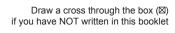
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91421





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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	Demonstrate breadth of understanding	Demonstrate comprehensive
and tonal conventions in a range of	of harmonic and tonal conventions in a	understanding of harmonic and tonal
music scores.	range of music scores.	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 (1/1/1/2). 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.



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#### 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. V |

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 IL IVL Ι Viion IV iii Explain the function of the diminished 7th chord in this extract (ii) It acts like a dominant 7th choid except the 1st is raised to a Ch (with enhamenics), creating even more suspense & dissonance than a dominant 7th chord due to with a carrier instead of 1 (D#-A), so that the resolution to is even more pleasing. It is sort of like an altered perfect cadence

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Refer to Extract Two to answer part (b).



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- (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 A minor | There is no F# nor Bb indicating still a OH<br>Ob Key, however the 64 is a mixed 7th of Am |                                     |
| Y & major | There is an F# but no C# indicating allf<br>key, but there are no Em chords, and           | Dominant                            |

Refer to Extract Three to answer part (c). The passage begins in F major and modulates to the tonic and no 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.



#### QUESTION TWO

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

- Analyse the chords in bars 2 to 14 using Roman numeral notation in the boxes provided (a) (i) below the stave. 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.
  - Analyse the tonal and harmonic features of the entire extract. You should discuss: (ii)
    - the tonality, referring to any modulations that occur, and the relationships of other keys to the tonic

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the use of non-harmonic notes.

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

(Ance There are some accontrol agaillary notes per Sometimes accented which give the piece more motion Isuspinse interest that doesn't sound with temporary dissonance effects are with Appagiaturas (App.) & Suspinses (S) thre resolution, Passing notes 13 (P), sometimes VE suspense & tor suspense (AP) which add to the of lines Acciacature which add gracefullness, the redal notes of which gives a fixed, stable sense, and escape tons (E). Ornanents such as trills & mordents (M) add more pracefulress Scintexest by alternating the with non-chard notes rapidly The most obvious modulation is the in m13 to A maj., which m12 might be seen as having a piliot chard (prevised 6 tonic of Film & submedient of A maj, or m13 is A maj, mediant of #FHm and tensic of A maj), the and is the relative major of F#m. obvious because, despite the site both having 34, now no longer Film chords whereas the previous section there are section concluded with a (26) the perted and CHP (67) - Fthm perfect cudence in FA miner. Perhaps m3 #111 c (or vii") can be considered a suspense before resolving to Bri, meaning a modulation to Bri. This would be a pivot chord so athat in Brit is #vii" and m6\$ functions as a pivot chord (vc in Bm, ater key and Eff indicates the mis confirmed as 6Hs appear indicating 3H perfect cadence in m7-8.



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i.i.

1-1-1-1-

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.



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

7

#### **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.

There is although 15+ Chromaticism in A bass note is The-1 his +# down trom Sense octa give a as wander or Th ol notes are ina In 1 resolving 80 d m lander 0 6 Lt40 tur 11 thus reinforces The interest to primary because C hord 3 Ot ie. scale notes Gacido 5 liate C

