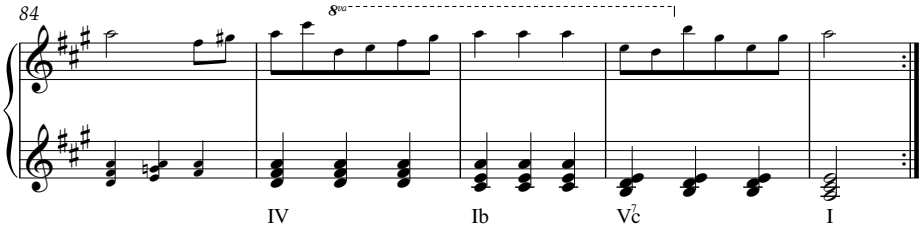


Assessment Schedule – 2015

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

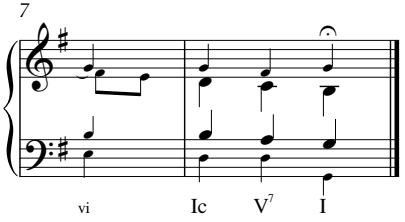
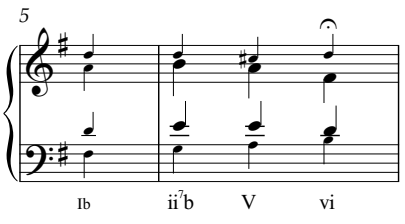
Evidence

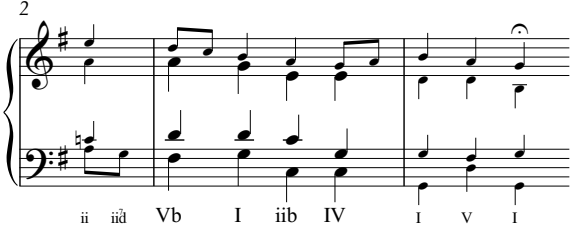
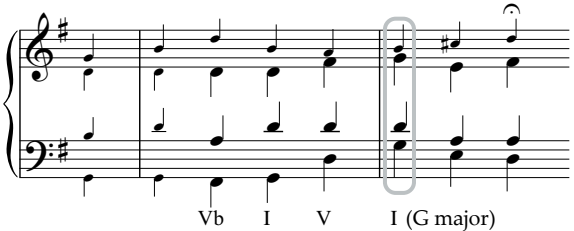
Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence															
ONE																			
(a)	(1) iv (2) viib (3) ib (4) iib	Identifies THREE chords using Roman numeral notation.																	
(b)	<table border="1"> <thead> <tr> <th></th> <th>Key</th> <th colspan="2">Chords</th> <th>Cadence</th> </tr> </thead> <tbody> <tr> <td>A</td> <td>A minor</td> <td>V⁷</td> <td>i</td> <td>Perfect</td> </tr> <tr> <td>B</td> <td>E minor</td> <td>ib</td> <td>V</td> <td>Imperfect</td> </tr> </tbody> </table>		Key	Chords		Cadence	A	A minor	V ⁷	i	Perfect	B	E minor	ib	V	Imperfect	Identifies BOTH pairs of chords AND names the cadences formed.		
	Key	Chords		Cadence															
A	A minor	V ⁷	i	Perfect															
B	E minor	ib	V	Imperfect															
(c)	<p>Key: E minor</p> <ul style="list-style-type: none"> the third of the chord is raised to make the chord major instead of minor / a Tierce de Picardie. <p>OR</p> <p>Key: E major</p> <ul style="list-style-type: none"> the third of the chord is raised to make the dominant chord of the tonic key. 		Identifies the key AND explains the function of the raised third in the final chord.																
(d)	<p>(1) Lower auxiliary / neighbour note</p> <p>(2) Chromatic lower auxiliary / neighbour note</p> <p>(3) Passing note</p> <p>(4) Appoggiatura</p>		Identifies THREE non-essential notes.																
(e)	<table border="1"> <thead> <tr> <th></th> <th>Key</th> <th>Relationship</th> </tr> </thead> <tbody> <tr> <td>Y</td> <td>A major</td> <td>Tonic major</td> </tr> <tr> <td>Z</td> <td>E major</td> <td>Dominant</td> </tr> </tbody> </table>		Key	Relationship	Y	A major	Tonic major	Z	E major	Dominant	Identifies BOTH keys AND names the relationships.								
	Key	Relationship																	
Y	A major	Tonic major																	
Z	E major	Dominant																	

