

Assessment Schedule – 2017

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

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:</p> <ul style="list-style-type: none"> any THREE (of 14) individual chords <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any TWO (of eight) individual chords. 	<p>Identifies:</p> <ul style="list-style-type: none"> any FOUR (of 14) individual chords <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any THREE (of eight) individual chords. 	<p>Identifies:</p> <ul style="list-style-type: none"> any FIVE (of 14) individual chords <p>OR</p> <p>BOTH keys Y and Z.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any THREE (of eight) individual chords. 	<p>Identifies:</p> <ul style="list-style-type: none"> any FIVE (of 14) individual chords <p>AND</p> <p>BOTH keys Y and Z.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any FOUR (of eight) individual chords. 	<p>Analyses the harmony of:</p> <ul style="list-style-type: none"> TWO consecutive bars (excluding bar 1). <p>Realises:</p> <ul style="list-style-type: none"> any FOUR (of eight) consecutive chords. 	<p>Analyses the harmony of:</p> <ul style="list-style-type: none"> TWO consecutive bars (excluding bar 1) TWO inversions of V⁷. <p>Realises:</p> <ul style="list-style-type: none"> any FIVE (of eight) consecutive chords. 	<p>Analyses the harmony, including:</p> <ul style="list-style-type: none"> ALL inversions of V⁷ allowance for TWO errors in the chords analysed. <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> allowance for TWO errors. 	<p>Analyses the harmony, including:</p> <ul style="list-style-type: none"> ALL inversions of V⁷ allowance for ONE minor error in the chords analysed. <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> allowance for ONE minor error.

N0 = No response; no relevant evidence.

(a) *Sample Analysis*

Adagio

Piano

E: I V_d I_b V_c

I_b V_b I iib V V_d I_b V_c I iib V

Keys
 Y: B major
 Z: A major

(b) *Sample Realisation*

Menuetto: Allegro

Piano

D: I V_c I_b I

V_b V I iib I_c V

Question Two

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

N0 = No response; no relevant evidence.

(a) *Sample Analysis*

Chord annotations for (a):

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

Chord annotations for (a) second system:

V i Bb: vi V I vi iib V I

(b) *Sample Realisation*

Chord annotations for (b):

G: I I Vb I IVb IVb IV IV V I G:I V

Chord annotations for (b) second system:

V7 vi IV IVb I Ib Ic V7 I

Question Three

N1	N2	A3	A4	M5	M6	E7	E8
Identifies: • any THREE (of 11) individual chords OR Realises, by notating: • any TWO (of eight) individual chords.	Identifies: • any FOUR (of 11) individual chords OR Realises, by notating: • any THREE (of eight) individual chords.	Identifies: • any FOUR (of 11) individual chords. Realises, by notating: • any THREE (of eight) individual chords.	Identifies: • any FIVE (of 11) individual chords. Realises, by notating: • any FOUR (of eight) individual chords.	Analyses the harmony of: • any FOUR consecutive chords. Realises: • any FOUR (of eight) consecutive chords.	Analyses the harmony of: • any FIVE consecutive chords. Realises: • any FIVE (of eight) consecutive chords.	Analyses the harmony, including: • allowance for TWO errors in the chords analysed. Realises the given harmony in a stylistically appropriate manner, including: • allowance for TWO errors.	Analyses the harmony, including: • allowance for ONE minor error in the chords analysed. Realises the given harmony in a stylistically appropriate manner, including: • allowance for ONE minor error.

N0 = No response; no relevant evidence.

(a) Sample Analysis

Extract Five

♩ = 40

Keyboard

F C/E Dm F/C B_b F/C Gsus⁴ Gm/C C/E

Extract Six

Voice

Piano

20 $\text{♩} = 66$

C C/B_b F/A Fm⁶/A_b C/E Am⁷ Bm/F_# Gsus⁴ G

D/F_# OR

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

(b) Sample Realisation

27 F A⁷/E Dm F⁶

die. So be sure it's

30 B_b⁷ C Gm/B_b A⁷

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

33 D G C

sin to tell a lie.