



SUPERVISOR'S USE ONLY

3

Draw a cross through the box (☒) if you have NOT written in this booklet

+

91421



914210



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Music Studies 2024

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 the margins (//////). 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 major and modulates to another key. A pivot chord is used in the modulation. The first five chords have been provided.

- (a) (i) Analyse the chords in bars 2 to 4 where indicated using Roman numeral notation. Include the pivot chord where the harmony modulates to a new key, e.g. $\begin{array}{|c|} \hline V \\ \hline G:I \\ \hline \end{array}$

EXTRACT ONE

J. S. Bach, Chorale harmonisation "Herzlich lieb hab'ich dich, o Herr", bars 1–4

Herzlich lieb hab'ich dich, o Herr

Soprano
Alto

Tenor
Bass

C: I V vi iii I

³

- (ii) Explain the function of the diminished 7th chord in this extract.

Refer to Extract Two to answer part (b).

EXTRACT TWO

“Herzlich lieb hab’ich dich, o Herr”, bars 6–9

(b) The music modulates through several keys. In the table below:

- identify the key of the sections bracketed and labelled **X** and **Y**
- provide evidence to indicate how you identified the key
- identify the relationship of the key to the tonic (C major), e.g. subdominant.

	Key	Evidence	Relationship to the tonic (C major)
X			
Y			

Refer to Extract Three to answer part (c). The passage begins in F major and modulates to the tonic key of C major.

(c) Complete the harmonisation from bar 18 to bar 19 (beat 3) using the Roman numeral chord indications provided. Continue in the style of the preceding bar. You should:

- create a bass line
- create a melody line
- create the inner parts
- include at least TWO passing notes.

EXTRACT THREE

“Herzlich lieb hab’ich dich, o Herr”, bars 17–19

F: Vb I Ib |
 C: IVb Vb Ib I V⁴—³ I

QUESTION TWO

Refer to Extract Four on page 5 to answer part (a).

- (a) (i) Analyse the chords in bars 2 to 14 using Roman numeral notation in the boxes provided below the staff. Focus on the notes in the bass clef of each bar to analyse the chord. The passage begins in F-sharp minor and modulates in bar 13. The first chord has been provided.
- (ii) Analyse the tonal and harmonic features of the entire extract. You should discuss:
- the tonality, referring to any modulations that occur, and the relationships of other keys to the tonic
 - the use of non-harmonic notes.

Support your answer with specific musical evidence. You may annotate the score.

EXTRACT FOUR

Rimsky-Korsakov, "Two Piano Pieces", bars 1–25

Moderato ♩ = 120

Piano

p dolce

poco cresc.

mf

F# min: i

6

11 *p* *più vivo* *p leggero* *tr* Key:

16

21 *mf* *tr*

Refer to Extract Five to answer part (b).

- (b) Complete the harmony of the piano part in bars 93 to 96 of Extract Five. The melody line has been provided. The passage begins in D major, modulates to E major, F-sharp minor, and then A major. Continue in the style of bar 92.

EXTRACT FIVE

"Two Piano Pieces", bars 90–96

90

Piano

f

93

p *cresc.* *dim.*

D: III	iii	f#: V ⁷	i	
	E: ii	V ⁷	I	
			A: vi	V ⁷ I

**This page has been deliberately left blank.
The assessment continues on the following page.**

QUESTION THREE

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

- (a) (i) Analyse the chords of bars 19 to 28 of the song, using jazz/rock notation in the boxes provided above the vocal stave. The first chord has been given.
- (ii) Identify the harmonic device used in bars 24 to 28 and comment on its effect.

EXTRACT SIX

Phillip Norman, "Love is Commercial", bars 16–28

16 Dmaj7 (Dmaj7) (Dmaj7)

Voice

Where

Piano

19

23

26

Refer to Extract Seven to answer part (b).

- (b) Complete the harmony of the piano part in bars 33 to 39 using the chord indications provided above the vocal staff. Continue in the style of bar 32.

EXTRACT SEVEN

"Love is Commercial", bars 32–40

32 ♩ = 86

Voice

Love is comm - er - cial_ Love_____ means

Piano

mf

35 D Em⁷ G^{#dim}⁷ F^{#m} G

cash Love can help you____

38 E⁷/G[#] A⁹

Build a stash if your

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

QUESTION
NUMBER

Handwriting practice area consisting of ten sets of four horizontal lines each, providing space for writing answers.

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 assessment:

Question One

Frieder Rempp (ed), J. S. Bach (composer), No. 277 "Herzlich lieb hab'ich dich, o Herr" in *Chorale der Sammlung C.P.E. Bach nach dem Druck von 1784–1787*. Kassel: Barenreiter Verlag, 1996.

Question Two

Nestor Zagorny (ed), Rimsky-Korsakov (composer), *Complete Collected Works, Vol. 49A*. Two Piano Pieces, Mazurka Op. 38 No. 2, Moscow: Muzgiz, 1959.

Question Three

Philip Norman, *Love Off the Shelf*, 1986. <https://sounz.org.nz/works/27056>