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (f)	<p><i>Possible realisation:</i></p>  <p><i>Chord voicing considerations:</i></p> <ul style="list-style-type: none"> • fifth of chord Ic doubled • root of chord V doubled • leading note not doubled • all chords in close position. <p><i>Voice-leading considerations:</i></p> <ul style="list-style-type: none"> • leading note rises by step to tonic • each voice moves to the nearest note of the next chord. 			Creates an appropriate harmonic progression, including: <ul style="list-style-type: none"> • only chords I, IV, V, V⁷ and inversions used • accurate chord indications, including inversions • appropriate chord voicing • smooth voice-leading.

N1	N2	A3	A4	M5	M6	E7	E8
A partial piece of evidence at Achievement level.	ONE piece of evidence at Achievement level.	TWO pieces of evidence (of three) at Achievement level.	THREE pieces of evidence (of three) at Achievement level.	ONE piece of evidence (of two) at Merit level.	TWO pieces of evidence (of two) at Merit level.	Creates an appropriate harmonic progression with allowance for TWO errors in part (f).	Creates an appropriate harmonic progression with allowance for ONE error in part (f).

N0 = No response; no relevant evidence.

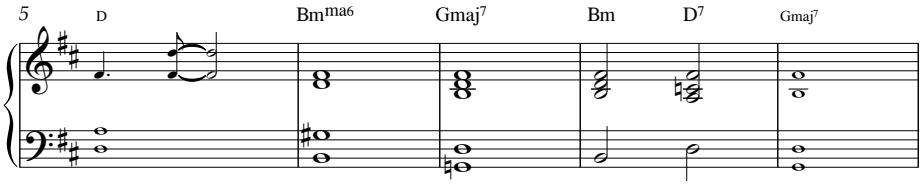

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO				
(a) (i)	<p><i>Possible realisation:</i></p>  <p><i>Chord voicing considerations:</i></p> <ul style="list-style-type: none"> • all notes of chord V⁷ present • seventh of V⁷ falls by step • root of chord I doubled • bass of chord I_c doubled • leading note not doubled • no interval greater than an octave between any of the upper parts. 	<p>Completes the given harmonic framework by:</p> <ul style="list-style-type: none"> • adding two inner voices to all THREE chords <p>AND</p> <p>Makes no more than ONE error in:</p> <ul style="list-style-type: none"> • chord voicing • voice-leading. 		
(ii)	<p><i>Possible realisation:</i></p>  <p><i>Chord voicing considerations:</i></p> <ul style="list-style-type: none"> • root of chord V doubled • third of chord vi doubled • all notes of each chord present • no interval greater than an octave between any of the upper parts. 	<p>Completes the given harmonic framework by:</p> <ul style="list-style-type: none"> • adding two inner voices to all THREE chords <p>AND</p> <p>Makes no more than ONE error in:</p> <ul style="list-style-type: none"> • chord voicing • voice-leading. 		

