

91421



914210



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## Level 3 Music Studies, 2019

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

9.30 a.m. Friday 29 November 2019  
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 C major, then modulates back to G major. Pivot chords are used in both modulations. The first few chords have been provided.

- Analyse the harmony in bars 1–3 using Roman numeral notation.
- For BOTH modulations, identify the pivot chords using a slash and indicating the new key, e.g. "IV/C: I".

**EXTRACT ONE**

*J. S. Bach, Chorale harmonisation "Sei Lob und Ehr' dem höchsten Gut"*

G: V<sup>7</sup>b I

- (ii) The music continues to pass through different key centres. Focus on the chord progressions labelled **X**, **Y**, and **Z**, and identify:
- the key of the music
  - the type of cadence used
  - the relationship of this key to the tonic key of G major.

	Key	Cadence	Relationship to tonic key
<b>X</b>			
<b>Y</b>			
<b>Z</b>			

- (b) Create a bass line, melody line, and inner parts in bars 3 and 4 of Extract Two. The passage begins in B $\flat$  major, modulates to F major, then returns to the tonic key.
- Continue in the style of the first two bars, using the chord indications provided.
  - Include the suspension indicated in bar 4.
  - Include at least TWO passing notes.

**EXTRACT TWO**

*J. S. Bach, Chorale harmonisation "Jesu, deine tiefen Wunden", bars 1–4*

B $\flat$ : I V I      B $\flat$ : vi V Ib V $\overset{7}{c}$  I V $^{4-3}$  I  
 F: IV V IV $\flat$  I V $^{4-3}$  I ii

## QUESTION TWO

- (a) Analyse the tonal and harmonic features of Extract Three. In your answer, discuss:
- the tonality, referring to any modulations that occur, and the relationship of other keys to the tonic
  - the chords used (e.g. types of chords, inversions, cadences)
  - the harmonic rhythm of the music (the rate at which the chords change)
  - the use of non-harmonic notes
  - the use of compositional devices
  - other harmonic features.

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

## EXTRACT THREE

Frédéric Chopin, Mazurka, Op. 30, No. 2, bars 1–8

**Allegretto**

Piano

5

*p* 3

*f* 3

*f cresc.*

*p*

Ped.

Handwriting practice lines consisting of 15 horizontal lines.

- (b) Complete the harmony of the piano part in bars 17–19 of Extract Four. The passage begins in F# minor, modulates to E major, and then A major. Follow the style of Extract Three.

**EXTRACT FOUR**

*Mazurka, Op. 30, No. 2, bars 17–20*

17

Piano

F#m: V    V<sub>4</sub><sup>7</sup>    V<sup>7</sup>    i  
 E: ii                    V<sub>c</sub><sup>7</sup>    A: V    V<sub>4</sub><sup>7</sup>    V<sup>7</sup>    I

**QUESTION THREE**ASSESSOR'S  
USE ONLY

(a) Refer to Extract Five, below.

- (i) Analyse the harmony of bars 19–24 of the song, using jazz/rock notation in the boxes above the vocal stave. The first chord has been provided.

**EXTRACT FIVE**

*Stephen Schwartz, "O Bless the Lord, My Soul" from Godspell, bars 19–25*

19

Voice

Piano

22

- (ii) Compare the bass line in bars 19–20 and bars 21–23, commenting on points of similarity and difference. Support your answer with specific evidence. You may annotate the score.

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- (iii) Identify the key(s) of Extract Five, including any modulations that occur. Support your answer with specific evidence. You may annotate the score.

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- (b) Complete the harmony of the piano part in bars 31–34 of Extract Six, using the chord indications provided.

**EXTRACT SIX**

*“O Bless the Lord, My Soul”, bars 31–34*

31

Voice

Piano



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

ASSESSOR'S  
USE ONLY

QUESTION  
NUMBER

91421

Blank musical staves 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**

Frédéric Chopin, *Mazurka, Op. 30, No. 2*, found on <http://www.free-scores.com/download-sheet-music.php?pdf=383>.

**Question Three**

Stephen Schwartz, *Godspell: Film Souvenir Song Book* (London: Valando Music Corp., 1973).