

SUPERVISOR'S USE ONLY

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91421



914210

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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 3 Music Studies 2023

### 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 2–16 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (DO NOT WRITE). This area will 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 to answer part (a). The extract begins in C minor and modulates to G minor.

- (a) Analyse the chords in bars 1–4 where indicated using Roman numeral notation, including the pivot chord where the harmony modulates to G minor. Use a pivot chord to indicate the new key.

e.g.  $\begin{array}{|c|} \hline \text{IV} \\ \hline \text{C: I} \\ \hline \end{array}$

## EXTRACT ONE

*J. S. Bach, Chorale harmonisation "Durch Adams Fall ist ganz verderbt", bars 1–4*

Cm: Vb

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$V_{4-3}^7$  I

Refer to Extract Two to answer part (b).

### EXTRACT TWO

“Durch Adams Fall ist ganz verderbt”, bars 4–10

The musical score is presented in two systems. The first system contains bars 4 through 7. Section X is indicated by a bracket above bars 5 and 6. Section Y is indicated by a bracket above bars 7 and 8. The second system contains bars 8 through 10. Section Z is indicated by a bracket above bars 9 and 10. The score is written for piano in G minor, 3/4 time.

The key signature of the extract is G minor. The music modulates through several keys between bars 4–10.

(b) In the table below:

- identify the key of the sections bracketed and labelled **X**, **Y**, and **Z**
- provide evidence to indicate how you identified the key
- identify the relationship of the key to the tonic (G minor), e.g. dominant.

	Key	Evidence	Relationship to the tonic (G minor)
<b>X</b>			
<b>Y</b>			
<b>Z</b>			

Refer to Extract Three to answer part (c). The key **from bar 11** is G minor.

- (c) (i) Complete the harmonisation in bar 11 using the Roman numeral chord indications provided. Continue in the style of the preceding bar. You should:
- create a bass line using the durations provided
  - create a melody line
  - create the inner parts.
- (ii) Complete the harmonisation in bars 12 and 13 using any of the chords  $i$ ,  $ii^\circ$ ,  $iv$ ,  $V$ ,  $V^7$  and  $VI$  (root positions or inversions). You should:
- create a bass line
  - create the inner parts
  - include TWO passing notes
  - label the chords in the boxes beneath the score.

**EXTRACT THREE**

*“Durch Adams Fall ist ganz verderbt”, bars 10–13*

10

iv V<sup>7</sup> ivb ib

12

## QUESTION TWO

Refer to Extract Four, the opening bars of “Novelette No. 1 in C minor” by Francis Poulenc, to answer part (a).

### EXTRACT FOUR

*Francis Poulenc, “Novelette No. 1 in C minor”, bars 1–5*

Modéré sans lenteur  $\text{♩} = 160$



- (a) Identify a compositional device used and explain its function in the extract.

Compositional device: \_\_\_\_\_

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Refer to Extract Five to answer part (b).

(b) This extract begins in C major and modulates to G major. A pivot chord is used in the modulation. The first two chords have been provided.

(i) Analyse the chords in bars 6–14 where indicated using Roman numeral notation. For the modulation to G major, use a pivot chord to identify the new key, e.g.  $\text{IV}$

$\text{C: I}$

**EXTRACT FIVE**

*“Novelette No. 1 in C minor”, bars 6–16*

6

Ib  $\square$  Vc  $\square$   $\square$   $\square$   $\square$   $\square$   $\square$   $\square$   $\square$

11

$\square$   $\square$   $\square$   $\square$

(ii) Explain why the composer has added an F-sharp to the chord at the beginning of bars 9 and 10. Provide musical evidence in your response.

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Refer to Extract Six to answer part (c). The extract is in C major.

- (c) Complete the harmony of the piano part in bars 21–24 using the Roman numeral chord indications provided.

Continue the style of the piano writing in bar 20 by adding a bass line and two inner parts.

**EXTRACT SIX**

Arrangement of “Novelette No. 1 in C minor”, bars 20–24

20

C: IV<sup>7</sup>

V

I<sup>b</sup>

ii<sup>7</sup>

V

I

23

iv maj<sup>7</sup>(b3)

vii<sup>o7</sup>c

I<sup>b</sup>

### QUESTION THREE

Refer to Extract Seven on page 9 to answer part (a).

- (a) (i) Analyse the harmony in bars 6–12 and bars 19–21 using jazz/rock notation in the boxes above the vocal stave. The first chord has been provided.
  
- (ii) Identify the key of Extract 7 and comment on the tonality, including any changes that occur. Provide evidence for your response.

Key: \_\_\_\_\_

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EXTRACT SEVEN

Burt Bacharach, "What the World Needs Now", bars 4–23

4

Bm<sup>7</sup>

What the world needs

*mp-mf*

9

14

19

Refer to Extract Eight to answer part (b).

- (b) Complete the harmony of the piano part in bars 29–35 using the chord indications provided above the vocal staff. Continue in the style of the opening bars.

**EXTRACT EIGHT**

*“What the World Needs Now”, bars 27–35*

27 Cmaj<sup>7</sup> C<sup>6</sup> Dm<sup>9</sup>

30 G<sup>6</sup> add<sup>9</sup> Cmaj<sup>7</sup> Em<sup>7</sup>

33 A<sup>7</sup> D<sup>7</sup> Am<sup>7</sup>/D











