

**Assessment Schedule – 2017****Music Studies: Demonstrate understanding of harmonic and tonal conventions in a range of music scores (91421)****Assessment Criteria**

<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<p><i>Demonstrating understanding of harmonic and tonal conventions involves:</i></p> <ul style="list-style-type: none"> <li>• <b>identifying harmony</b> within a given framework by: <ul style="list-style-type: none"> <li>- naming individual (isolated) chords and their inversions</li> <li>- identifying specified tonal and harmonic features (e.g. non-essential notes).</li> </ul> </li> <li>• <b>realising harmony</b> within a given framework (a chord progression, and a melody and / or bass line) by: <ul style="list-style-type: none"> <li>- notating bass notes, and chords, in isolation.</li> </ul> </li> </ul>	<p><i>Demonstrating breadth of understanding of harmonic and tonal conventions involves:</i></p> <ul style="list-style-type: none"> <li>• <b>analysing harmonic progressions</b> within a given framework by: <ul style="list-style-type: none"> <li>- recognising a sequence of consecutive chords.</li> </ul> </li> <li>• <b>effectively realising harmonic progressions</b> within a given framework (a chord progression, and a melody and / or bass line) by: <ul style="list-style-type: none"> <li>- creating bass lines, and harmonic progressions.</li> </ul> </li> </ul>	<p><i>Demonstrating comprehensive understanding of harmonic and tonal conventions involves:</i></p> <ul style="list-style-type: none"> <li>• <b>analysing extended extracts of harmony</b> within a given framework by: <ul style="list-style-type: none"> <li>- recognising a sequence of chords, including inversions, sus chords etc.</li> <li>- recognising modulations.</li> </ul> </li> <li>• <b>convincingly realising extended extracts of harmony</b> within a given framework (a chord progression, and a melody and / or bass line) by: <ul style="list-style-type: none"> <li>- creating bass lines, and harmonic progressions, appropriate to their context.</li> </ul> </li> </ul>

**Cut Scores**

<b>Not Achieved</b>	<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
0 – 8	9 – 13	14 – 18	19 – 24

## Evidence

## Question One

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies:</p> <ul style="list-style-type: none"> <li>any THREE (of 14) individual chords</li> </ul> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any TWO (of eight) individual chords.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>any FOUR (of 14) individual chords</li> </ul> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any THREE (of eight) individual chords.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>any FIVE (of 14) individual chords</li> </ul> <p>OR</p> <p>BOTH keys Y and Z.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any THREE (of eight) individual chords.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>any FIVE (of 14) individual chords</li> </ul> <p>AND</p> <p>BOTH keys Y and Z.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any FOUR (of eight) individual chords.</li> </ul>	<p>Analyses the harmony of:</p> <ul style="list-style-type: none"> <li>TWO consecutive bars (excluding bar 1).</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FOUR (of eight) consecutive chords.</li> </ul>	<p>Analyses the harmony of:</p> <ul style="list-style-type: none"> <li>TWO consecutive bars (excluding bar 1)</li> <li>TWO inversions of V<sup>7</sup>.</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FIVE (of eight) consecutive chords.</li> </ul>	<p>Analyses the harmony, including:</p> <ul style="list-style-type: none"> <li>ALL inversions of V<sup>7</sup></li> <li>allowance for TWO errors in the chords analysed.</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> <li>allowance for TWO errors.</li> </ul>	<p>Analyses the harmony, including:</p> <ul style="list-style-type: none"> <li>ALL inversions of V<sup>7</sup></li> <li>allowance for ONE minor error in the chords analysed.</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> <li>allowance for ONE minor error.</li> </ul>

**N0** = No response; no relevant evidence.

## (a) Sample Analysis

Adagio

Piano

E: I      V<sub>d</sub>      I<sub>b</sub>      V<sub>c</sub>

I<sub>b</sub>      V<sub>b</sub>      I      iib      V      V<sub>d</sub>      I<sub>b</sub>      V<sub>c</sub>      I      iib      V