### EXTRACT SIX

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



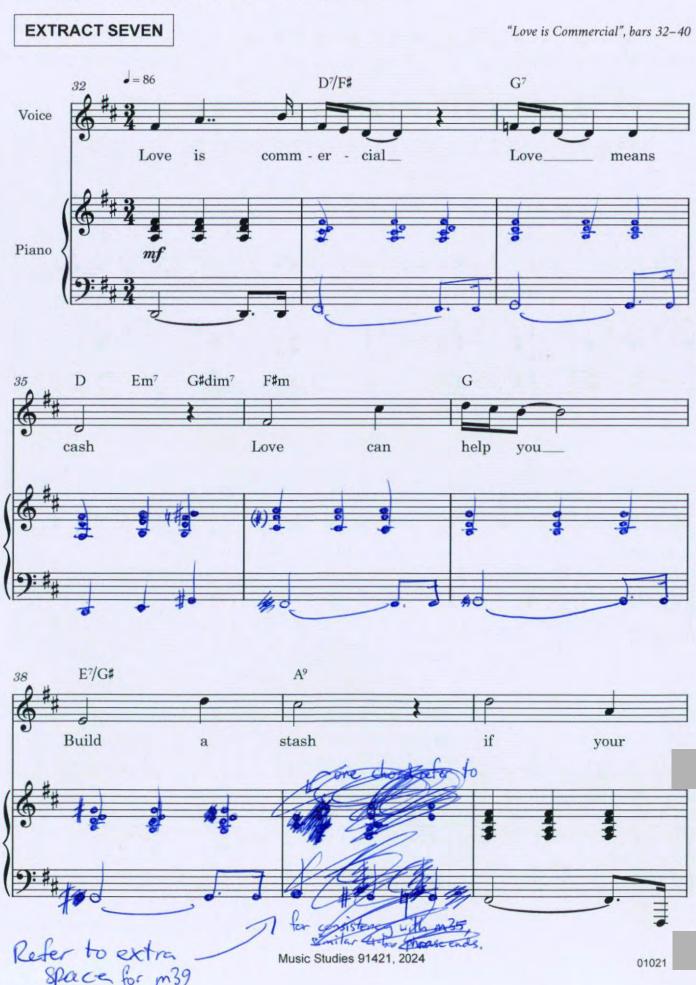






Refer to Extract Seven to answer part (b).

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

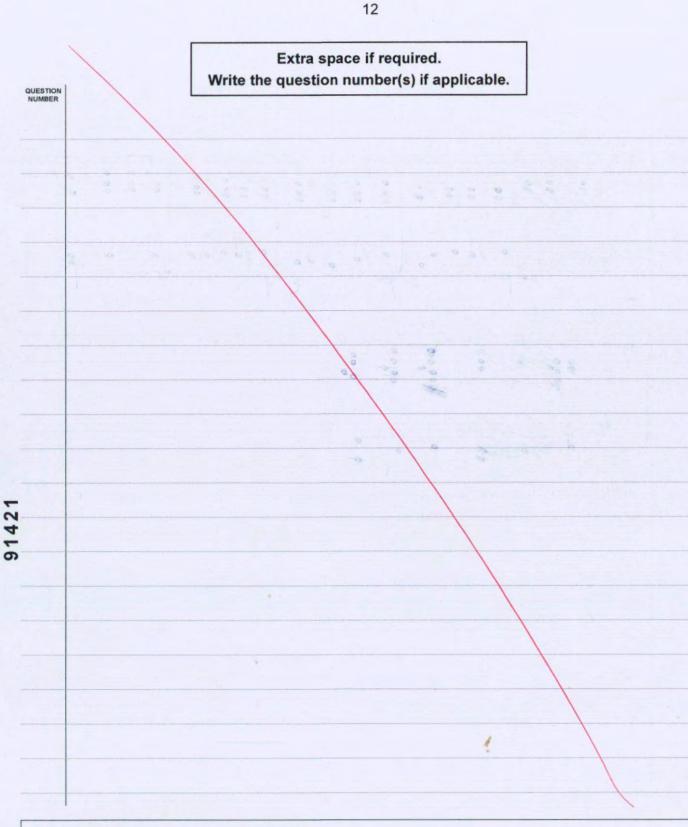




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#### Acknowledgements

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

#### **Question One**

Frieder Rempp (ed), J. S. Bach (composer), No. 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

## Excellence

Subject: Music Studies

**Standard:** 91421

#### Total score: 24

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E.

Q	Grade score	Marker commentary	
One	E8	There is a high degree of accuracy in the analysis of chords including 7ths, tonality of the chord and identification of the pivot chord. The function of the diminished 7th chord explained fully with reference to resolving to the tonic and there is accuracy across the analysis of modulations. Realisation is completed with accuracy and in a stylistically-correct manner. Attention to detail is evident in the placement of passing notes, spacing of parts, preparation and resolution of the suspension and avoidance of crossed parts.	
Two	E8	Important points are provided in the extensive analysis in part (a). This could have been briefer. The chord analysis is accurate including all inversions and notation of chord tonality. Chords are realised accurately and in a pianistic style with attention to detail evident in the inclusion of necessary accidentals and 7th notes.	
Three	E8	Analysis of the harmonic feature in part (a) includes an explanation of its effect. Chordal analysis is highly accurate including added notes and tonality of chords. Realisation of chords in part (b) is accurate, simple and effective with only minor errors.	