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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.



Merit

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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

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J. S. Bach, Chorale harmonisation "Herzlich lieb hab'ich dich, o Herr", bars 1-4 EXTRACT ONE Herzlich lieb hab'ich dich, o Herr Soprano Alto Tenor Bass C: I vi 111 IVD 0 iii IV Vb ii IV EIV Explain the function of the diminished 7th chord in this extract. (ii) 110/ -> cadence, The. crates an impertect This wexsected conservided repairion. an reading to we ape ac (the major rat paralle minol reate TL compase wanter to me xpe an repolution +: Sight Kinn 14 achieve 10 1do e two * like EMIN Music Studies 91421, 2024 00545

Refer to Extract Two to answer part (b).

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Y. 1. X.



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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	A minor has the same key signature as C majors The Critical acts as a raised 7th leading tone.	Relative minor
Y	G major	There is I sharp, an F#. G major is the key with only F#. The charting of the	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 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.

4

- (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. 13. This To is A aloa major kar score Modu al the Tonic major referition con A COL Ne 100 d or a mull 10 in Main ON cV change 50 ohn TY min a To a ce, cap ensid The, 5) 0 All Ca maRINO q se seare Tor a ot 005 malians Al polica er (6ar 6) A: atis S TI CIA. leading Th of a piece style approp + Wis in MINON 0 (bur 15) of tl NO eu major oRing as in the 610 major utra the composer 160 igh Mo not emphas transition ti t) Maj 0 0 acide meloo are IM 10 SIMA d ton ed 10 nal dissenances me) De Julen The

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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.



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.

th 24 2 From bers ero at 0 slad NOTO rools Th e 50 01 vor in 0 from P(SCO) om 5 0 C in 0 an ai C aderce) d 10 C in 0 mixina 0 nol 0 AU Rell 01 This is CIL 00 red tonic C er Ω 5 di OM ico CA DV 1 N

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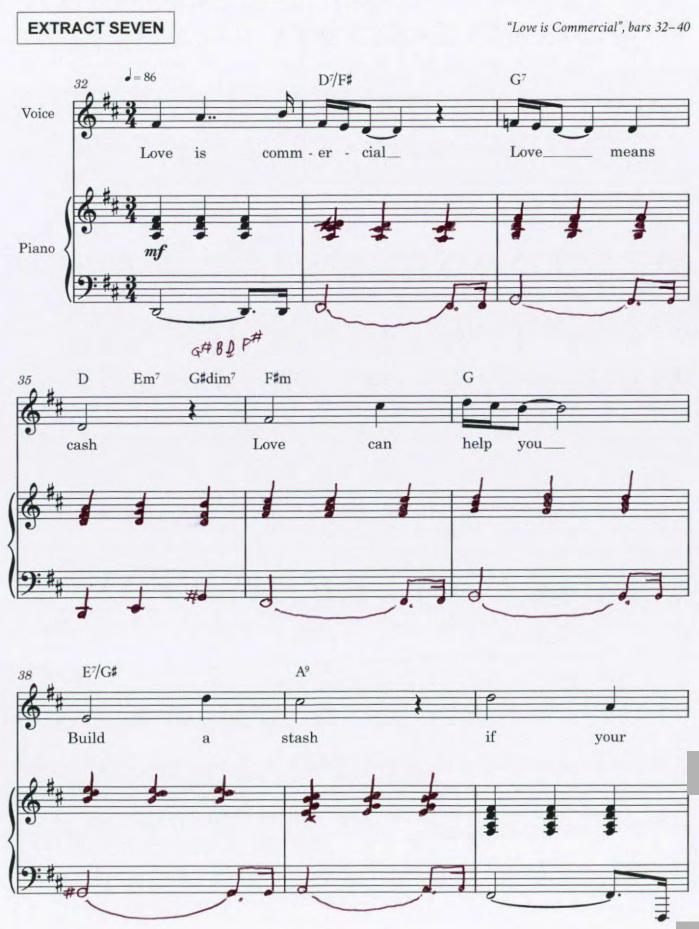
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Refer to Extract Seven to answer part (b).

