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# 3

91421



914210



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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## Level 3 Music Studies, 2015

### 91421 Demonstrate understanding of harmonic and tonal conventions in a range of music scores

2.00 p.m. Monday 16 November 2015  
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.

There are four questions in this booklet. **You should attempt THREE of the four questions:**

- BOTH questions in Section A
- ONE question in Section B.

Pull out Resource Booklet 91421R from the centre of this booklet.

You may wish to write your answers in pencil first, but your completed answers must be in ink.

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 2–8 in the correct order and that none of these pages is blank.

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

**Excellence**

TOTAL

**21**

ASSESSOR'S USE ONLY

**SECTION A**

ASSESSOR'S  
USE ONLY

Answer BOTH questions in this section.

**QUESTION ONE**

Refer to Score Extract A on pages 2 and 3 of the resource booklet to answer this question.

(a) Identify the chords numbered (1)–(4) and highlighted in bars 2–5, using Roman numeral notation (e.g. I, Vb, V<sup>7</sup>). The key of the passage is A minor.

(1) IV (2) VII<sup>0</sup>b (3) ib (4) II<sup>dim</sup>b  
(VII<sup>dim</sup>b) (II<sup>0</sup>b)

(b) Focus on the cadences labelled **A** (bars 7–8) and **B** (bars 19–20).

- Identify the TWO chords that form each cadence, using Roman numeral notation.
- Name each cadence formed by the chord progression.

	Key	Chords	Cadence
<b>A</b>	A minor	V <sup>7</sup> i	perfect
<b>B</b>	E minor	ib V	imperfect

(c) Identify the key at the end of the first section (bars 15 and 16, highlighted on the score), and explain the function of the G# in the final chord.

Key: E Major

the G# allows a E Major chord to be formed in the last bar so when a perfect cadence <sup>is</sup> played from V to I, it indicates the key of E major. (instead of minor)

(d) Analyse the non-essential notes labelled ①–④, in bars 45–57 (e.g. “passing note”).

- ① lower auxillary note
- ② lower auxillary note
- ③ passing note
- ④ changing notes

H

H

S

S

- (e) Focus on the key of the three passages bracketed and labelled **X** (bars 1–3), **Y** (bars 55–56), and **Z** (bars 61–62).
- Identify the key of each passage.
  - Describe the relationship of each key to the specified key.

tonic.  
S. tonic  
Med. dom  
Sub. dom  
dom.

	Key	Relationship	
<b>X</b>	A minor	is the tonic	
<b>Y</b>	A Major ✓	is the tonic major	of key <b>X</b>
<b>Z</b>	E Major ✓	is the dominant (major) ✓	of key <b>Y</b>

T

- (f) Complete the piano part in bars 85–88 highlighted below. The key is A major.  
Note that both parts are in the treble clef.

- Use only chords **I**, **IV**, **V**, and **V<sup>7</sup>** (including inversions), as appropriate.
- Change chord once per bar. → one chord per bar?
- Continue in the rhythmic style of bar 84 → two chords per bar? chord changes once in each bar?
- Write the Roman numerals for the chords you use.

C

CHORDS	$\sharp I_c$ $I_c$ V IV IV $I_b$ $V_c$ $V_c$ $V_c^7$ I
	A/E A/E E $\emptyset$ D D A/C# E/B E/B E/B A

E7

## QUESTION TWO

ASSESSOR'S  
USE ONLY

Refer to Score Extract B on page 4 of the resource booklet to answer this question.

- (a) (i) Complete the harmony of the cadence in bar 8 highlighted below. The key is G major, and the bass part and chord indications are provided.
- Add two inner voices (one in the left hand part, and one in the right hand).
  - Voice each chord so that the inner parts move smoothly between one chord and the next.

7

vi       $vi^6$        $V^7$       I

*G/b      D<sup>7</sup>      G*

- (ii) Complete the harmony of the cadence in bar 6 highlighted below. The key is D major, and the bass part and chord indications are provided.
- Add two inner voices (one in the left hand part, and one in the right hand).
  - Voice each chord so that the inner parts move smoothly between one chord and the next.

5

I<sup>b</sup>       $ii^b$       V      vi

*E<sup>7</sup>/G<sup>#</sup>      A      B<sub>m</sub>*

(b) Complete the harmony in bar 3 highlighted below. The key is G major, and chord indications are provided.

- Use mainly crotchet movement.
- Add a bass part, and two inner voices (write the inner voices in the left and right hand parts, as appropriate).
- Voice each chord so that the inner parts move smoothly between one chord and the next, including the chords before and after the passage.

2

ii ii<sup>b</sup> V<sup>b</sup> I ii<sup>b</sup> IV I V I

D/F# G Am/C C

(c) Complete the harmony in bars 1 and 2 highlighted below. The passage begins in G major, and modulates to D major using a pivot chord.

- Use tonal and harmonic features appropriate to the style of the extract.
- Identify the pivot chord by drawing a ring around it.
- Write the Roman numerals for the chords you use, and show the function of the pivot chord in both keys (e.g. "V in G major / I in D major").

CHORDS	I <sup>b</sup> I <sup>b</sup> ii <sup>b</sup> I <sup>c</sup> in G Major V <sup>c</sup> I
	V <sup>c</sup> in D Major <del>XXXXX</del>

G/B G/B Am/C G/D

G/D A/E D

S

C

E7

### SECTION B

Answer ONE of the two questions in this section.

#### EITHER: QUESTION THREE

Refer to Score Extract C on page 5 of the resource booklet to answer this question.

- (a) Identify the chords numbered (1)–(4) and highlighted in bars 11–14, using jazz/rock notation (e.g. C, Dm/F, G<sup>7</sup>).

(1) D/F# (2) Am<sup>7</sup> (3) Gm<sup>7</sup> (4) Gm

- (b) Complete the harmony of the piano part in bars 6–8 highlighted below. The key is D major, and chord indications are provided.
- Use mainly minims and semibreves.
  - Voice each chord so that the inner parts move smoothly between one chord and the next.

5 D Bm<sup>ma6</sup> Gmaj<sup>7</sup> Bm D<sup>7</sup> Gmaj<sup>7</sup>

Don't go chang-ing to try and please me You nev-er

- (c) Complete the harmony of the piano part in bars 16–20 highlighted below. The key is D major.
- Use tonal and harmonic features appropriate to the style of the extract to harmonise the melody.
  - Write the jazz/rock indications for the chords you use.

CHORDS	G	E/A	F#m <sup>7</sup>	Bm <sup>7</sup>	A/C#	D
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15

you're too fam-ilar And I don't see you an-y more

bar 17, right hand part re-written on pg 8 (extra space)

High Excellence exemplar for 91421 2015		Total score	21
Q	Grade score	Annotation	
1	E7	All aspects of this question are secure. Excellence evidence is determined by part (f). The only issues which mar the evidence slightly using more than one chord per bar in bar 85 and the progression V–IV (weak to strong) over the bar line. This however was not significant enough to award a lower grade.	
2	E7	Part (c) demonstrates secure harmonic understanding at the Excellence level. Chord choice is appropriate and cadence-writing is understood.	
3	E7	This is a secure response at the Excellence level. While the right hand of the piano part is not shown on this score, it is based on the chord indications outlined. In particular, the progression Bm7–A/C# works well. Not all candidates coped with changing chord indications between bars 19 and 20.	