

91421



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

3

SUPERVISOR'S USE ONLY

## Level 3 Music Studies, 2014

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

2.00 pm Wednesday 26 November 2014

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

## 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 1–5, using Roman numeral notation (eg I, iib, V<sup>7</sup>). The key is D major.

(1) \_\_\_\_\_ (2) \_\_\_\_\_ (3) \_\_\_\_\_ (4) \_\_\_\_\_

- (b) There are three cadences in bars 11–22, labelled **A**, **B**, and **C**. The first two cadences are in D major, and the last is in D minor.

- Identify the TWO chords that form each cadence, using Roman numeral notation.
- Name each cadence formed by the chord progression.

	Chords		Cadence
<b>A</b>			
<b>B</b>			
<b>C</b>			

- (c) Analyse the non-essential notes labelled ①–④, in bars 42–47 (eg “passing note”).

① \_\_\_\_\_

② \_\_\_\_\_

③ \_\_\_\_\_

④ \_\_\_\_\_

- (d) Identify the key at the end of the first section (bars 7 and 8, highlighted on the score), and give TWO pieces of evidence to support your identification.

Key: \_\_\_\_\_

(1) \_\_\_\_\_

(2) \_\_\_\_\_

(e) The music modulates through several keys on page 3 (bars 41–88).

Identify the key of the passages bracketed and labelled **X**, **Y**, and **Z**, and describe the relationship of each key to D major (eg “subdominant”).

	Key	Relationship to D major
<b>X</b>		
<b>Y</b>		
<b>Z</b>		

(f) Complete the piano part in bars 24–28 highlighted below. The key is F major.

- Use only chords I, ii, V, V<sup>7</sup>, and vi (including inversions), as appropriate.
- Continue in the style of the preceding bars.
- Add a bass part, and two inner voices under the first three notes (write the inner voices in the left or right hand parts, as appropriate).
- Add **bass notes only** under the final six notes. (The rhythm of the bass may differ from that of the melody).
- Write the Roman numerals for the chords used under the first three notes and implied under the final six notes.

24

The musical score shows a piano part in F major. The right hand has a melody starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F4. The left hand has a bass line starting on F3, moving to G3, A3, B3, then descending to A3, G3, F3, E3. Bars 24-28 are highlighted in grey. Dynamics include forte (f) and piano (p).

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 7 and 8 highlighted below. The key is A major, and the bass part and chord indications are provided.
- Add two inner voices (one in the left hand part, and one in the right hand).
  - Voice each chord so that the inner parts move smoothly between one chord and the next.

7

*p*

$V^7$  I  $I_b$  IV ii  $I_c$  V

- (ii) Complete the harmony of the progression in bars 9 and 10 highlighted below. The key is A major, and the bass part and chord indications are provided.
- Add two inner voices (one in the left hand part, and one in the right hand).
  - Voice each chord so that the inner parts move smoothly between one chord and the next.

9

$V_d$   $I_b$   $V_c$  I

- (b) Complete the harmony in bars 12 and 13 highlighted below. The key is A major, and 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.

12

*p*

$V_d$   $I_b$   $V_c$  I  $V_b$   $V_d$   $I_b$   $V_c$  I

(c) Bars 10–12 are printed below.

- (i) The music modulates from A major to E major, using a pivot chord.
- Identify the pivot chord by drawing a ring around it.
  - Write the Roman numeral indications that show the function of the pivot chord in both keys (eg “I in A major/IV in E major”).

10

PIVOT  
CHORD

- (ii) Analyse the function of the following accidentals in the passage.

D# (bars 11 and 12)

---

E# (bar 11)

---

E $\flat$  (bar 12)

---

(d) Complete the harmony in bars 27–29 highlighted below. The key is A major.

- Use tonal and harmonic features appropriate to the style of the extract (refer to bars 24 and 25 as a guide to the general style and rate of chord change).
- Write the Roman numerals for the chords you use.

27

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 8–25, using jazz/rock notation (eg C, Dm/F, G<sup>7</sup>).

(1) \_\_\_\_\_ (2) \_\_\_\_\_ (3) \_\_\_\_\_ (4) \_\_\_\_\_

- (b) Complete the harmony of the piano part in bars 40–42 highlighted below. The key is F major, and chord indications are provided.

- Refer to bars 27–38 as a guide to the rhythmic style, observing the use of syncopation.
- Voice each chord so that the inner parts move smoothly between one chord and the next.

39    Db   Eb        F        Am/E        Dm        N.C.    Bb        C<sup>7</sup>        Db

Oh I've fi - n'ly de - cid - ed my fu - ture lies be - yond the yel - low brick road

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

**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 12 and 13, using figured bass notation (eg  $\sharp$ ,  $\frac{6}{4}$ , 7).

(1) \_\_\_\_\_ (2) \_\_\_\_\_ (3) \_\_\_\_\_ (4) \_\_\_\_\_

- (b) Complete the right hand harmony of the keyboard part highlighted in bars 19 and 20 below. The key is D major, and figured bass indications are provided.

- Use mainly crotchet movement.
- Voice each chord so that the inner parts move smoothly between one chord and the next.

19

6 7 #6

- (c) Complete the harmony of the keyboard part highlighted in bars 6 and 7 below. The passage begins in G major, and modulates to D major.

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

6

7 7 7

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.