

Assessment Schedule – 2016

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"> • identifying harmony within a given framework by: <ul style="list-style-type: none"> - naming chords and their inversions - identifying specified tonal and harmonic features. • 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 involves:</i></p> <ul style="list-style-type: none"> • analysing harmonic progressions within a given framework by: <ul style="list-style-type: none"> - indicating the harmonic function of chord progressions and non-essential notes. • 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 involves:</i></p> <ul style="list-style-type: none"> • analysing extended extracts of harmony within a given framework <ul style="list-style-type: none"> - relating the function of chord progressions to their wider context. • 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.

Guidelines for applying the Assessment Schedule

Characteristics of harmonic realisation

In a four-part “classical” texture:

- Chord voicing:
 - root doubled in chords I and V
 - bass doubled in chord Ic
 - third doubled in chord vi
 - all notes present in chord V⁷
 - avoidance of parallel 8ves and 5ths
 - avoidance of doubled leading note.
- Voice leading:
 - leading note rises by step to tonic, or falls to the fifth of chord I
 - seventh of chord V⁷ falls by step
 - voices ideally move by step to the nearest note of the following chord
 - no more than an octave between upper parts.

In a “contemporary” (keyboard) texture:

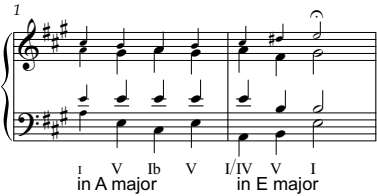
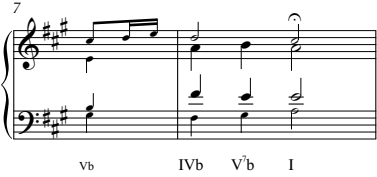
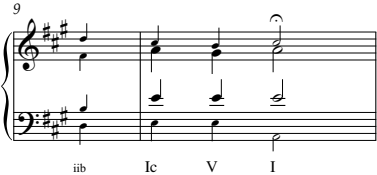

- Chord voicing
 - follows the example of the context provided
 - third omitted in sus chords
 - third present in all seventh, extended and added-note chords (fifth etc. may be omitted).
- Voice leading
 - follows the example of the context provided.

Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence										
ONE														
(a)	<p><i>Non-essential notes:</i></p> <p>(1) (lower) auxiliary / neighbour note</p> <p>(2) accented passing note / appoggiatura</p> <p>(3) passing note</p> <p>(4) suspension.</p>		Analyses the function of THREE non-essential notes.											
(b)	<p><i>Chords and cadences:</i></p> <table border="1"> <tr> <td>A</td> <td>I</td> <td>Ic</td> <td>V</td> <td>Imperfect</td> </tr> <tr> <td>B</td> <td>ii</td> <td>V⁷</td> <td>I</td> <td>Perfect</td> </tr> </table>	A	I	Ic	V	Imperfect	B	ii	V ⁷	I	Perfect	Identifies FIVE (of six) chords in the correct inversion.	Names BOTH cadences.	
A	I	Ic	V	Imperfect										
B	ii	V ⁷	I	Perfect										
(c)	<p>Chord identification:</p> <p>(1) IVb</p> <p>(2) Ib</p> <p>(3) IV</p> <p>(4) Ic</p>	Identifies THREE (of four) chords using Roman numeral notation.												
(d)	<p><i>Harmonic and tonal features:</i></p> <ul style="list-style-type: none"> • <u>diminished 7th</u> – bar 8, LH, last chord • <u>chromatic passage</u> – bar 10, RH, either notes 4–7 OR 8–11. 	Identifies ONE of the specified features.												
(e)	<p><i>Related keys:</i></p> <table border="1"> <tr> <td>Y</td> <td>F major</td> <td>Dominant</td> </tr> <tr> <td>Z</td> <td>G minor</td> <td>Relative minor</td> </tr> </table>	Y	F major	Dominant	Z	G minor	Relative minor		Indicates the key of BOTH passages.	Indicates the relationship of BOTH keys to the tonic key.				
Y	F major	Dominant												
Z	G minor	Relative minor												
(f)	<p><i>Possible realisation:</i></p>	<p>Realises the harmony by:</p> <ul style="list-style-type: none"> • adding bass notes and inner parts to match THREE chord indications. 	<p>Effectively realises the harmony by:</p> <ul style="list-style-type: none"> • adding correct bass notes for all FOUR chords • adding inner parts to create complete triads for all FOUR chords, with allowance for TWO errors. 	<p>Convincingly realises the harmony by:</p> <ul style="list-style-type: none"> • adding correct bass notes for all FOUR chords • adding inner parts, with idiomatic voice leading, to the passage, with allowance for ONE error. 										