## Keys

Y: B major

Z: A major

## (b) Sample Realisation

Menuetto: Allegro

Piano

D: I      V<sub>c</sub>      I<sub>b</sub>      I

V<sub>b</sub>      V      I      iib      I<sub>c</sub>      V

## Question Two

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies:</p> <ul style="list-style-type: none"> <li>any THREE (of 14) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>any TWO (of three) non-essential notes</li> </ul> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any TWO (of nine) individual chords.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>any THREE (of 14) individual chords</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>any TWO (of three) non-essential notes</li> </ul> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any THREE (of nine) individual chords.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>any FOUR (of 14) individual chords, relative to the tonic key identified</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>any TWO (of three) non-essential notes.</li> </ul> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any THREE (of nine) individual chords.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>any SIX (of 14) individual chords, relative to the tonic key identified</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>any TWO (of three) non-essential notes.</li> </ul> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any FOUR (of nine) individual chords.</li> </ul>	<p>Analyses the harmony of:</p> <ul style="list-style-type: none"> <li>any FOUR (of 14) consecutive chords, relative to the key(s) identified.</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FOUR (of nine) consecutive chords.</li> </ul>	<p>Analyses the harmony of:</p> <ul style="list-style-type: none"> <li>any SIX (of 14) consecutive chords, relative to the key(s) identified.</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FIVE (of nine) consecutive chords.</li> </ul>	<p>Analyses the harmony appropriate to the keys of the music, including:</p> <ul style="list-style-type: none"> <li>the pivot chord, relative to both keys</li> <li>allowance for TWO errors in the chords analysed.</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> <li>ONE passing note</li> <li>allowance for TWO errors.</li> </ul>	<p>Analyses the harmony appropriate to the keys of the music, including:</p> <ul style="list-style-type: none"> <li>the pivot chord, relative to both keys</li> <li>allowance for ONE minor error in the chords analysed.</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> <li>TWO passing notes</li> <li>allowance for ONE minor error.</li> </ul>

**N0** = No response; no relevant evidence.

## (a) Sample Analysis

Chord analysis for (a):

System 1: Gm: i i Vb i ivb V Vd ib viib i iib

System 2: V i Bx: vi V I vi iib V I

Labels: PN, PN, S

## (b) Sample Realisation

Chord analysis for (b):

System 1: G: I I Vb I IVb C: Ib IV V I G:I V

System 2: V<sup>7</sup> vi IV IVb I Ib Ic V<sup>7</sup> I

## Question Three

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies:</p> <ul style="list-style-type: none"> <li>any THREE (of 11) individual chords</li> </ul> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any TWO (of eight) individual chords.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>any FOUR (of 11) individual chords</li> </ul> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any THREE (of eight) individual chords.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>any FOUR (of 11) individual chords.</li> </ul> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any THREE (of eight) individual chords.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>any FIVE (of 11) individual chords.</li> </ul> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any FOUR (of eight) individual chords.</li> </ul>	<p>Analyses the harmony of:</p> <ul style="list-style-type: none"> <li>any FOUR consecutive chords.</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FOUR (of eight) consecutive chords.</li> </ul>	<p>Analyses the harmony of:</p> <ul style="list-style-type: none"> <li>any FIVE consecutive chords.</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FIVE (of eight) consecutive chords.</li> </ul>	<p>Analyses the harmony, including:</p> <ul style="list-style-type: none"> <li>allowance for TWO errors in the chords analysed.</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> <li>allowance for TWO errors.</li> </ul>	<p>Analyses the harmony, including:</p> <ul style="list-style-type: none"> <li>allowance for ONE minor error in the chords analysed.</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> <li>allowance for ONE minor error.</li> </ul>

**N0** = No response; no relevant evidence.

## (a) Sample Analysis

## Extract Five

Keyboard

$\text{♩} = 40$

F C/E Dm F/C B $\flat$  F/C Gsus<sup>4</sup> Gm/C C/E

## Extract Six

Voice

(♩ = 66)

G C C/B $\flat$  F/A Fm<sup>6</sup>/A $\flat$  C/E Am<sup>7</sup> Bm/F $\sharp$  Gsus<sup>4</sup> G

OR

D/F $\sharp$

And so it goes, and so it goes, and so will you soon I suppose.

Piano

## (b) Sample Realisation

27 F A $\flat$ /E Dm F<sup>6</sup>

die. So be sure it's

30 B $\flat$ <sup>7</sup> C Gm/B $\flat$  A<sup>7</sup>

true When you say "I love you." It's a

33 D G C

sin to tell a lie.