

91421



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SUPERVISOR'S USE ONLY

Level 3 Music Studies, 2018

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

9.30 a.m. Monday 26 November 2018
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

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QUESTION ONE

(a) Refer to Extract One, below.

- (i) The passage begins in G major, modulates to D major using a pivot chord, then returns to G major using another pivot chord. The first few chords have been provided.
- Analyse the harmony of the extract using Roman numeral notation.
 - Identify BOTH pivot chords using a slash and indicating the new key, e.g. "V/D: I".
- (ii) Name the cadence formed by the chord progressions labelled **Y** and **Z**.

Cadence **Y**: _____

Cadence **Z**: _____

EXTRACT ONE

J. S. Bach, Chorale harmonisation "Komm, heiliger Geist, Herre Gott"

G: I IV V vi

4

ii Ib V I

- (b) Create a bass line, melody line and inner parts in bars 3 and 4 of Extract Two. 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 TWO*J. S. Bach, Chorale harmonisation "Freu' dich sehr, o meine Seele"*

G: I V Ib Vb I V I I IVb V ii Ib V⁷ I

QUESTION TWO

- (a) Analyse the tonal and harmonic features of Extract Three. In your answer, discuss:
- the selection and use of chords
 - the tonality, referring to any modulations that occur, and the relationship of other keys to the tonic
 - the use of non-harmonic notes, and their effect on the music
 - other tonal and harmonic features.

Support your answer with specific evidence. You may annotate the score.

EXTRACT THREE

Johannes Brahms, Waltz, Op. 39, No. 3

Piano

5

Sixteen blank musical staves for writing the piano part.

- (b) Complete the harmony of the piano part in bars 17–21 of Extract Four. The key of this extract is B \flat major. Follow the style of Extract Three.

EXTRACT FOUR

Johannes Brahms, Waltz, Op. 39, No. 3

Piano

17

B \flat : iii I V I vi iii vi IV

QUESTION THREEASSESSOR'S
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Refer to Extract Five on page 7.

(a) Analyse the harmony of the opening bars of the extract, using jazz/rock notation in the boxes above the vocal staff. The first chord has been provided.

(b) Focus on the opening bar. Identify TWO harmonic features used, and comment on their effect on the music.

(1) _____

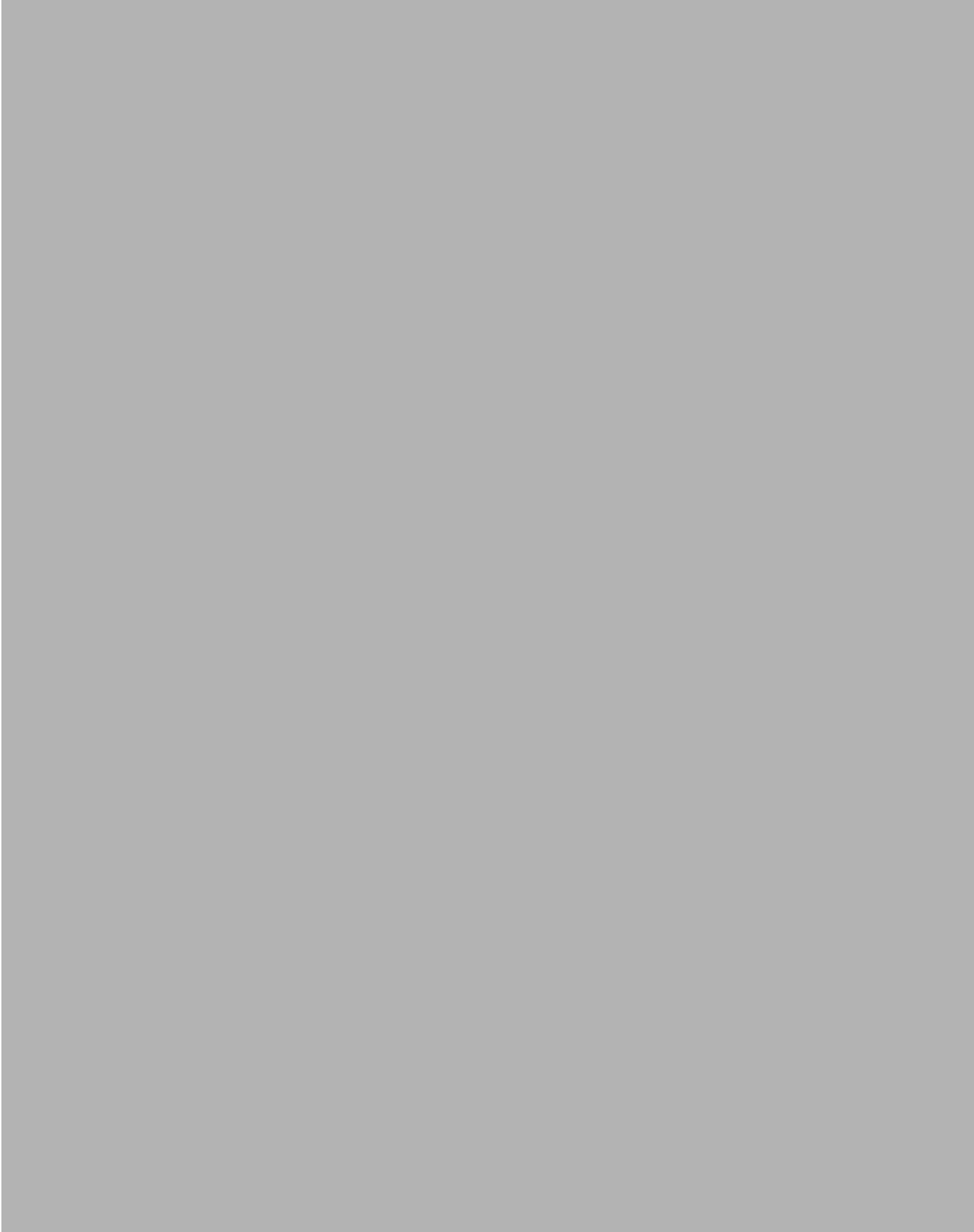
(2) _____

(c) Complete the harmony of bars 5–9 of the piano part. Continue in the style of bars 3 and 4, using the chord indications provided.

EXTRACT FIVE

Hoagy Carmichael and Johnny Mercer, "Skylark"

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

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QUESTION
NUMBER

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Blank musical staff lines for writing answers.

Acknowledgements

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

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

Question Two Ernest Haywood (ed.) *Brahms, The Home Series of the Great Masters for the Pianoforte, Book 7* (London: Keith Prowse, 1932).

Question Three *The Big Book of Jazz* (Milwaukee: Hal Leonard, 1992).