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91421



914210



NEW ZEALAND QUALIFICATIONS AUTHORITY
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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.

Merit

TOTAL

16

ASSESSOR'S USE ONLY



QUESTION ONE

(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	C# A major

major 4 3
minor 3 4

B
A
D#
F#

S D F A
A D# B F#

B
E
C#

EXTRACT ONE

Beethoven, Piano Sonata No. 3, Op. 2 No. 3, second movement

Adagio

Piano

p

3

E: I C# A F# F# V⁷_d B D# I_b A B# A G# C# V⁷_c F# D# E

5

Y Z

I_b V_b I ii_b V V⁷_d I_b V⁷_c I IV V

Bm⁷ or A# E# A# E# C# F# F# A#

D# A# 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.

ASSESSOR'S
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EXTRACT TWO

D E F# G A B C#

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

Menuetto: Allegro

Piano

D: I V_c I_b I

5

V⁷_b V I i_ib I_c V

G E C# A

E C# A

A F# D

E B G

D F# A

M5

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").

Handwritten chord lists for G minor and B \flat major:

G minor: G A B \flat C D E \flat F G
B \flat major: B \flat C D E \flat F G A B \flat

Handwritten chord symbols for G minor: D \sharp F \sharp A C, G B \flat , G C A, F \sharp B \flat D, A \flat E \flat G

EXTRACT THREE

J. S. Bach, Chorale harmonisation "Wo soll ich fliehen hin"

Handwritten Roman numeral notation for the first system of Extract Three:

Gm: i i Vb i ivb V V \sharp d i \flat Vc i ii

Handwritten Roman numeral notation for the second system of Extract Three:

V i vi V I vi ii \sharp b V I

Handwritten notes: "PN" (Passing Notes) are circled in the second system.

Handwritten chord lists for the second system:

D F \sharp A, I G D B \flat , D \sharp F \sharp A C, D \flat G B \flat , C A F B \flat , D F B \flat

Handwritten notes: "B \flat major" is written next to the first system.

- (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 1-2):

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 3-5):

$\overset{3}{V^7}$ vi IV IVb I Ib^{\flat} Ic V^7 I

BEGC
EGB

G A B C D E F[#] G
I ii iii N V vi

I : G B D G
V⁷ : ~~D~~ F[#] A C

MB

QUESTION THREE

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

EXTRACT FIVE

Handwritten chord analysis for Extract Five:

Chords: E, F D A B^b, F C A, F D B^b, F A, D C G, G D^b C, G^{m/c} (with 7sus2), G^{m/c}.

George Michael, "One More Try"

Tempo: ♩ = 40

Key: F

Handwritten chord analysis for the first six bars:

Bar 1: C/E

Bar 2: B^b Maj7

Bar 3: F/C

Bar 4: B^b

Bar 5: F/C

Bar 6: G^{sus4}

Bar 7: G^{m/c}

Bar 8: C/E

Keyboard

EXTRACT SIX

Handwritten chord analysis for Extract Six:

Chords: G, E, A, F#

Billy Joel, "And So It Goes"

Tempo: ♩ = 66

Handwritten chord analysis for the first six bars:

Bar 1: G

Bar 2: C

Bar 3: C/B^b

Bar 4: F/A

Bar 5: Fm⁶/A^b

Bar 6: C/E

Bar 7: Am7

Bar 8: Bm⁷/F#

Bar 9: G^{sus4}

Bar 10: G

Voice

Piano

- (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)

Handwritten chord analysis for Extract Seven:

Chords: B, D#G, F

Handwritten chord analysis for the first six bars:

Bar 1: G⁷

Bar 2: N.C.

Bar 3: C

Bar 4: B7(#5)

Bar 5: C

Voice

Piano

24 E7

you; If you break my heart, I'll

27 F A7/E Dm F6 *F A C D*

die. So be sure it's

30 Bb7 C Gm/Bb A7 *C# E G*

true When you say "I love you." It's a

33 D G C

sin to tell a lie.

MS

Merit exemplar 2017

Subject: Music		Standard: 91421	Total score: 16
Q	Grade score	Annotation	
1	M5	<p>There are no issues with part (a). Part (b) shows good stylistic piano writing which is marred by inattention to detail and accuracy. It would be preferable that bar two, beat three contains the C-sharp in a lower part. Likewise the doubled G-natural in bar 5, beat 2 changes the chord from V⁷_b to VII. This is best avoided. The consecutive 5ths involving the bass and tenor parts between bars five and six move the evidence closer to an Achievement grade than Excellence.</p>	
2	M6	<p>Apart from one incorrectly labelled chord (II instead of IV_b) and the misplaced suspension note, part (a) is well handled. There are three harmonic errors which prevent part (b) meeting the criteria for Excellence:</p> <ul style="list-style-type: none"> • chords V⁷–VI is a standard resolution which should see the tonic note (G) being doubled in the alto part of chord vi • chord IV_b is in root position rather than first inversion • the overlapping alto and tenor parts between I_c and V⁷ should be avoided. 	
3	M5	<p>Part (a) is secure although there is one error identifying the D minor chord in bar 2.</p> <p>Part (b) shows some good stylistic and harmonic writing, greater attention to detail is required however. Mismatched accidentals in bars 30, 32 and 33 as well as weaker harmonic texture from bar 34 reduces the effectiveness of the writing. Bar 34 is quite low and muddy while bar 35 would benefit from using the rhythmic motif established in the previous bars.</p>	