### Assessment Schedule - 2021

# 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
Demonstrating <b>understanding</b> of harmonic and tonal conventions involves:	Demonstrating breadth of understanding of harmonic and tonal conventions involves:	Demonstrating comprehensive understanding of harmonic and tonal conventions involves:
identifying harmony within a given framework by:	analysing harmonic progressions within a given framework by:	analysing extended extracts of harmony within a given framework by:
<ul> <li>naming individual (isolated) chords, including inversions</li> </ul>	<ul> <li>recognising a sequence of consecutive chords, including inversions</li> </ul>	<ul> <li>recognising a sequence of chords, including inversions, sus chords etc.</li> </ul>
		<ul> <li>explaining the function of specific chords (e.g. diminished 7th, dominant 7th)</li> </ul>
- identifying keys of modulations	<ul> <li>providing evidence for modulations (e.g. perfect cadence)</li> </ul>	<ul> <li>providing specific evidence for modulations (e.g. pivot chord)</li> </ul>
		<ul> <li>explaining the relationship between keys in modulations</li> </ul>
- identifying specified tonal and harmonic features (e.g. simple non-harmonic notes).	- identifying specified tonal and harmonic features (e.g. suspensions).	<ul> <li>identifying specified tonal and harmonic features (e.g. complex non-harmonic notes such as appoggiature).</li> </ul>
<ul> <li>realising harmony within a given framework (a chord progression, and a melody or bass) by:</li> </ul>	effectively realising harmonic progressions within a given framework (a chord progression, and a melody or bass) by:	convincingly realising extended extracts of harmony within a given framework (a chord progression, and a melody or bass) by:
- notating bass notes, and chords, in isolation.	- creating bass lines and harmonic progressions	creating bass parts, melody lines and harmonic progressions that are appropriate to their context
	- writing cadences to supplied chord indications.	<ul> <li>creating stylistically appropriate cadences, without supplied chord indications.</li> </ul>

### **Cut Scores**

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

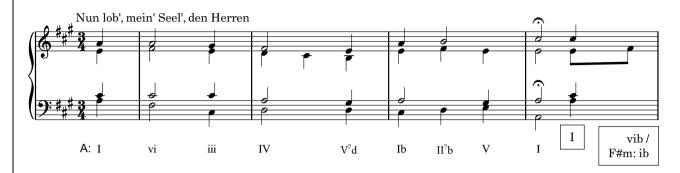
### **Evidence**

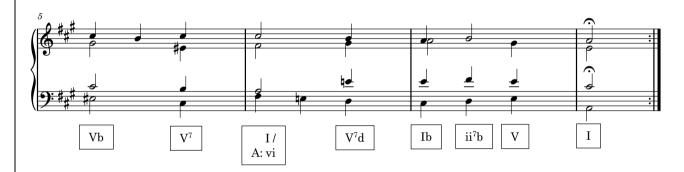
### **Question One**

N1	N2	А3	A4	M5	М6	E7	E8
Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:
any ONE (of 10) individual chords	any TWO (of 10) individual chords	any THREE (of 10) individual chords, relative to the key(s) identified	any FOUR (of 10) individual chords, relative to the key(s) identified	any FOUR (of 10) consecutive chords, relative to the key(s) identified	any FIVE (of 10) consecutive chords, relative to the key(s) identified	ONE pivot chord, relative to both keys     All chords, with allowance for TWO errors	the pivot chord, relative to both keys     All chords, with allowance for ONE minor error
OR • any TWO (of nine) keys / cadences / relationships  OR • a piece of evidence for Dt	OR  • BOTH of  - any TWO (of nine) keys / cadences / relationships  - a piece of evidence for Da	ONE key	• TWO keys	ONE of:  evidence for TWO keys  a piece of underlined-type evidence for Dt.	BOTH of:  - evidence for TWO keys  - a piece of underlined-type evidence for D\(\text{t}\).	ONE of:  THREE key relationships  a piece of bold-type evidence for Dt.	BOTH of:  - THREE key relationships  - a piece of <b>bold</b> -type evidence for Dt.
OR • realises, by notating any ONE (of 11) individual chords.	OR • realises, by notating any TWO (of 11) individual chords.	Realises, by notating, ONE of:  • any FOUR (of 11) individual chords  • any SIX bass notes.	Realises, by notating, ONE of:  • any FIVE (of 11) individual chords  • any SEVEN bass notes.	Realises:  • any FOUR (of 11) consecutive chords  • ONE passing note.	Realises:  • any FIVE (of 11) consecutive chords • ONE passing note.	Realises the given harmony in a stylistically appropriate manner, with allowance for TWO errors.	Realises the given harmony in a stylistically appropriate manner, with allowance for ONE error.

