

V₇I_b

ii

I_b

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' I

ASSESSOR'S
USE ONLY

ET

QUESTION TWO

ASSESSOR'S
USE ONLY

- (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 piece starts in the key of G minor. It stays in G minor (tonic) for the first 2 bars, then goes to C minor at bars 3 & 4, which is the subdominant of G minor (IV). This becomes a pivot chord, and the piece modulates to B^b major. (C minor is the supertonic of B^b major), the relative major of G minor. It goes from B^b major (tonic) at bar 5 to F major 7th at bar 6, which is the dominant. At the beginning of bar 7, the harmony goes back to B^b major (tonic) and then to F major (dominant) again ~~but~~ on the 2nd beat, this time F major acts as ^{dominant of B^b major} a pivot chord and the piece modulates to F major (the tonic of itself) through C⁷ which is the dominant of F major. The piece ~~goes~~ modulates back to B^b major ^(Subdominant of F major) using F as the pivot chord again by adding the accidental E^b, at the second beat of bar 8. Then the

key changes shortly, modulating to G minor through the D major 7th ~~at~~ on the 3rd beat of bar 8. The piece remains in G minor at bar 9.

Non-harmonic notes used include E^b at bar 1, ~~E~~, D ~~at~~ at bar 3, which are both neighbour (auxiliary) notes, and G at bar 5, which is an appoggiatura. These add melodic interest to the piece. Because the ~~the~~ piece starts in a minor key, G minor, the mood at the beginning is sort of dark and agitated, As the piece modulates to a major key (B^b major / F major), the mood becomes lighter. This changes back as the key becomes G minor again.

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

EXTRACT FOUR

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

Piano

B^b: iii I V I vi iii vi IV

QUESTION THREE

ASSESSOR'S
USE ONLY

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) Chromaticism, on the right hand part from $D \rightarrow D^b \rightarrow C$ and on the left hand part from $F \rightarrow \cancel{E} \rightarrow E^b$. Adds tension to the music, and melodic interest.
 - (2) Pedal note, The Grand B^b in the left hand part is held through the bar. This adds thickness to the texture, and provides a harmonic background for the bar.
- (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"

ASSESSOR'S
USE ONLY

Moderate swing

Chords: Gm, B^b/F, C⁹, E^b, F⁷_{sus4}, F⁷_m, B^b7, C⁷_m/E^b, B^b7/F

Voice: Sky - lark, _____

Piano: (Musical notation with triplets and bass line)

4 Eb/G Ab Eb/Bb Gm/Bb Abmaj7 Eb/G

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

(Musical notation for piano accompaniment)

7 Ab Eb/G F⁷ B^b7 Eb

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

(Musical notation for piano accompaniment)

E7

Excellence Exemplar 2018

Subject	Level 3 Music		Standard	91421	Total score	21
Q	Grade score	Annotation				
1	E7	Section (a) is accurate. While section (b) demonstrates good harmonic writing, the consecutive 5ths between the tenor and bass parts in both bars 3 and 4 are not ideal. Likewise there is a consecutive octave formed by the alto part in the final cadence. It would have been preferable to stay on the F-sharp.				
2	E7	The evidence provided in section (a) is detailed and accurate. What would have enhanced it further is if the score had been annotated and an explanation of either the use of sequence, or harmonic texture had been provided. There are no issues with the response to section (b).				
3	E7	This is very good response. Section (b) outlines two harmonic features well and relates them to the effect on the music. There are a few small slips in the identification of chords and the overlap of left and right-hand writing in bar 7, and the missing A-natural in bar 8 means the evidence is closer to E7 than E8.				