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91421



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SUPERVISOR'S USE ONLY

Level 3 Music Studies 2022

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	Demonstrate breadth of understanding of harmonic and tonal conventions in a	Demonstrate comprehensive understanding of harmonic and tonal
music scores.	range of music scores.	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.

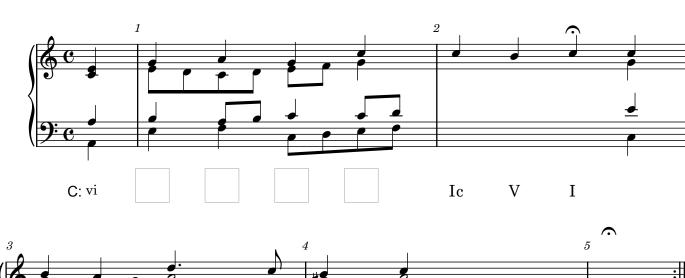
YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

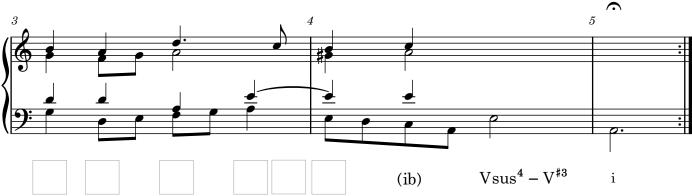
QUESTION ONE

- (a) Refer to Extract One below.
 - (i) The passage begins in C major then modulates to A minor. A pivot chord is used in the modulation. The first chord has been provided.
 - Analyse the chords in bars 1–4 in the boxes provided using Roman numeral notation.
 - For the modulation, identify the pivot chord using a slash and indicating the new key, e.g. IV
 - (ii) Write the perfect cadences in bar 2 and bars 4 to 5 by completing the missing parts using the chord indications provided.

EXTRACT ONE

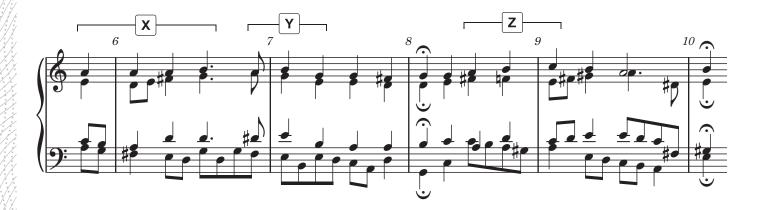
J. S. Bach, Chorale harmonisation "Was mein Gott will, das", bars 0-5





EXTRACT TWO

"Was mein Gott will, das", bars 5-10



(b) Refer to Extract Two above.

The music begins in A minor and then modulates through several keys from bars 5–9.

- 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 C major (e.g. subdominant, relative major of the subdominant).

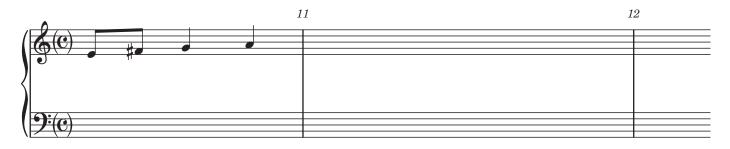
	Key	Evidence	Relationship to tonic key
X			
Y			
Z			

(c) Refer to Extract Three below.

Complete the missing parts, continuing in the style of Extracts One and Two. You must include two passing notes. The extract starts in E minor and modulates to C major.

