

## Assessment Schedule – 2018

### Music Studies: Demonstrate understanding of harmonic and tonal conventions in a range of music scores (91421)

#### Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<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, including inversions</li> <li>- identifying keys of modulations</li> <li>- identifying specified tonal and harmonic features (e.g. simple non-harmonic notes).</li> </ul> </li> <li>• <b>realising harmony</b> within a given framework (a chord progression, and a melody or bass) 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, including inversions</li> <li>- providing evidence for modulations (e.g. perfect cadence)</li> <li>- identifying specified tonal and harmonic features (e.g. suspensions).</li> </ul> </li> <li>• <b>effectively realising harmonic progressions</b> within a given framework (a chord progression, and melody or bass) by: <ul style="list-style-type: none"> <li>- creating bass lines and harmonic progressions</li> <li>- writing cadences to supplied chord indications.</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>- explaining the function of specific chords (e.g. diminished 7th, dominant 7th)</li> <li>- providing specific evidence for modulations (e.g. pivot chord)</li> <li>- explaining the relationship between keys in modulations</li> <li>- identifying specified tonal and harmonic features (e.g. complex non-harmonic notes such as appoggiature).</li> </ul> </li> <li>• <b>convincingly realising extended extracts of harmony</b> within a given framework (a chord progression, melody or bass) by: <ul style="list-style-type: none"> <li>- creating bass parts, melody lines and harmonic progressions that are appropriate to their context</li> <li>- creating stylistically appropriate cadences, without supplied chord indications.</li> </ul> </li> </ul>

#### Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 13	14 – 18	19 – 24

## Evidence

## Question One

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any ONE (of 10) individual chords</li> </ul> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any ONE (of seven) individual chords.</li> </ul>	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any TWO (of 10) individual chords</li> </ul> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any TWO (of seven) individual chords.</li> </ul>	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any THREE (of 10) individual chords, relative to the key(s) identified</li> </ul> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> <li>any THREE (of seven) individual chords</li> <li>any FIVE bass notes.</li> </ul>	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any FOUR (of 10) individual chords, relative to the key(s) identified</li> </ul> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> <li>any FOUR (of seven) individual chords</li> <li>any SIX bass notes.</li> </ul>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any FOUR (of 10) consecutive chords, relative to the key(s) identified</li> </ul> <ul style="list-style-type: none"> <li>ONE cadence.</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any THREE (of seven) consecutive chords.</li> </ul>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any FIVE (of 10) consecutive chords, relative to the key(s) identified</li> </ul> <ul style="list-style-type: none"> <li>ONE cadence.</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FOUR (of seven) consecutive chords.</li> </ul>	<p>Analyses harmonic / tonal conventions used, 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> <ul style="list-style-type: none"> <li>BOTH cadences.</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 harmonic / tonal conventions used, 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> <ul style="list-style-type: none"> <li>BOTH cadences.</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

G: I IV V vi Ib V I/D:IV V<sub>c</sub> I/G:V Ib

IV V V<sub>d</sub> Ib ii Ib V I

**Cadence Y:** Imperfect

**Cadence Z:** Perfect

## (b) Sample realisation

I IV<sup>b</sup> V ii Ib V<sup>7</sup> I

## Question Two

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>ONE piece of evidence</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 harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>TWO pieces of evidence</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 harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>TWO pieces of evidence.</li> </ul> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> <li>any THREE (of eight) individual chords</li> <li>any FIVE bass notes (on beats 1 and 3).</li> </ul>	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>THREE pieces of evidence.</li> </ul> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> <li>any FOUR (of eight) individual chords</li> <li>any SIX bass notes (on beats 1 and 3).</li> </ul>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>TWO pieces of <u>underlined</u>-type evidence.</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FOUR (of eight) consecutive chords.</li> </ul>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>THREE pieces of <u>underlined</u>-type evidence.</li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FIVE (of eight) consecutive chords.</li> </ul>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>TWO pieces of <b>bold</b>-type evidence.</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 harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>THREE pieces of <b>bold</b>-type evidence.</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

auxiliary note

G minor

auxiliary note

B $\flat$  major

g: i      ib      ivb      iv/B $\flat$ :ii

5 appoggiatura suspension

passing note

F major

G minor

Ib      V $\bar{c}$       I/F:IV      viib      I      g:V $^7$       i

See over for sample discussion.