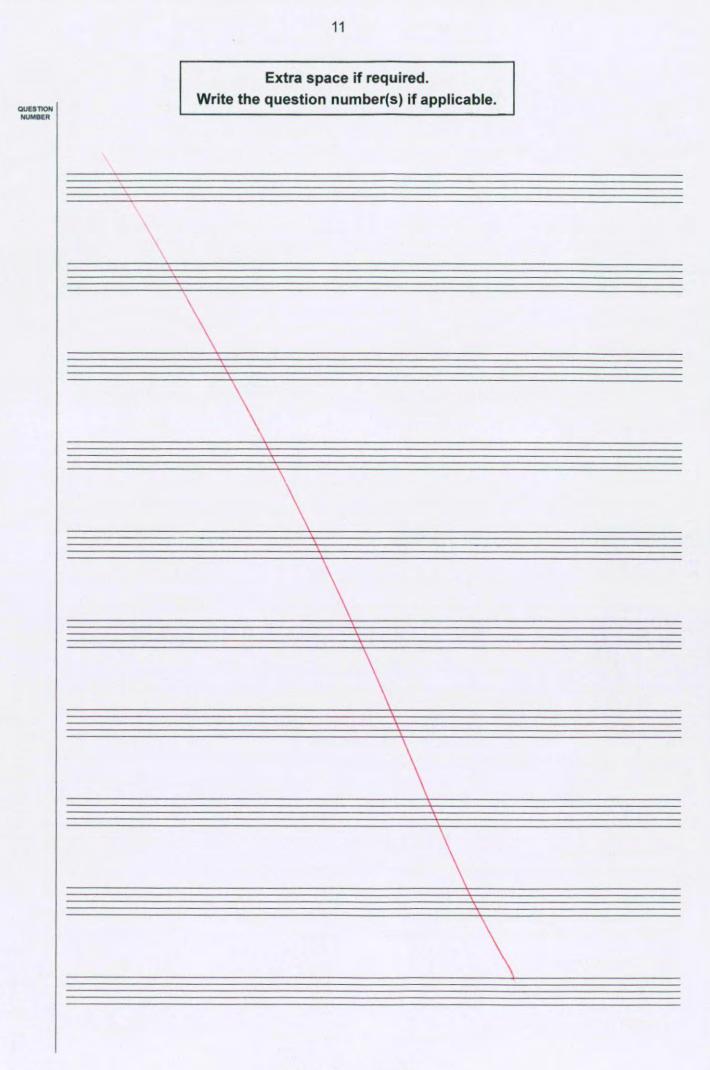
(b) Complete the harmony of the piano part in bars 33 to 39 using the chord indications provided above the vocal stave. Continue in the style of bar 32.

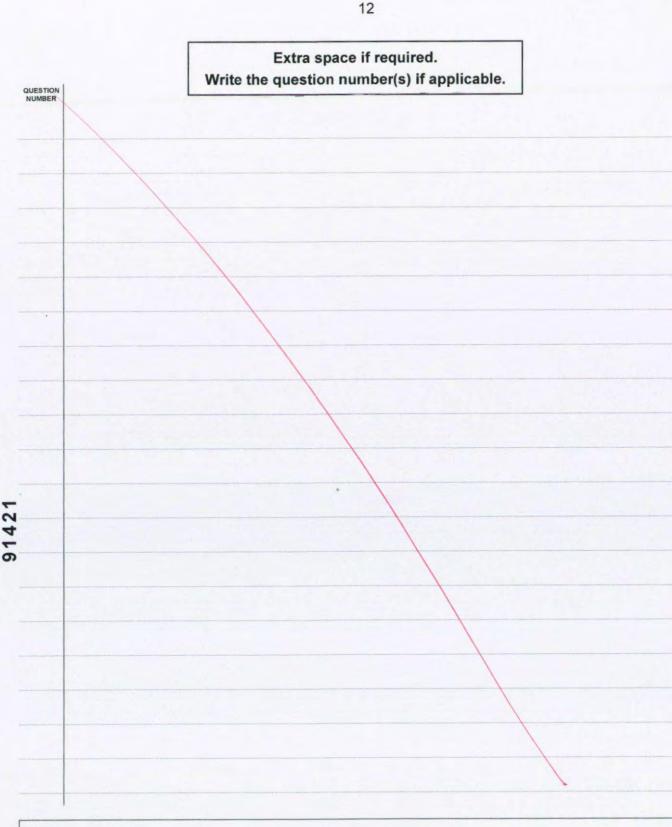


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Acknowledgements

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

Merit

Subject: Music Studies

Standard: 91421

Total score: 17

Q	Grade score	Marker commentary	
One	M6	A high degree of accuracy is noted in the analysis of chords and modulations in part (a). The explanation of the function of the diminished chord does recognise its function in resolving to the tonic although the analysis of the chord itself is not correct. Chords are realised accurately and effectively in part (c) but there is only one passing note included.	
Two	M5	Analysis of the tonal and harmonic features correctly identifies the new tonal centre of A major with some evidence to support this answer. The use of non-harmonic notes is not analysed with any clarity. In part (a) (ii), a chord progression is accurately identified from bar 5 onwards including inversions. Realisation of the chords in part (b), while sparse, does indicate awareness of the notes required in each chord with accuracy in bass notes. Greater attention to stylistic detail, especially in providing a fuller right- hand part, would have elevated the grade.	
Three	M6	A harmonic feature is analysed accurately with an explanation of its effect. A progression of chords is analysed accurately from bars 24 to 28 and chords are realised effectively with only minor errors in accidentals noted.	