

Assessment Schedule – 2020

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

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"> any ONE (of 11) individual chords <p>OR</p> <p>any ONE (of nine) keys / cadences / relationships.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any ONE (of nine) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any TWO (of 11) individual chords <p>OR</p> <p>any TWO (of nine) keys / cadences / relationships.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any TWO (of nine) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR (of 11) individual chords, relative to the key(s) identified <ul style="list-style-type: none"> ONE key. <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> any FOUR (of nine) individual chords any SIX bass notes. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE (of 11) individual chords, relative to the key(s) identified <ul style="list-style-type: none"> TWO keys. <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> any FIVE (of nine) individual chords any SEVEN bass notes. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE (of 11) consecutive chords, relative to the key(s) identified <ul style="list-style-type: none"> TWO cadences. <p>Realises:</p> <ul style="list-style-type: none"> any FOUR (of nine) consecutive chords ONE passing note. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any SIX (of 11) consecutive chords, relative to the key(s) identified <ul style="list-style-type: none"> THREE cadences. <p>Realises:</p> <ul style="list-style-type: none"> any FIVE (of nine) consecutive chords ONE passing note. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> ONE pivot chord, relative to both keys allowance for TWO errors in the chords analysed <ul style="list-style-type: none"> TWO key relationships. <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> ONE passing note ONE suspension allowance for TWO errors. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> the pivot chord, relative to both keys allowance for ONE minor error in the chords analysed <ul style="list-style-type: none"> THREE key relationships. <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> TWO passing notes ONE suspension allowance for ONE minor error.

N0 = No response; no relevant evidence.

(a) Sample analysis

Em: I Vb V⁷ I VI
G: IV V^{sus4} V⁷ I Vb V Em: i vi OR ivb iib V

Note: either chord accepted as pivot at the end of bar 3

	Key	Cadence	Relationship to tonic
<input checked="" type="checkbox"/>	G major	Imperfect	Relative major
<input checked="" type="checkbox"/>	D major	Perfect	Relative major of the dominant
<input checked="" type="checkbox"/>	C major	Perfect	Relative major of the subdominant

(b) Sample realisation

G: I I Vb I IVb C: Ib IV V I V G: I V vi IV IVb

I Ib V⁴ -³ I

Question Two

N1	N2	A3	A4	M5	M6	E7	E8
Identifies harmonic / tonal conventions used, including: <ul style="list-style-type: none"> • ONE piece of evidence <p>OR</p> Realises, by notating: <ul style="list-style-type: none"> • any ONE (of seven) individual chords <p>OR</p> Realises, by notating: <ul style="list-style-type: none"> • Any TWO bass notes. 	Identifies harmonic / tonal conventions used, including: <ul style="list-style-type: none"> • TWO pieces of evidence <p>OR</p> Realises, by notating: <ul style="list-style-type: none"> • any TWO (of seven) individual chords <p>OR</p> Realises, by notating: <ul style="list-style-type: none"> • Any THREE bass notes. 	Identifies harmonic / tonal conventions used, including: <ul style="list-style-type: none"> • THREE pieces of evidence. <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> • any THREE (of seven) individual chords • any FOUR bass notes. 	Identifies harmonic / tonal conventions used, including: <ul style="list-style-type: none"> • FOUR pieces of evidence. <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> • any FOUR (of seven) individual chords • any FIVE bass notes. 	Analyses harmonic / tonal conventions used, including: <ul style="list-style-type: none"> • THREE pieces of <u>underlined</u>-type evidence from different aspects. <p>Realises, by notating:</p> <ul style="list-style-type: none"> • any FOUR (of seven) consecutive chords. 	Analyses harmonic / tonal conventions used, including: <ul style="list-style-type: none"> • FOUR pieces of <u>underlined</u>-type evidence from THREE (or more) aspects. <p>Realises by notating:</p> <ul style="list-style-type: none"> • any FIVE (of seven) consecutive chords. 	Analyses harmonic / tonal conventions used, including: <ul style="list-style-type: none"> • THREE pieces of bold-type evidence from different aspects. <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> • allowance for TWO errors. 	Analyses harmonic / tonal conventions used, including: <ul style="list-style-type: none"> • FOUR pieces of bold-type evidence from THREE (or more) aspects. <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

Other responses possible. See over for sample discussion.