**N0** = No response; no relevant evidence.

(a) There are 10 chords to identify, including two pivot chords.





(b) (i)

	Key	Evidence	Relationship to tonic
Х	F# minor	Use of E#; perfect cadence in F# minor	Relative minor
Υ	E major	Use of D#; perfect cadence in E major	Dominant
Z	D major	Use of G natural; perfect cadence in D major	Subdominant

(ii) 7th of E major chord / modulation, <u>creates perfect cadence in A major</u>, **hints at return to tonic before moving to cadence in dominant key**. *Other responses possible*.

# Piano Pi

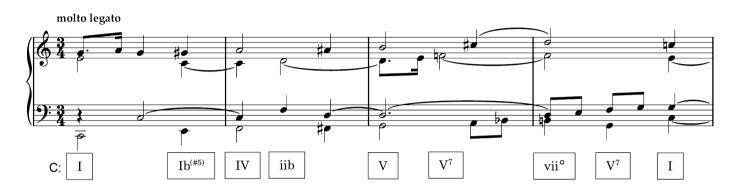
### **Question Two**

N1	N2	А3	A4	M5	М6	E7	E8
Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used by analysing:	Analyses harmonic / tonal conventions used by analysing
any ONE (of 8) individual chords	any TWO (of 8) individual chords	any THREE (of 8) individual chords	any FOUR (of 8) individual chords	any FOUR (of 8) consecutive chords	any FIVE (of 8) consecutive chords	all chords with allowance for TWO errors	all chords with allowance for ONE minorerror
OR  • Any ONE piece of evidence regarding tonality	OR  • Any TWO pieces of evidence regarding tonality	ONE piece of evidence regarding tonality.	<ul> <li>TWO pieces of evidence regarding tonality.</li> </ul>	ONE piece of underlined-type evidence regarding tonality.	TWO pieces of <u>underlined</u> -type evidence regarding tonality.	ONE piece of <b>bold</b> - type evidence regarding tonality.	TWO pieces of <b>bold</b> - type evidence regarding tonality.
OR	OR	Realises, by notating	Realises, by notating	Realises, by notating:	Realises, by notating:	Realises:	Realises:
Realises, by notating:  • any ONE (of eight) individual chords.	Realises, by notating:  • any TWO (of eight) individual chords.	eITHER     any THREE (of eight) individual chords     OR     any FOUR bass notes.	e any FOUR (of eight) individual chords  OR  any FIVE bass notes.	any FOUR (of eight) consecutive chords.	any FIVE (of eight) consecutive chords.	the given harmony in a stylistically appropriate manner, with allowance for TWO errors.	the given harmony in a stylistically appropriate manner, with allowance for ONE minor error.

**N0** = No response; no relevant evidence.

### (a) Sample analysis

(i)

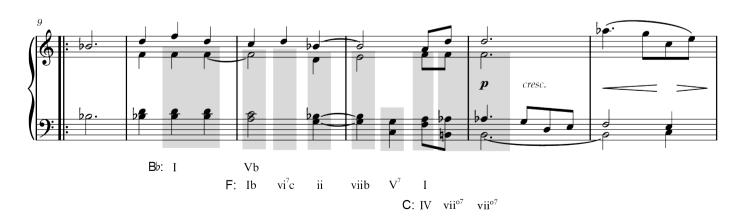


(ii) Music modulates to G major in bars 7–8, indicated by F# in bars 7–8 and perfect cadence in G at bar 8, pivot chord in bar 7 (I in C / IV in G). Chromaticism adds interest to the music, smooths out the melodic contours, reinforces primary chords, adds complexity to the primary chord progressions.

