

91421



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

3

SUPERVISOR'S USE ONLY

Level 3 Music Studies, 2013

91421 Demonstrate understanding of harmonic and tonal conventions in a range of music scores

9.30 am Friday 29 November 2013

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.

There are four questions in this booklet. **You should attempt THREE of the four questions:**

- BOTH questions in Section A
- ONE question in Section B.

Pull out Resource Booklet 91421R from the centre of this booklet.

You may wish to write your answers in pencil first, but your completed answers must be in ink. Answers in pencil or erasable ink will not be eligible for reconsideration.

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.

TOTAL

ASSESSOR'S USE ONLY

You are advised to spend one hour answering the questions in this booklet.

SECTION A

Answer BOTH questions in this section.

QUESTION ONE

Refer to Score Extract A on pages 2 and 3 of the resource booklet to answer this question.

- (a) Identify the chords numbered (1)–(4) and highlighted in bars 42–43, using Roman numeral notation (eg I, iib, V⁷). The key of the passage is D major.

(1) _____ (2) _____ (3) _____ (4) _____

- (b) There are three cadences in bars 1–8.

- Identify the TWO chords that form EACH cadence, using Roman numeral notation.
- Name the THREE cadences formed by the chord progressions you have identified.

Allegretto

| | |
|----------|--|
| CHORDS | |
| CADENCES | |

- (c) Analyse the non-essential notes labelled ①–④, in bars 17–33 (eg “passing note”).

① _____

② _____

③ _____

④ _____

- (d) Identify the key of Variation XII, and give TWO pieces of evidence, with bar numbers, to support your identification.

Key: _____

(1) _____

(2) _____

- (e) Look at bars 34–41. The passage begins in D major and modulates five times, as indicated in the score.

Describe the relationship to D major of the keys labelled **A**, **B**, and **C** (eg “Dominant”).

A _____

B _____

C _____

- (f) Complete the harmony of the piano part in bars 10–14 highlighted below.
- Use only primary triads (choose from chords I, IV, and V as appropriate) over a dominant pedal.
 - Continue with the same rate of chord change as in bar 9.
 - Add a bass part, and two inner voices (write the inner voices in the left or right hand parts, as appropriate).
 - Write the Roman numerals for the chords you use.

9

CHORDS

QUESTION TWO

Refer to Score Extract B on pages 4 and 5 of the resource booklet to answer this question.

- (a) (i) Complete the harmony of the cadential progression in bars 43–45 (printed below, and highlighted on the score). The key is G major, and the bass part and chord indications are provided.
- Add two inner voices (write them in the left or right hand parts, as appropriate).
 - Voice each chord so that the inner parts move smoothly between one chord and the next.

43

B \flat IV I

- (ii) Complete the harmony of the cadence in bar 13 (printed below, and highlighted on the score). The key is D major, and the bass part and chord indications are provided.
- Add two inner voices (write them in the left or right hand parts, as appropriate).
 - Include any necessary accidentals.
 - Voice each chord so that the inner parts move smoothly between one chord and the next.

13

V 7 I

(b) Bars 1–4 are printed below. The key is G major.

- (i) Complete the harmony of the cadential progression in bars 3 and 4 (highlighted below). The bass part and chord indications are provided.
- Add two inner voices (write them in the left or right hand parts, as appropriate).
 - Voice each chord so that the inner parts move smoothly between one chord and the next.
- (ii) Complete the harmony in bars 1 and 2 (highlighted below). The chord indications are provided.
- Add a bass part, and two inner voices (write the inner voices in the left or right hand parts, as appropriate).
 - Voice each chord so that the inner parts move smoothly between one chord and the next (including the chords before and after the passage).

I^b IV⁶ ii⁷ iii^b V⁷ I^b IV⁷ ii V I

(c) Bars 29–32 are printed below.

- (i) The passage begins in C major, and modulates to G major using a pivot chord.
- Identify the pivot chord **in the first phrase** by drawing a circle around it.
 - Write the Roman numeral indications that show the function of the pivot chord in both keys (eg “V in C major/I in G major”).
- (ii) Complete the harmony of the piano part in bars 31 and 32 highlighted below.
- Use tonal and harmonic features appropriate to the style of the extract (refer to bars 33–36 as a guide to the general style and rate of chord change).
 - Write the Roman numerals for the chords you use.

CHORDS

SECTION B

Answer ONE of the two questions in this section.

EITHER: QUESTION THREE

Refer to Score Extract C on pages 6 and 7 of the resource booklet to answer this question.

- (a) Identify the chords numbered (1)–(4) and highlighted in bars 5–15, using jazz/rock notation (eg C, Dm/F, G⁷).

(1) _____ (2) _____ (3) _____ (4) _____

- (b) Complete the harmony of the piano part in bars 21–24 highlighted below. The key is B \flat major, and the chord indications are provided.

- Refer to bars 25–28 as a guide to the rhythmic style.
- Voice each chord so that the inner parts move smoothly between one chord and the next.

21 E \flat m⁷ A \flat ⁷ D \flat maj⁷ D \flat ⁶ N.C. D \flat maj⁷ D \flat ⁶

That's the way my love is like the sun that shines a-bove is e-ver burn-ing, a burn-ing fire.

- (c) Complete the harmony of the piano part in bars 1–4 highlighted below. The key is B \flat major.

- Use tonal and harmonic features appropriate to the style of the extract to harmonise the melody.
- Write the jazz/rock indications for the chords you use.

| CHORDS | |
|--------|--|
| | |

In Bra -

OR: QUESTION FOUR

Refer to Score Extract D on pages 8 and 9 of the resource booklet to answer this question.

- (a) Identify the chords numbered (1)–(4) and highlighted in bars 39–41, using figured bass notation (eg #, $\frac{6}{4}$, 7). The key is B minor.

(1) _____ (2) _____ (3) _____ (4) _____

- (b) Complete the right hand harmony of the keyboard part highlighted in bars 37–38 below. The key is D major, and the figured bass indications are provided.

- Continue in the style of the previous four bars.
- Voice each chord so that the inner parts move smoothly between one chord and the next.

33

- ta - - - - - ri - me -

6
5

6

6
5

6

6
4
#2

7

7 6 6 6
#4 5

- (c) Complete the harmony of the keyboard part highlighted in bars 9–12 below. The key is D major.

- Use tonal and harmonic features appropriate to the style of the extract to harmonise the melody.
- Write the figured bass indications for the chords you use.

8

Et

2—3

CHORDS

**Extra space if required.
Write the question number(s) if applicable.**

QUESTION
NUMBER

91421

The page contains ten sets of blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for students to write their answers to the question.