

91421



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## 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 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

(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.  $\text{IV} \left| \begin{array}{l} \text{C: I} \end{array} \right.$
- (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*

1 2

C: vi     I<sub>c</sub> V I

3 4 5

(ib)  $V_{\text{sus}^4} - V^{\#3}$  i

**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
<b>X</b>			
<b>Y</b>			
<b>Z</b>			

(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	#vii <sup>o7</sup>	i	iv				
					C: vi	II <sub>3b</sub> <sup>7</sup>	Vsus <sup>4</sup> - 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 staff. (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.  $\text{IV}$

$\text{C: I}$

### EXTRACT FOUR

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

Andante sostenuto

d: i

$\text{II}_4^7$   $\text{II}_{\#3}^7$

g:











- (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*,Variation 11  
Cantabile

Red. \* Red. \* Red. \* sim.

5  
cresc.

- (i) Extract Five: \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

**EXTRACT SIX**Variations Sérieuses, *Variation 14*Variation 14  
Adagio

mf

5

- (ii) 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

F: I    vi<sup>7</sup>b    #iv<sup>o7</sup>c

C: V    I<sup>4</sup><sub>7</sub> — <sup>8</sup><sub>3</sub>

G: I    vi<sup>7</sup>b    #iv<sup>o7</sup>c |  
 | d:#vii<sup>o7</sup>c    V<sup>(#3)</sup>    vi

**QUESTION THREE**

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

**EXTRACT EIGHT**

*Cole Porter, "Easy to Love", bars 1–10*



- (i) Comment on the tonality of the music in the 4-bar introduction, including the choice of chords.

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- (ii) Consider the whole extract. Where is the tonality of G major established, and how does this occur?

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(b) Refer to Extract Nine below.

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*

27

The musical score is presented in two systems. The first system shows the vocal line (treble clef) and the piano accompaniment (grand staff) for bars 27 and 28. Bar 27 is partially obscured by a grey box. The piano part for bars 27-28 is shown, with the right hand playing chords and the left hand playing a simple bass line. Bars 29-33 are completely obscured by a grey box. Below the extract, there are five empty staves for the student to complete the piano part for bars 28-33.

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

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

QUESTION  
NUMBER

A series of ten sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are intended for writing musical notation or answers to questions.

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**

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.