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (b)	<p><i>Possible realisation:</i></p>  <p>ii ii# Vb I iib IV I v I</p> <p><i>Chord voicing considerations:</i></p> <ul style="list-style-type: none"> • root or fifth of each chord doubled • leading note not doubled. <p><i>Voice-leading considerations:</i></p> <ul style="list-style-type: none"> • leading note rises by step to tonic • each voice moves to the nearest note of the next chord. 		<p>Completes the harmonic voicing by:</p> <ul style="list-style-type: none"> • adding bass and two inner voices to all FOUR chords <p><i>AND</i></p> <p>Makes no more than TWO errors in:</p> <ul style="list-style-type: none"> • chord voicing • voice-leading. 	
(c)	<p><i>Possible realisation:</i></p>  <p>Vb I V I (G major) (D major)IV Vc I</p> <p><i>Chord voicing considerations:</i></p> <ul style="list-style-type: none"> • root or fifth of each chord doubled • leading note not doubled • all notes of any seventh chord included • no interval greater than an octave between any of the upper parts. <p><i>Voice-leading considerations:</i></p> <ul style="list-style-type: none"> • leading notes and sevenths resolved appropriately • each voice moves to the nearest note of the next chord. 		<p>Identifies the pivot chord <i>AND</i></p> <p>Describes it in relation to both keys.</p>	<p>Creates an appropriate harmonic progression, including:</p> <ul style="list-style-type: none"> • four-part writing • accurate chord indications, including inversions • appropriate chord voicing • smooth voice-leading.

Question Two cont'd

N1	N2	A3	A4	M5	M6	E7	E8
ONE piece of evidence (of two) at Achievement level partially correct.	TWO pieces of evidence (of two) at Achievement level partially correct.	ONE piece of evidence (of two) at Achievement level.	TWO pieces of evidence (of two) at Achievement level.	ONE piece of evidence (of two) at Merit level.	TWO pieces of evidence (of two) at Merit level.	Creates an appropriate harmonic progression, with allowance for TWO errors, in part (c).	Creates an appropriate and stylish harmonic progression, with allowance for ONE error, in part (c).

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE				
(a)	(1) D/F# (2) Am ⁷ (3) Gmaj ⁷ (4) Gm	Identifies the chords using jazz / rock notation.		
(b)	<p><i>Possible realisation:</i></p> 		Completes the harmonic voicing of the passage, including: <ul style="list-style-type: none"> • accurate notation • appropriate chord voicing • smooth voice-leading. 	
(c)	<p><i>Possible realisation:</i></p> 			Creates an appropriate harmonic progression, including: <ul style="list-style-type: none"> • accurate chord indications • appropriate chord voicing • smooth voice-leading • appropriate harmonic rhythm • idiomatic keyboard writing.

N1	N2	A3	A4	M5	M6	E7	E8
Identifies ONE chord in part (a).	Identifies TWO chords in part (a).	Identifies THREE chords in part (a).	Identifies FOUR chords in part (a).	Completes the harmonic voicing, with allowance for TWO errors, in part (b).	Completes the harmonic voicing, with allowance for ONE error in part (b).	Creates an appropriate harmonic progression, with allowance for TWO errors, in part (c).	Creates an appropriate and stylish harmonic progression, with allowance for TWO errors, in part (c).

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
FOUR				
(a)	(1) 6 (2) 7 (3) # (4) $\frac{6}{4}$	Identifies the chords using figured bass notation.		
(b)	<p><i>Possible realisation:</i></p>		<p>Completes the harmonic voicing of the passage, including:</p> <ul style="list-style-type: none"> • accurate notation • appropriate chord voicing • smooth voice-leading. 	
(c)	<p><i>Possible realisation:</i></p>			<p>Creates an appropriate harmonic progression, including:</p> <ul style="list-style-type: none"> • accurate chord indications • appropriate chord voicing • smooth voice-leading • appropriate harmonic rhythm • idiomatic keyboard writing.

N1	N2	A3	A4	M5	M6	E7	E8
Identifies ONE chord in part (a).	Identifies TWO chords in part (a).	Identifies THREE chords in part (a).	Identifies FOUR chords in part (a).	Completes the harmonic voicing, with allowance for TWO errors, in part (b).	Completes the harmonic voicing, with allowance for ONE error in part (b).	Creates an appropriate harmonic progression, with allowance for TWO errors, in part (c).	Creates an appropriate and stylish harmonic progression, with allowance for TWO errors, in part (c).

N0 = No response; no relevant evidence.

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 14	15 – 19	20 – 24