EXTRACT THREE

"Was mein Gott will, das", bars 10-12



e: i i $\sharp vii^{\circ 7}$ i iv C: vi $\Pi_{\sharp 3}^{}b$ $Vsus^4$ – V I

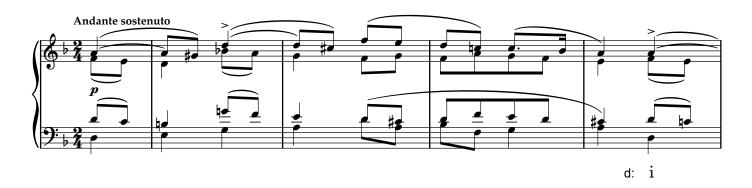
QUESTION TWO

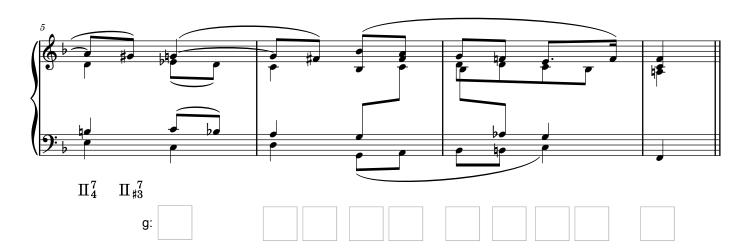
- (a) Extract Four is the first 8 bars of a theme by Mendelssohn. At bar 4, the extract is in D minor. It modulates to G minor in bar 5, then modulates to F major.
 - Analyse the chords in bars 5–8 using Roman numeral notation in the boxes below the stave. (The first three chords have been provided.)
 - For the modulation to F major, identify the pivot chord using a slash and indicating the new key, e.g. IV

EXTRACT FOUR

C: 1

Mendelssohn, Variations Sérieuses. Op. 54, bars 1–8





(b) Extracts Five and Six on page 5, are variations on the theme in Extract Four.

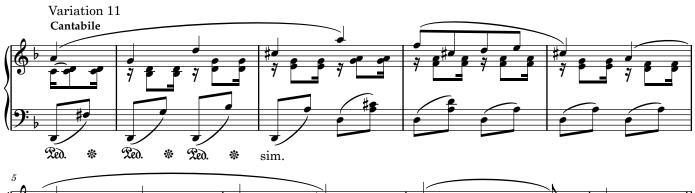
For EACH of Extracts Five and Six, discuss how the harmonic and tonal features compare to Extract Four. Write your answers on page 5.

In your answer, you may refer to:

- tonality, including any modulations and key relationships
- · chords, e.g. types of chords, inversions, cadences
- harmonic rhythm (the rate at which chords change)
- use of non-harmonic notes.

EXTRACT FIVE

Variations Sérieuses, Variation 11,





(i) Extract Five:

EXTRACT SIX

Variations Sérieuses, Variation 14



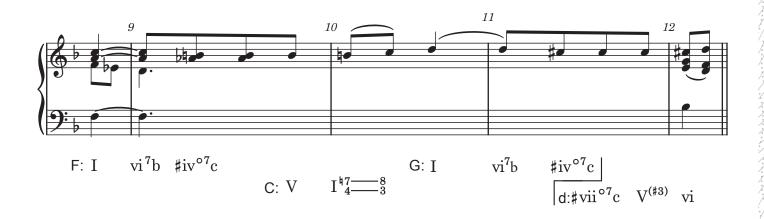
(11)	Extract Six:

(c) Complete the harmony of the piano part from bar 9 (last quaver) to the end of bar 11 of Extract Seven. The passage begins in F major, modulates to C major, and G major, then modulates to D minor.

Follow the style of the chords in bars 8 and 9 by writing the bassline in the bass clef, and two inner parts in the treble clef.

EXTRACT SEVEN

Variations Sérieuses, bars 8–12



QUESTION THREE

(a) Refer to Extract Eight below. The key of the music is G major.

EXTRA	CT EIGHT Co	ole Porter, "Easy to Love", bars 1–10
(i)	Comment on the tonality of the music in the 4-bar introduction, in chords.	cluding the choice of
(ii)	Consider the whole extract. Where is the tonality of G major esta occur?	blished, and how does this

(h)	Refer	to	Extract	Nine	helow
(D)	Relei	ιυ		INITIE	DEIOW.

Analyse the harmony in bars 14–19 using jazz rock notation. The first chord has been provided.

EXTRACT NINE	"Easy to Love", bars 14–19

(c) Refer to Extract Ten below.

Complete the harmony of the piano part in bars 28–33 using the chord indications provided. Continue in the style of the first two bars of the extract.

EXTRACT TEN

"Easy to Love", bars 27–33



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

QUESTION NUMBER	(-)
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NUMBER		
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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

Felix Mendelssohn-Bartholdy, Michael Kube, Peter Roggenkamo (2012). *Variations sérieuses: op. 54.* Wien: Wiener Urtext Edition: Schott/Universal Edition

Question Three

(1992). The Big Book of Jazz. Hal Leonard Corp.