Other responses possible.

### (b) Sample realisation

There are 8 chords to realise.



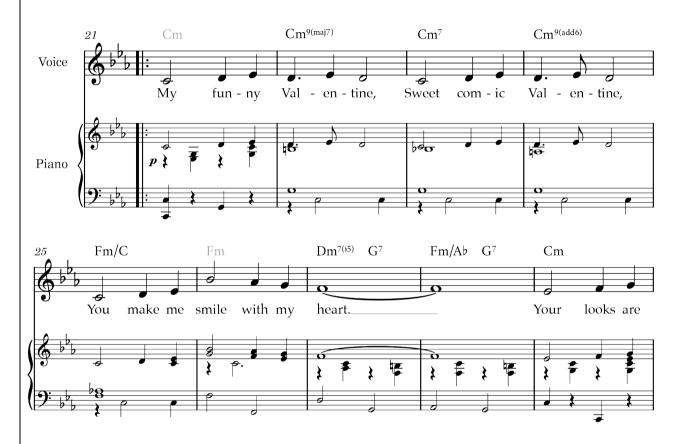
### **Question Three**

N1	N2	А3	A4	M5	М6	E7	E8
Identifies any ONE of the following harmonic / tonal conventions:	Identifies any TWO of the following harmonic / tonal conventions:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:
Any ONE (of 9) individual chords	any TWO (of 9) individual chords	any FOUR (of 9) individual chords	any FIVE (of 9) individual chords	any FOUR consecutive chords	any FIVE consecutive chords	Allowance for TWO errors in the chords analysed	Allowance for ONE minor error in the chords analysed
ONE non-harmonic	ONE non-harmonic	ONE of:	BOTH of:	ONE of:	BOTH of:	ONE of:	BOTH of:
note with no example	note	- ONE non- harmonic note	- ONE non- harmonic note	- TWO non- harmonic notes	- TWO non- harmonic notes	- TWO non- harmonic notes, including appoggiatura	TWO non- harmonic notes, including appoggiatura
ONE harmonic technique identified with no example	ONE harmonic technique identified	- ONE harmonic technique identified	- ONE harmonic technique identified	- ONE harmonic technique with underlined-type evidence.	- ONE harmonic technique with underlined-type evidence.	ONE harmonic technique with bold-type evidence.	- ONE harmonic technique with <b>bold</b> -type evidence.
OR	OR	Realises, by notating	Realises, by notating	Realises by notating	Realises by notating	Realises the given	Realises the given
Realises, by notating	Realises, by notating	EITHER	EITHER	• any FOUR (of eight)	any FIVE (of eight)	harmony in a stylistically appropriate manner with allowance	harmony in a stylistically appropriate manner with allowance
EITHER	EITHER	<ul> <li>Any FOUR (of eight)</li> </ul>	any FIVE (of eight)	consecutive chords.			
any TWO (of eight) individual chords	any THREE (of eight) individual chords	individual chords	individual chords			for TWO errors.	for ONE minor error.
OR	OR	OR	OR				
any THREE bass notes.	any FOUR bass notes.	any FIVE bass notes.	any SIX bass notes.				

**N0** = No response; no relevant evidence.

### (a) Sample analysis

(i) See score extract (right) for chord answers.



(ii)

	Bar number	Type of non-harmonic note		
X	22, 24	Auxiliary note		
Υ	21, 23, 25	Accented passing note		
Z	26	Appoggiatura		

(iii)

Chords have chromatic added notes, <u>descending chromatic line in inner harmony</u>, provides movement and interest against static bass line and repeated melody. Repeated C pedal note in bars 21–25, <u>tonic pedal</u>, provides stability in the harmony.

## (b) Sample realisation

There are 8 chords to realise (other responses are possible).