N1	N2	A3	A4	M5	M6	E7	E8
ONE (of six) opportunities at any level.	TWO (of six) opportunities at any level.	THREE (of four) Achievement opportunities.	FOUR (of four) Achievement opportunities.	THREE (of four) Merit opportunities.	FOUR (of four) Merit opportunities.	ONE (of two) Excellence opportunities.	TWO (of two) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO				
(a)	<p><i>Pivot chord:</i></p> <ul style="list-style-type: none"> vib / iib, I / IV or iii / vi (accept non-idiomatic inversions) <p><i>Possible realisation:</i></p> 	<p>Realises the harmony by:</p> <ul style="list-style-type: none"> adding bass notes and inner parts to match FOUR chord indications. 	<p>Effectively realises the harmony by:</p> <ul style="list-style-type: none"> adding correct bass notes for all FIVE chords adding inner parts to create complete triads for all FIVE chords, with allowance for TWO errors. 	<p>Indicates a pivot chord appropriate to the context</p> <p>AND</p> <p>Convincingly realises the harmony by:</p> <ul style="list-style-type: none"> adding correct bass notes for all FIVE chords adding inner parts, with idiomatic voice leading, to the passage, with allowance for ONE error.
(b)	<p><i>Possible realisation:</i></p> 	<p>Realises the harmony by:</p> <ul style="list-style-type: none"> adding inner parts to match TWO chord indications. 	<p>Effectively realises the harmony by:</p> <ul style="list-style-type: none"> adding inner parts to create complete triads for all THREE chords. 	
(c)	<p><i>Possible realisation:</i></p> 	<p>Realises the harmony by:</p> <ul style="list-style-type: none"> adding inner parts to match TWO chord indications. 	<p>Effectively realises the harmony by:</p> <ul style="list-style-type: none"> adding inner parts to create complete triads for all THREE chords. 	
(d)	<p><i>Possible realisation:</i></p> 	<p>Realises the harmony by:</p> <ul style="list-style-type: none"> adding bass notes and inner parts to match FOUR chord indications. 	<p>Effectively realises the harmony by:</p> <ul style="list-style-type: none"> adding correct bass notes for all FIVE chords adding inner parts to create complete triads for all FIVE chords, with allowance for TWO errors. 	<p>Convincingly realises the harmony by:</p> <ul style="list-style-type: none"> adding correct bass notes for all FIVE chords adding inner parts, with idiomatic voice leading, to the passage, with allowance for ONE error adding a passing note in one voice.

N1	N2	A3	A4	M5	M6	E7	E8
A partial piece of evidence at any level.	ONE (of five) opportunities at any level.	TWO (of four) Achievement opportunities.	THREE (of four) Achievement opportunities.	TWO (of four) Merit opportunities.	THREE (of four) Merit opportunities.	ONE (of two) Excellence opportunities.	TWO (of two) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE				
(a)	<i>Chord identification:</i> (1) Gm ⁷ (2) Fmaj ⁷ (3) Dm ⁷ (4) G ⁹ (accept G ⁷)	Identifies THREE (of four) chords using jazz / rock notation.		
(b)	<i>Possible realisation:</i> 	Realises the harmony in the keyboard part by: <ul style="list-style-type: none">adding bass notes and right-hand chords to match THREE chord indications.	Effectively realises the harmony by: <ul style="list-style-type: none">adding correct bass notes for all FIVE chordsadding right-hand chords to create complete triads for all FIVE chords, with allowance for TWO errors.	Convincingly realises the harmony by: <ul style="list-style-type: none">adding an idiomatic bass lineadding right-hand chords, with idiomatic voicing and voice leading, to the passage, with allowance for ONE error.
(c)	<i>Possible realisation:</i> 	Realises the harmony in the keyboard part by: <ul style="list-style-type: none">adding bass notes and right-hand chords to match TWO chord indications.	Effectively realises the harmony by: <ul style="list-style-type: none">adding correct bass notes for all FOUR chordsadding right-hand chords to create complete triads for all FOUR chords, with allowance for TWO errors.	Convincingly realises the harmony by: <ul style="list-style-type: none">adding an idiomatic bass lineadding right-hand chords, with idiomatic voicing and voice leading, to the passage, with allowance for ONE error.

N1	N2	A3	A4	M5	M6	E7	E8
A partial piece of evidence at any level.	ONE (of three) opportunities at any level.	TWO (of three) Achievement opportunities.	THREE (of three) Achievement opportunities.	ONE (of two) Merit opportunities.	TWO (of two) Merit opportunities.	ONE (of two) Excellence opportunities.	TWO (of two) Excellence opportunities.

N0 = No response; no relevant evidence.

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 14	15 – 20	21 – 24