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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.

Excellence

TOTAL 24

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

IV IV_b I vi

iii IV V_b ~~I~~ ~~Em:vi~~ ~~iv~~ V⁷ IV_b^(#3) vii^{o7} i

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

It acts like a dominant 7th chord except the 1st is raised to a CH (with enharmonics), creating even more suspense & dissonance than a dominant 7th chord due to 2 tritones ^(D#-A, C#-F#) instead of 1 (D#-A), so that the resolution ^{to the tonic} is even more pleasing. It is sort of like an altered perfect cadence.

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	A minor	There is no F# nor Bb indicating still a C major key, however the G# is a raised 7th of A minor	Submediant (relative minor)
Y	G major	There is an F# but no C# indicating a G major key, but there are no E minor chords, and there is a resolving D7-G perfect cadence.	Dominant

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

(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.

There are some ~~accented~~ auxiliary notes ~~near the beginning~~ ^(Aux) sometimes accented ^{or chromatic (CA)} (AA), which give the piece more motion & interest with temporary ^{suspense} dissonance that doesn't sound bad. Similar ~~effects are given~~ with Appoggiaturas (App.) & Suspenses (S) which give suspense before resolution, Passing notes ^{or chromatic (CP)} (P), sometimes accented for suspense (AP), which add to flow of lines, ~~Acci~~ Acciaccatura ^(cc) which add gracefulness, ~~Pedal~~ Pedal notes which gives a fixed, stable sense, and escape tones (E). ~~There~~ Ornaments such as trills & mordents (M) add more gracefulness & interest by alternating ~~the~~ with non-chord notes rapidly.

The most obvious modulation is ~~the~~ in m13 to A maj., which might be seen as having a pivot chord (~~previous bar is A maj~~ ^{m12 is} F#m, tonic of F#m & submediant of A maj, or m13 is A maj, mediant of F#m and tonic of A maj), ~~the~~ and is the relative major of F#m. It is obvious because, despite ~~both~~ ^{both} having 3#, there are now no longer F#m chords ^{nor F#, raised 7th of F#m} whereas the previous section concluded with a ~~C^{9(b9)} perfect cadence~~ ^{C^{9(b9)}} - F#m perfect cadence in F# minor. Perhaps m13 ^{#iii⁰⁷ (or vii⁰⁷)} can be considered a suspense before resolving to Bm, ^{due to the 6th indicating 2# key & raised 7th A#} meaning a modulation to Bm. This would be a pivot chord so that in Bm it is #vii⁰⁷ and the next ~~trills are~~ ^{trills are} later m6 functions as a pivot chord (vc in Bm, ~~which is~~ ^{is} in F#m) and F#m is confirmed as 6ths appear indicating 3# key and 6th indicates the raised 7th of F#m, resolved in a (sort of) perfect cadence in m7-8.

EXTRACT FOUR

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

Moderato ♩ = 120

Piano

p dolce

poco cresc.

mf

più vivo

p leggiero

Key *A^{major}* I

to end
always 1st beat.

Handwritten notes and markings:

- Sort of App.
- AP
- AAux
- ivb
- iv
- ic
- V
- or vii⁰⁷ if ignoring enharmonics
- Acc
- CAAux
- S
- AP
- ic
- V^{9(b9)}
- i
- iv
- ic
- AP
- P
- AP
- P
- P
- tr
- E
- V^{9(b9)}
- i
- Key *A^{major}* I
- V
- App.
- CAAux
- P
- P
- AP
- App.
- CAAux
- S
- 21
- mf
- CP
- AP
- tr
- E
- M
- CAAux.
- ?

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.* 3

D: III iii | f#: V⁷ i |

E: ii V⁷ I A: vi V⁷ I

Refer to extra space

**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.

There is chromaticism in the bass (although the 1st note is down an octave), from F#-D. This gives a sense of wandering or instability, as the other chord notes are quite the same (except m25), ~~yet adds interest because it is not as some are not diatonic scale notes (accidentals)~~ so that the final resolving chord feels like a satisfactory landing ^{or resolution} (D maj or might go further) ~~resolution~~. It thus reinforces & adds interest to the primary chords because of the non-diatonic scale notes (i.e. accidentals).

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 C#m⁹ Dmaj7⁹ Bm⁹ C#⁹/B

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

Piano

23 C#⁷(sus4) C#⁷ F#m F#⁷

Voice: long Pub - lish - ers print_ all those books a - bout love_

Piano

26 or F#m/E A⁶/E or D#⁷ F#m⁶/D# Dmaj⁷

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

Piano

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 D⁷/F[♯] G⁷

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

one chord refer to

for consistency with m35, similar 4-bar phrase ends.

Refer to extra space for m39

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

QUESTION
NUMBER

26

p cresc.

dim.

seen.

36

39

but on A

seen.

For consistency with m35,
which 4-bar phrase ends similarly.

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>

Excellence

Subject: Music Studies

Standard: 91421

Total score: 24

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.