

91421



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Level 3 Music Studies 2021

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

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.

Do not write in any cross-hatched area (///). This area may be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

QUESTION ONE

Refer to Extract One below.

- (a) Extract One begins in A major, modulates to F-sharp minor, then modulates back to A major. Pivot chords are used in both modulations. The chords in the first phrase have been provided.
- Analyse the harmony of bars 4–8 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 "Nun lob', mein' Seel', den Herren", bars 1–8

Nun lob', mein' Seel', den Herren

A: I vi iii IV V⁷d I^b II⁷b V I

5

EXTRACT TWO

“Nun lob’ mein’ Seel’ den Herren”, bars 8–19

(b) Refer to Extract Two above.

(i) The music modulates through several keys.

- Identify the key of the passages bracketed and labelled **X**, **Y**, and **Z**.
- Provide evidence for your answer.
- Describe the relationship of each key to the tonic key of A major (e.g. “tonic minor”).

	Key	Evidence	Relationship to tonic key
X			
Y			
Z			

(ii) Explain the function of the D natural in bar 13.

- (c) Refer to Extract Three below. The passage begins in F-sharp minor and modulates to the tonic key A major.
- (i) Complete the harmonisation from bar 33 to bar 35 (beat 2) using the chords provided. Continue the style of the first two bars.
- Create a bass line.
 - Create a melody line.
 - Create the inner parts.
 - Include at least ONE passing note.
- (ii) Complete the piano part from bar 35 (beat 3) to bar 37 using only the chords I, IV, V, and V⁷ (root positions and inversions).
- Create a bass line.
 - Create the inner parts.
 - Label the chords in the boxes beneath the score.

EXTRACT THREE

“Nun lob’ mein’ Seel’ den Herren”, bars 32–37

32

The musical score consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has two sharps (F# and C#). The score is divided into six measures. The first two measures (32 and 33) contain musical notation, while the remaining four measures (34, 35, 36, and 37) are empty, intended for student completion.

F#m: Vb i

A: VI V⁷b I V vi

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The examination continues on the following page.**

QUESTION TWO

(a) Refer to Extract Four below.

- (i) Analyse the harmony of bars 1–4 using Roman numeral notation. The passage begins in C major.

EXTRACT FOUR

Ludwig van Beethoven, *Bagatelle, Op. 119, No. 8, bars 1–8*

Moderato cantabile

molto legato

C:

5

(ii) Comment on the tonality of Extract Four by:

- identifying a modulation that occurs and providing evidence from the score for this modulation
- explaining the role of chromaticism in the extract.

- (b) Refer to Extract Five below. The passage begins in B-flat major, modulates to F major, and then to C major.

Complete the harmony of the piano part in bars 10–13. Continue in the style of the first chord in bar 10 by adding a bass line and two inner parts.

EXTRACT FIVE

Bagatelle, Op. 119, No. 8, bars 9–14

The musical score shows six measures. The piano part in the first measure consists of a single chord in B-flat major. The second measure has a single chord in B-flat major. The third measure has a single chord in B-flat major. The fourth measure has a single chord in B-flat major. The fifth measure has a single chord in F major, marked *p* and *cresc.*. The sixth measure has a single chord in F major, marked *mf*.

Bb: I

Vb

F: Ib vi⁷c ii viib V⁷ I

C: IV vii⁰⁷ vii⁰⁷

QUESTION THREE

(a) Refer to Extract Six on page 9.

- (i) Analyse the harmony of Extract Six by indicating jazz rock notation in the boxes provided.
- (ii) Identify three types of non-harmonic note in the vocal melody line in bars 21–26 and label them **X**, **Y**, and **Z** on the score.

	Type of non-harmonic note (e.g. passing note)
X	
Y	
Z	

- (iii) Identify two harmonic techniques that are used in bars 21–25 and comment on the function of each.

Harmonic technique (1): _____

Harmonic technique (2): _____

EXTRACT SIX

Richard Rodgers and Lorenz Hart, "My Funny Valentine", bars 21–29



(b) Refer to Extract Seven below.

Complete the harmony of the piano part in bars 41–45 using the chord indications provided. Continue in the style of the first three bars of the extract.

EXTRACT SEVEN

“My Funny Valentine”, bars 38–45

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

QUESTION
NUMBER

91421

Acknowledgements

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

Question One

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

Question Two

Beethoven, L. Van. (1890). *Ludwig van Beethovens Werke, Serie 18: Kleinere Stücke für das Pianoforte, Nr.189*. Leipzig: Breitkopf und Härtel. Plate B. 189

Question Three

Rodgers, R., & Hart, L. (1992). *The Big Book of Jazz*. Hal Leonard Corp.