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91421



914210



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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.

TOTAL

ASSESSOR'S USE ONLY

QUESTION ONE

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 _____

② _____

③ _____

④ _____

- (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				
B				

- (c) Identify the chords numbered (1)–(4) in bars 13 and 14 using Roman numeral notation. The key is B \flat major.

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

- (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		
Z		

- (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.

EXTRACT ONE

Eleven Bagatelles

No. 11

Ludwig van Beethoven, Op. 119
(1770-1827)

ASSESSOR'S
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Andante, ma non troppo

Piano

p *innocentemente e cantabile*

5

3

Y Z

cresc. *p* *dim.*

10

pp *molto cantabile* *tr*

13

4

p *tr*

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

17

sf *p*

V I IVb Vb I

B

QUESTION TWO

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.

EXTRACT TWO

Jesu Leiden, Pein und Tod

Chorale harmonisation

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

The first system of the chorale harmonisation consists of four measures. The key signature is A major (three sharps: F#, C#, G#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a whole note chord.

I V Ib V
in A majorV I
in E major

The second system of the chorale harmonisation consists of four measures. The key signature is A major and the time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a whole note chord.

Vb IVb V⁷b I

The third system of the chorale harmonisation consists of four measures. The key signature is A major and the time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a whole note chord.

iib Ic V I

The fourth system of the chorale harmonisation consists of four measures. The key signature is A major and the time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a whole note chord.

I Ib V⁷ vi iib V I

QUESTION THREE

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 for bars 1–4: \square , C^7 , \square , B^{maj7} , $E^{\flat 7}$, A^9 , \square , \square

Chord indications for bars 5–8: $C^{(sus4)}$, C^7 , A^{m7} , D^7 , $G^7(sus4)$, C^7 , F

Refer to Extract Four to answer part (c).

- (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



5

The image shows bars 5-8 of the piano part. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The time signature is 3/4. The music is in A minor. The first three bars are partially obscured by a grey box, but the notation for the first three bars is visible on the left side of the page. The remaining three bars (bars 5-8) are completely obscured by a grey box.

