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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 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.

Achievement

TOTAL 11

QUESTION ONE

C# D# F# G# A# B
G D E F G A B

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. V

C Dm E F G A B
E F# G# A B C# D#

G: I

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 IV IVb I VI

3 C E G B F C F A C G C E A C E B D F# C# A E D# C F# A C E vi

I7b IV Vb I vi vii/V IVb vi° I/C:iii

IM7b VII/E:V c° Fm

E B E G

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

Since there are no pivot chords between Keys C & E
A diminished chord was used to transition into the Key
of ~~E~~ E.

The notes chromatically went down to ensure a ~~smooth~~ seamless transition.

Refer to Extract Two to answer part (b).

f c G

GDB

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	Am	G# 4 chord is Am starts on chord 4	Sub Mediant
Y	G	F# G# Ends on chord 1 G	Dominant

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

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.

Look at annotated score.

*ABmC#mDEF#mG#0
F#mG#0*

*G# D# E# F# A#
G# D# E# F# A# B*

EXTRACT FOUR

 $A = F^{\#}$

$$\begin{matrix} C^{\#} & D^{\#} & E^{\#} & F^{\#} & G^{\#} & A^{\#} & B \\ C^{\#} & D & E & F & G & A & B \end{matrix}$$

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

Moderato $\text{♩} = 120$ *Accents*

Piano

p dolce *lento* *poco cresc.* *mf* *Quieter*

$F^{\#} \text{ min: i}$

chromatic passing note

Grace note

Sequence *sometimes played six notes*

Inversions Octaves *Augmentation*

p *p* *f* *p* *leggiere*

AC *più vivo* *AG* *tr*

VC *VC* *I* *IV* *VC*

VC *I* *I* *I*

Key: $A^{\#}m$

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

93

p *cresc.* *dim.*

BD#E A C#E G#B E G#BD

D: III iii E: ii V⁷ I f#: V⁷ i A: vi V⁷ I

D E m F# m

E# D# F# G# A#
C D E F G A B

F# m G# A# B C# m D#

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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.

Chords are heavily group & repeated / such as notes.

There is a homophonic

Homophonic

There's a rhythm that is repeated especially for the chords.

C C# D D# E E# F# G# A# B

~~D#~~ D E F# G A B C# 9#0

EXTRACT SIX

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

16 Dmaj7 (Dmaj7) (Dmaj7)

Voice: Where would a song - wri - ter be with - out love? Who would be moved by his

Piano

19 C9 D F# A C# F# B F# A C# D G# Dmaj7 7 G# B G# B

song? Who can i - mag - ine T. V. with - out love? "Neigh - bours" would seem aw - f'ly

23 C# sus4 C# O7 F# m 24 B 26

long Pub - lish - ers print all those books a - bout love

26 F# m Dm Maj7 Dm D F# Dmaj7

Ro - mance on e - ver - y page Peo - ple are si - lly as chooks

E A C# F# D# A C# F# D A C# F#

Draw Pedal?

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[#]dim⁷ 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

~~B D F A~~ G B D F A

~~C# D# E# F# G# A# B~~

F#-D#A C G B D F# A E G B D G#B D F#
E G# B D A C# E# B G

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>

Achievement

Subject: Music Studies

Standard: 91421

Total score: 11

Q	Grade score	Marker commentary
One	A4	This response includes a correct analysis of a progression of six chords in bars 3 to 4. An analysis of the modulations is accurate, while the explanation of the function of the diminished 7 th chord does not include reference to the key change. The chord realisation includes inconsistencies in the part writing, and no passing notes are included.
Two	A3	Evidence across this question is inconsistent. In part (a), the root position chords are analysed correctly, but there is minimal evidence for the analysis of tonal and harmonic features (identification of some isolated non-harmonic notes). Realisation of chords is mainly accurate including 7ths in part (b). More consistent and stylistic presentation of the pitches would have enhanced the grade.
Three	A4	A progression of six chords is analysed accurately including bass notes, but an analysis of the harmonic device is brief and the ideas lack clarity. Realisation of chords is based on accuracy of bass notes as there are errors in the chordal writing including accidentals. Greater attention to stylistic features would have enhanced the grade.