## (b) Sample realisation

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B $\flat$ : iii      I      V      I      vi      iii      vi      IV

Question Two (a) cont'd – Sample discussion

*Chords:*

- simple triads used, generally I, IV, V of key to establish the tonality / first-inversion chords frequently used to add interest to the bass line / **dissonance is a result of melody rather than use of complex chords.**

*Keys:*

- begins in G minor with key signature, use of raised 7th and opening chord / modulates to B $\flat$  major, the relative major
- modulation to B $\flat$  major occurs in bars 4–7 by way of a **pivot chord**
- modulation to F major, the relative major of the dominant D minor, occurs in bars 7–8, with chromatic alteration E $\flat$ , by way of a **pivot chord**
- returns to tonic G minor at bar 9 through a chromatic movement F–F $\sharp$  in the melody in bar 8, without a pivot chord.

*Non-harmonic notes:*

- passing and auxiliary notes / use of suspension in bar 6 / **appoggiatura in bar 5, which increases the expressiveness of the music by creating an unexpected dissonance.**

*Score analysis:*

- Accurately identifies:
  - any FIVE chords
  - any TWO tonal centres
  - **ONE pivot chord.**

*Other features:*

- one chord per bar but (harmonic rhythm) increases at bar 8 as it returns to tonic.

*Other responses possible.*

## Question Three

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any ONE (of seven) individual chords</li> </ul> <p>OR</p> <p>ONE piece of evidence relating to harmonic features</p> <p>OR</p> <p>Realises, by notating: any TWO (of nine) individual chords.</p>	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any TWO (of seven) individual chords</li> </ul> <p>OR</p> <p>ONE piece of evidence relating to harmonic features</p> <p>OR</p> <p>Realises, by notating: any THREE (of nine) individual chords.</p>	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any TWO (of seven) individual chords</li> </ul> <p>OR</p> <p>ONE piece of evidence relating to harmonic features.</p> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> <li>any THREE (of nine) individual chords</li> <li>any FIVE bass notes.</li> </ul>	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any THREE (of seven) individual chords</li> </ul> <p>OR</p> <p>TWO pieces of evidence relating to harmonic features.</p> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> <li>any FOUR (of nine) individual chords</li> <li>any SIX bass notes.</li> </ul>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any THREE consecutive chords</li> </ul> <p>• ONE piece of <u>underlined-type</u> evidence relating to harmonic features and their effects.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any FOUR (of nine) consecutive chords.</li> </ul>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>any FOUR consecutive chords</li> </ul> <p>• TWO pieces of <u>underlined-type</u> evidence relating to harmonic features and their effects.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> <li>any FIVE (of nine) consecutive chords.</li> </ul>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>allowance for TWO errors in the chords analysed</li> </ul> <p>• ONE piece of <b>bold-type</b> evidence relating to harmonic features and their effects.</p> <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 harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> <li>allowance for ONE minor error in the chords analysed</li> </ul> <p>• TWO pieces of <b>bold-type</b> evidence relating to harmonic features and their effects.</p> <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) and (b) Sample analysis

## Harmonic features in the first bar, and their effects

- pedal note G in bass – suggests G minor tonality in introduction, before tonic of E $\flat$  major established
- chromatic movement between melody and LH inner part – **adds harmonic interest to balance bass pedal note**
- diminished 7th chord E $^{\circ 7}$  – blurs the tonality and **provides chromatic interest**
- blue note D $\flat$  in melody – **characteristic of pop / jazz style.**

Other responses possible.

## (b) Sample realisation