

# 3

91421



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## Level 3 Music Studies 2020

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

2.00 p.m. Tuesday 8 December 2020  
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 2–12 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) The first four bars begin in E minor, modulate to G major, then modulate back to E minor. Pivot chords are used in both modulations. The first two chords have been provided.
- Analyse the harmony in bars 1–4 using Roman numeral notation.
  - For BOTH modulations, identify the pivot chords using a slash and indicating the new key, e.g. “IV/C: I”.

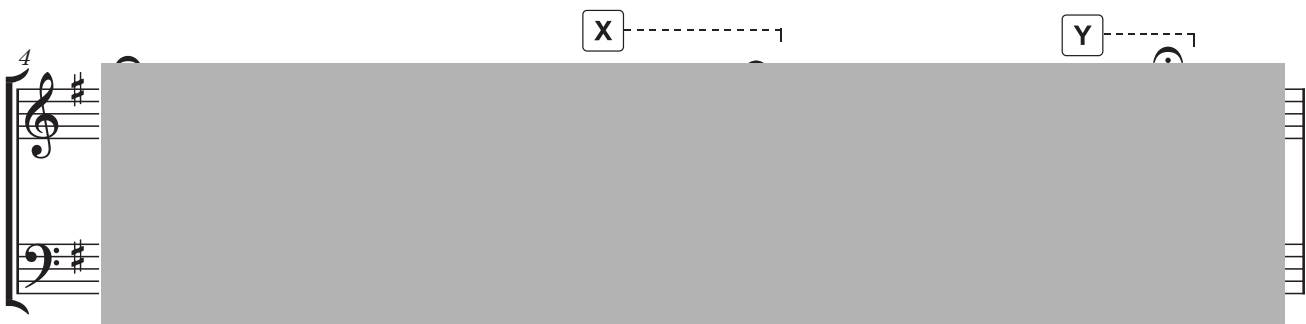
**EXTRACT ONE**

*J. S. Bach, Chorale harmonisation “Keinen hat Gott verlassen”*

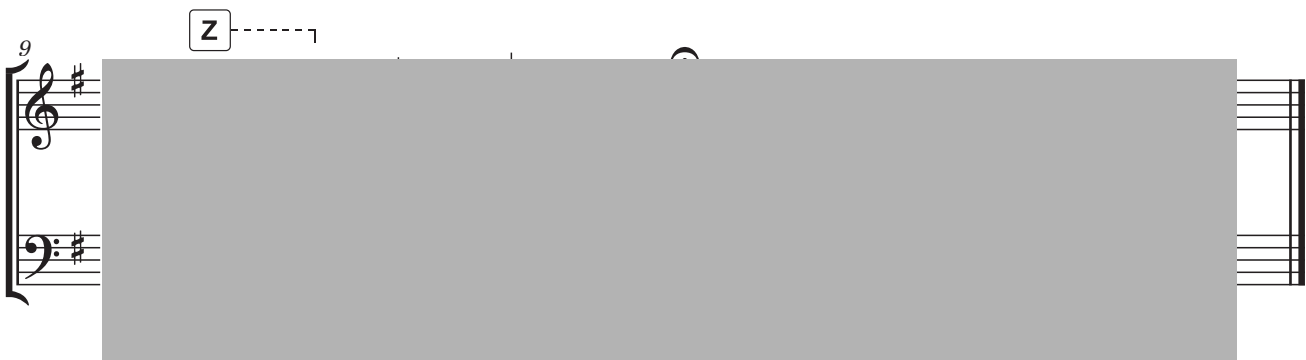


Em: i    Vb   

X ----- Y



Z -----



- (ii) The music continues to pass through different key centres from bar 5. Focus on the chord progressions labelled **X**, **Y**, and **Z** in Extract One, and identify:
- the key of the music
  - the type of cadence used
  - the relationship of this key to the tonic key of E minor.

	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 to 5 of Extract Two. The passage begins in G major, modulates to C major, then returns to the tonic key.
- Continue in the style of the first two bars, using the chord indications provided.
  - Include at least TWO passing notes.
  - Include a suspension in bar 4.

**EXTRACT TWO**

*J. S. Bach, Chorale harmonisation "Uns ist ein Kindlein heut' gebor'n", bars 1–5*

G: I I Vb I IVb G: I V vi IV IVb  
C: Ib IV V I V

I Ib V<sup>4</sup> - <sup>3</sup> I

**QUESTION TWO**ASSESSOR'S  
USE ONLY

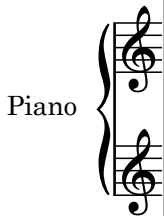
(a) Select FOUR aspects from the following list and analyse their use in Extract Three.

1. Tonality, including modulations and key relationships
2. Chords used (e.g. types of chords, inversions, cadences)
3. Harmonic rhythm (the rate at which the chords change)
4. Non-harmonic notes
5. Compositional devices
6. Other harmonic feature

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

**EXTRACT THREE**

*P. I. Tchaikovsky, Douce Rêverie (Daydream), Op. 39, No. 21, bars 1–9*



Aspect number: \_\_\_\_\_

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Aspect number: \_\_\_\_\_

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Aspect number: \_\_\_\_\_

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Aspect number: \_\_\_\_\_

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- (b) Complete the harmony of the piano part in bars 22–24 of Extract Four. The passage is in G major. Follow the style of opening beats of this extract using the given harmonic indications.

**EXTRACT FOUR***Douce Rêverie* (Daydream), bars 22–24

Piano

G: IV<sup>b</sup> V IV I<sup>b</sup> II<sup>#3</sup> V<sup>7</sup> I II<sup>#3</sup><sub>9 7 c</sub><sup>8</sup> V

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The examination continues on the following page.**

**QUESTION THREE**

- (a) Refer to Extract Five, below.
- (i) Analyse the harmony of the opening bars of the extract, using jazz/rock notation in the boxes above the vocal staff. The first and last chords have been provided.
- (ii) Locate a suspension in the melody line and label its three parts with the correct terminology as follows:
- **P** (preparation)
  - **S** (suspension)
  - **R** (resolution)

**EXTRACT FIVE***Don Henley and Glenn Frey, "Desperado", bars 4–9*

4 (Slowly) C

Voice

Piano

7        C



- (iii) The key of Extract Five is C major and the music does not modulate. Explain why there are pitches outside of the key (e.g. in bars 5, 6 and 8) included in the music.

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- (b) Complete the harmony of bars 11–14 of the piano part in Extract Six. Continue in the style of Extract Five, using the chord indications provided.

**EXTRACT SIX**

*“Desperado”, bars 11–14*

11 C/G E/G# Am D<sup>7</sup> F/G

Voice

Piano

13 C C/B Am Em



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

ASSESSOR'S  
USE ONLY

QUESTION  
NUMBER

A series of ten sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are provided for students to write their answers to the questions on the page.

**Acknowledgements**

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

**Question One**

Albert Riemenschneider (ed.), *J. S. Bach: 129 and 148 Harmonized Chorales and 69 Chorale Melodies with Figured Bass* (New York: G. Schirmer, 1679).

**Question Two**

Peter Ilyich Tchaikovsky, *Album for the Young*, Op. 39, (New York: G. Schirmer, 1896).

**Question Three**

Don Henley and Glenn Frey, (Warner Bros. Music Ltd., 1973).