

SUPERVISOR'S USE ONLY

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91421



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

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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 3 Music Studies 2025

### 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 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 G major, modulates to D major, and then modulates back to G major.

- (a) Analyse the chords in bars 6 to 9 where indicated using Roman numeral notation. The first three chords are provided. Include a pivot chord where the harmony modulates, e.g.

V  
D:I

### EXTRACT ONE

*J. S. Bach, Chorale harmonisation "Komm, Heiliger Geist, Herre Gott", bars 5–9*

6

I Vb IVb

7

8 9

Refer to Extract Two to answer part (b). The extract is in G major and modulates through several keys between bars 9–20.

**EXTRACT TWO**

*“Komm, Heiliger Geist, Herre Gott”, bars 9–20*

(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 major), e.g. subdominant.

	Key	Evidence	Relationship to the tonic (G major)
X			
Y			
Z			

Refer to Extract Three to answer part (c). The key is G major.

- (c) (i) Complete the harmonisation in bars 22 and 23 (beat 1) using the Roman numeral chord indications provided. The tenor part has been provided. Continue in the style of the preceding bar.

You should:

- create a bass line using the durations provided
- create a melody (soprano) line
- create the alto part in the treble clef
- include the suspension in bar 22.

- (ii) Complete the harmonisation in bar 23 (beat 2) to bar 24 (beat 3) using any of the following chords (root positions or inversions).

Roman numerals	I	ii	V	V7	vi
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You should:

- create a bass line
- create the alto and tenor parts
- include TWO passing notes
- label the chords in the boxes beneath the score.

### EXTRACT THREE

*“Komm, Heiliger Geist, Herre Gott”, bars 21–24*

21

I Ib IV<sup>9-8</sup> I

## QUESTION TWO

Refer to Extract Four, the opening bars of “Adagio and Rondo in E major” by Franz Schubert, to answer part (a). The extract begins in E major, modulates to F-sharp minor, and then modulates back to E major.

- (a) Analyse the chords in bars 1 to 6 where indicated using Roman numeral notation. The first chord is provided. Include a pivot chord where the harmony modulates, e.g. V

F#m: VI

### EXTRACT FOUR

Franz Schubert, “Adagio and Rondo in E Major, D 506 Op. 145”, bars 1–6

**Adagio**

Chord boxes for Roman numeral notation:

Bar 1: I

Bar 2:

Bar 3:

Bar 4:

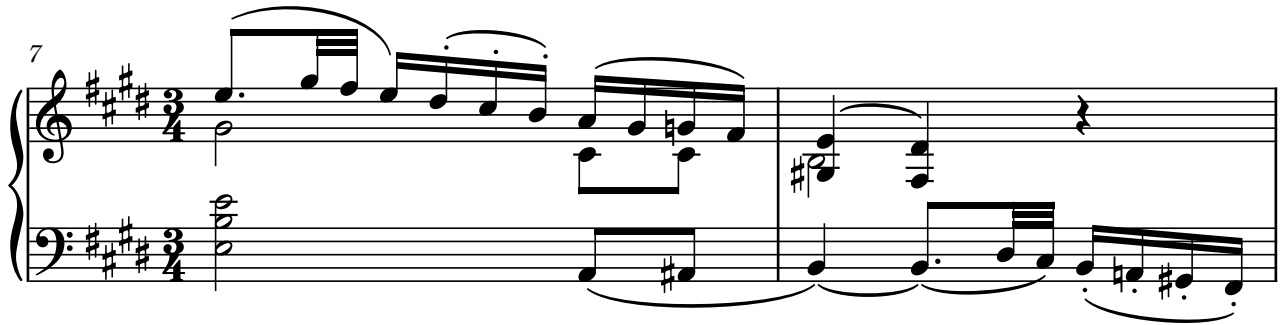
Bar 5:

Bar 6:

Refer to Extract Five to answer part (b).

**EXTRACT FIVE**

*“Adagio and Rondo in E Major”, bars 7–8*



(b) Identify a harmonic/tonal feature used in this extract and explain its function.

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Refer to Extract Six to answer part (c). This extract is from the Rondo section of the work and is in E major.

- (c) Complete the harmony of the piano part in bars 20–24, using the Roman numeral chord indications provided. Continue in the style of the piano writing in bars 19–20 by adding a bass line and two inner parts.

**EXTRACT SIX**

*“Adagio and Rondo in E Major”, bars 19–24*

19

22

V ii iib

vii<sup>7</sup> V I V<sup>7</sup> I

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The assessment continues on the following page.**



### QUESTION THREE

Refer to Extract Seven from “New York State of Mind” by Billy Joel to answer part (a).

- (a) Analyse the harmony in bars 6–13 using jazz/rock notation in the boxes above the vocal stave. Where there is one chord in a bar, consider the whole bar when working out your answer.

#### EXTRACT SEVEN

Billy Joel, “New York State Of Mind”, bars 5–13

5

C 3 3

1. Some folks\_ like to get a - way take a

7

10

Refer to Extract Eight to answer part (b) on page 11. This extract is the bridge of the song.

**EXTRACT EIGHT**

*"New York State of Mind", bars 24–42*

24

It was so ea - sy liv - in'

2

3

39

Dai - ly News \_\_\_\_\_

- (b) (i) Comment on the **harmonic rhythm** of the extract.

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- (ii) Comment on the **tonality** of the extract including any specific harmonic features.

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Refer to Extract Nine to answer part (c).

- (c) Complete the harmony of the piano part in bars 15–22 using the chord indications provided above the vocal stave. The rate of chord change is indicated above the bass stave. Continue in the style of the opening bar.

# EXTRACT NINE

*New York State of Mind, bars 14–22*

14 Am7 Cmaj7/G F C/E D9

Grey - hound on the Hud - son Riv - er line\_\_\_\_

17 F9 G9 Am7 D7

I'm in a New York\_\_\_\_ state of mind.

21 1. Am7 G F/G D.S. al Coda 2. Am7 G

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

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QUESTION  
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**Acknowledgements**

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

**Question One**

Frieder Rempp (ed), J. S. Bach (composer), No. 69 “Komm, Heiliger, Geist Herre Gott” in *Chorale der Sammlung C.P.E. Bach nach dem Druck von 1784–1787*. Kassel: Barenreiter Verlag, 1996.

**Question Two**

Schubert, F. (composer), “Adagio and Rhondo in E Major, D.506, Op.145”. In Franz Schubert’s Werke, Serie XI, No. 5, ed. Julius Epstein. Leipzig: Breitkopf & Härtel, 1888.

**Question Three**

Joel, B. (composer), “New York State of Mind”, 1978, Blackwood Music Inc. Administered by Universal Music Publishing Group.