(b) Sample realisation

(Question Two (a) Sample analysis)

Keys:

- Begins and ends in C major, modulates to D minor, the **subdominant minor** in bars 2–3, back to C major in bar 4, modulates to G major, **dominant** in bars 7–8, returns to tonic in bars 8–9.

Chords:

- Variety of chords used (primary and secondary), inversions used to create smooth bassline.
- Seventh chords used in 5 out of 8 bars to strengthen the dominant function of the chords as modulations occur.
- Perfect cadences using V7–I establish modulations in bars 2–3, 7–8 and 8–9.

Harmonic rhythm:

- Varies, generally one chord per bar, sometimes minim-crotchet and three crotchets.
- **Variety creates a sense of freedom and unpredictability**.

Non-harmonic notes:

- Passing note (e.g. bar 3)
- Note of anticipation (e.g. bars 2, 4). Accented passing-note (e.g. bars 6, 8)
- **Non-harmonic notes create smooth melodic contour / add interest to the melody line**.

Compositional devices:

- Melodic sequences, up a second (bars 1–2 and 3–4), down a third (bars 5–6 and 7–8). Indicates modulation to **subdominant minor dominant creating unity**.
- Chromatic movement – bass line (bars 1–2), middle part (bars 3–4), **creates a smooth line and relates to chord changes**.
- Repetition in 2-bar rhythm (e.g. bars 1–2 and 3–4) **helps to create unity**.

Score analysis:

- SIX chords, THREE inverted chords, **diminished chord bar 3, recognition of secondary dominant chord(s) (bars 2, 7)**
- TWO / THREE tonal centres (2 of C, d, G)
- TWO / THREE different types of non-harmonic note and **TWO pivot chords**.

Other features:

- Title “Daydream” reflected in changing harmonic rhythm, modulation and chromaticism, **underlines a sense of freedom**.

Other responses possible.

Question Three

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies any ONE of the following harmonic / tonal conventions:</p> <ul style="list-style-type: none"> Any ONE (of 10) individual chords <p>• ONE correct part of suspension</p> <p>• Pitches explained</p> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any ONE (of eight) individual chords. 	<p>Identifies any TWO of the following harmonic / tonal conventions:</p> <ul style="list-style-type: none"> any TWO (of 10) individual chords <p>• ONE correct part of suspension</p> <p>• Pitches explained</p> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any TWO (of eight) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any THREE (of 10) individual chords relative to the key <p>• ONE correct part of suspension OR</p> <p>• Pitches explained</p> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> any THREE (of eight) individual chords any FIVE bass notes. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR (of 10) individual chords relative to the key <p>• ONE correct part of suspension OR</p> <p>• Pitches explained</p> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> any FOUR (of eight) individual chords any SIX bass notes. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR consecutive chords relative to the key <p>• TWO correct parts of suspension OR</p> <p>• Pitches explained using <u>underlined</u>-type evidence.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any THREE (of eight) consecutive chords 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE consecutive chords relative to the key <p>• TWO correct parts of suspension OR</p> <p>• Pitches explained using <u>underlined</u>-type evidence.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any FIVE (of eight) consecutive chords 	<p>Analyses harmonic / tonal conventions used, including:</p> <p>ONE of:</p> <ul style="list-style-type: none"> Fadd2 or F9 B\flat7 or B\flat9 D9 <p>AND</p> <p>• THREE correct parts of suspension OR</p> <p>• Pitches explained using bold-type evidence.</p> <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> allowance for TWO errors. 	<p>Analyses harmonic / tonal conventions used, including:</p> <p>TWO of:</p> <ul style="list-style-type: none"> Fadd2 or F9 B\flat7 or B\flat9 D9 <p>AND</p> <p>• THREE correct parts of suspension OR</p> <p>• Pitches explained using bold-type evidence.</p> <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

(i)/(ii)

Some alternative chord analysis possible.

(iii) Chromatic notes add interest to the harmonic progression, typical of style, adds minor 7th to chord, changes tonality of the chord to major / minor, **strengthens harmonic progression and creates tension which needs a resolution.**

(b) Sample realisation