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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.

Merit

TOTAL 17

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

C: I V vi iii I ~~IV~~ ~~IVb~~ I vi

iii IV vb I ~~VII~~ ~~V~~ IVb ii°7 i

E: IV ~~V~~ IVb ii°7 i

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

The $ii^{\circ 7} \rightarrow i$ creates an imperfect cadence, an unexpected resolution. This is compounded by the fact that we are resolving to E minor rather than E major (the parallel minor tonic). The composer * wanted to create an unexpected, slightly jarring final resolution & they used these two elements to achieve this.

$F^{\#}dim7 \rightarrow E_{min}$

* likely - who am I to know

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	A minor has the same key signature as C major. The G \sharp acts as a raised 7th leading tone.	Relative minor
Y	G major	There is 1 sharp, an F \sharp . G major is the key with only F \sharp . The clarification of the G \sharp indicates there are no more sharps/accidentals.	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.

The score modulates to A major at bar 13. This is confirmed by the repetition of the tonic A major chord, solidifying the new tonal centre.

The use of E^\sharp (or F) at multiple points in the score, mainly on V chords, served to change the chord from a minor v^7 to a dominant V^7 , strengthening the cadence from $V^7 \rightarrow i^\sharp$ & making it a perfect cadence.

Other observations (see score for alphabetical indication):

(bar 6) A: This B^\sharp/C^\sharp acts as the raised 7th leading tone, appropriate for a piece of this style in a minor key.

(bar 15) B: In the new key of A major, this D^\sharp acts as a $\sharp 4$, invoking the bright, ultra-major feel of the Lydian mode. The composer likely used this note to emphasise the transition from a minor to major, or dark to bright.

Other accidentals are used in the melody simply to match the chord tones, & to not create any unwanted dissonances between the melody & harmony.

[illegible]

11 *più vivo*

p *p leggiero*

Key: A I I_{maj}

16

Musical score for measures 16-19 of 'The Rose Tree'. The score is in 2/4 time and G major (one sharp). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and quarter notes, with a final measure containing a half note. The accompaniment consists of quarter and eighth notes, with a final measure containing a half note. The key signature is one sharp (F#).

21

mf

tr

~

This musical score shows measures 21 through 26 of the 'The Swan' section from 'The Nutcracker'. The music is in 3/4 time and D major. The melody in the treble clef features a series of eighth and sixteenth notes, with a trill (tr) in measure 24 and a wavy line (~) above a chord in measure 25. The bass line, marked *mf*, consists of sustained chords. The key signature has two sharps (F# and C#).

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.*

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

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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.

From bars 24-28, there are 3 slash chords. The roots of the chords in this section descend chromatically, from F[#] to D. This gives the passage an interesting atonal cadence/descent sound, mixing in lots of notes from outside the key. This is punctuated by the final Dmaj⁷ tonic chord, resolving the passage nicely after its tonal departure.

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#m7 Dmaj7 Bm7 Bm6

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

Piano:

23 Bm7 sus4 B7 F#m Bm6 E#

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

Piano:

26 F#m E F#m 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 stave. 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

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Extra space if required.
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QUESTION
NUMBER



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QUESTION
NUMBER

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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.