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SUPERVISOR'S USE ONLY

91421



Level 3 Music Studies, 2016

91421 Demonstrate understanding of harmonic and tonal conventions in a range of music scores

2.00 p.m. Wednesday 23 November 2016 Credits: Four

Achievement with Merit	Achievement with Excellence
	Demonstrate comprehensive understanding of harmonic and tonal conventions in a range of music scores
o	nstrate breadth of understanding

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 2–8 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

TOTAL

QUESTION ONE

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Refer to Extract One on page 3 to answer this question.

(a) Analyse the non-essential notes labelled (1) – (4) in bars 2, 3, 5, and 15 (e.g. "passing note").

1

2

3

4

- (b) Focus on the cadences labelled **A** (bar 4) and **B** (bar 22). Both are in B♭ major.
 - Identify the THREE chords that form each cadence, using Roman numeral notation.
 - Name the cadence formed by each chord progression.

	Chords			Cadence
A				
В				

(c) Identify the chords numbered (1)–(4) in bars 13 and 14 using Roman numeral notation. The key is B♭ major.

(1) ____ (2) ___ (3) ___ (4) ___

- (d) Focus on bars 5–12. Circle:
 - a diminished 7th chord
 - the first and last notes of the longest continuous passage of ascending chromatic notes.
- (e) Focus on the passages bracketed and labelled $\underline{\mathbf{Y}}$ and $\underline{\mathbf{Z}}$.
 - Identify the key of each passage.
 - Describe the relationship of each key to the tonic key of Bb major (e.g. "subdominant").

	Key	Relationship to B♭ major
Y		
Z		

- (f) Complete the harmony of the piano part in bars 19–20. The key is B♭ major, and chord indications are provided.
 - Add a bass part in the left hand, and two inner voices in the right hand.
 - Voice each chord so that the inner parts move smoothly between one chord and the next.

Eleven Bagatelles

No. 11

Ludwig van Beethoven, Op. 119 (1770–1827) ASSESSOR'S USE ONLY



QUESTION TWO

ASSESSOR'S USE ONLY

Refer to Extract Two on page 5 to answer this question.

When you are realising passages of four-part harmony, remember to:

- refer to the chord indications provided
- add a bass part, if required
- · add two inner voices, one on each staff
- voice each chord so that the inner parts move smoothly between one chord and the next.
- (a) Focus on bars 1–2. The passage begins in A major, and modulates to E major using a pivot chord.
 - Identify the pivot chord, and write the Roman numerals that show the function of the pivot chord in BOTH keys.
 - Complete the harmony in bars 1–2.
- (b) Complete the harmony of the cadential progression in bar 8. The key is A major.
- (c) Complete the harmony of the cadential progression in bar 10. The key is A major.
- (d) Complete the harmony in bars 15–16, adding ONE passing note to one of the voices. The key is A major.

Jesu Leiden, Pein und Tod

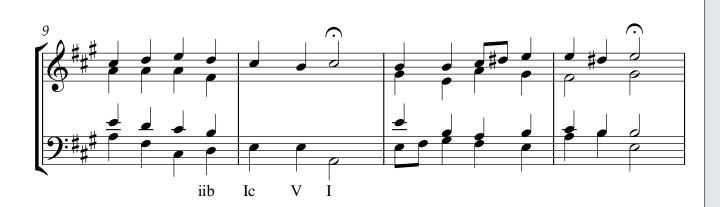
Chorale harmonisation

J. S. Bach, BWV 245, no. 56 (1685–1750) ASSESSOR'S USE ONLY











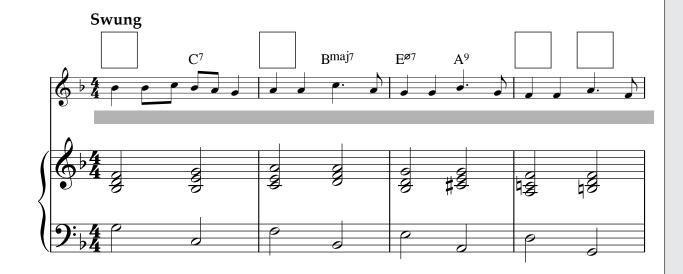
ASSESSOR'S USE ONLY

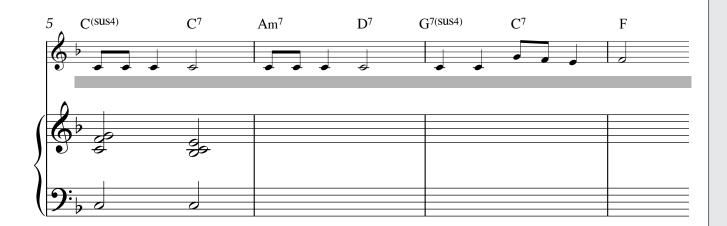
Refer to Extract Three to answer parts (a) and (b).

- (a) Add the four missing chord indications in bars 1–4, using jazz/rock notation.
- (b) Complete the harmony of the piano part in bars 6–8. The key is F major, and chord indications are provided.
 - Add a bass part, in minims.
 - Add a right-hand part, in minims.
 - Voice the harmony so that there is smooth movement between one chord and the next.

EXTRACT THREE

Jerome Kern and Dorothy Fields, "Pick Yourself Up" from Swing Time (1936)





Refer to Extract Four to answer part (c).

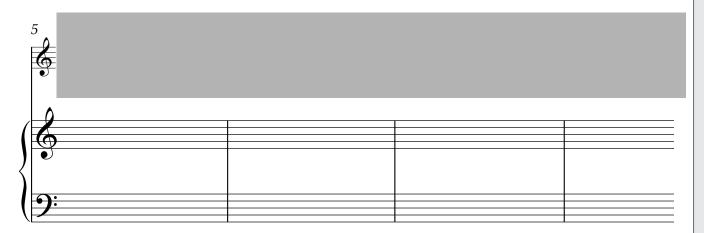
ASSESSOR'S USE ONLY

- (c) Complete the harmony of the piano part in bars 5–8. The key is A minor, and chord indications are provided.
 - Add a bass part, in a similar style to the opening three bars.
 - Add a right-hand part, in (dotted) minims.
 - Voice the harmony so that there is smooth movement between one chord and the next.

EXTRACT FOUR

Bart Howard, "Fly Me to the Moon" (1954)





QUESTION NUMBER	Extra space if required. Write the question number(s) if applicable.	ASSESSOR'S USE ONLY

Acknowledgements

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

Extract One

Eugen d'Albert (ed.), *Ludwig van Beethoven: Piano Compositions* (Boston: O. Ditson, 1909). Found on http://imslp.org.

Extract Two

Albert Riemenschneider (ed.), *J. S. Bach: 371 Harmonized Chorales and 69 Chorale Melodies with figured bass* (New York: G. Schirmer, 1941).

Extract Three

Dan Fox and William L. Simon (eds), *Popular Songs That Will Live Forever* (Pleasantville, N.Y.: Reader's Digest, 1982).

Extract Four

William L. Simon, Dan Fox and John S. Wilson (eds), *Festival of Popular Songs* (Pleasantville, N.Y.: Reader's Digest, 1977).