

91421



914210



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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.

TOTAL

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	
Z	

EXTRACT ONE

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

Adagio

Piano

p

E: I

3

5

Y **Z**

- (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.

EXTRACT TWO

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

Menuetto: Allegro

Piano

D: I V^c Ib I

5

V^7b V I iib Ic V

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 “ \surd ” 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”).

EXTRACT THREE

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

Gm: i i Vb i ivb

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- (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.

EXTRACT FOUR*J. S. Bach, Chorale harmonisation "Uns ist Kindlein heut' gebor'n"*

Chord symbols for the first two bars:

G: I I V^b I $\begin{matrix} \text{IV}^{\text{b}} \\ \text{C:I}^{\text{b}} \end{matrix}$ IV V I $\begin{matrix} \text{G:I} \\ \text{V} \end{matrix}$

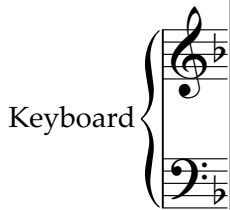
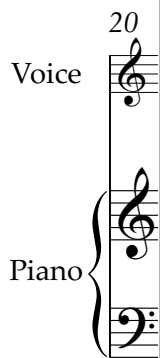
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Chord symbols for bars 3–5:

V⁷ vi IV IV^b I I^b I^c V⁷ I

QUESTION THREE

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

EXTRACT FIVE*George Michael, "One More Try"***EXTRACT SIX***Billy Joel, "And So It Goes"*

- (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)

20 G⁷ N.C. C B⁷(#5) C

Voice

- ken. I love you, Yes I do, I love

Piano

24 E⁷

you; If you break my heart, I'll

27 F A⁷/E Dm F⁶

die. So be sure it's

30 B^b7 C Gm/B^b A⁷

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

33 D G C

sin to tell a lie.

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

QUESTION
NUMBER

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Acknowledgements

Material from the following sources has been adapted for use in this examination:

Extracts One and Two

Ludwig van Beethovens Werke, Serie 16: Sonaten für das Pianoforte (Leipzig: Breitkopf und Härtel, 1864). Found on <http://imslp.org>.

Extracts Three and Four

Albert Riemenschneider (ed.), *J. S. Bach: 371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass* (New York: G. Schirmer, 1941).

Extract Five

Songs of the 80's, The Decade Series (Milwaukee: Hal Leonard, 2003).

Extract Six

Billy Joel (transcr. Bob Leso), *The Billy Joel Keyboard Book* (Milwaukee: Hal Leonard, 1993).

Extract Seven

William L. Simon and Dan Fox (eds), *Unforgettable Musical Memories* (Pleasantville, N.Y.: Reader's Digest, 1984).