

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
<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, 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</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, 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</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. - 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 appoggiature). • 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 10) individual chords <p>OR</p> <ul style="list-style-type: none"> any TWO (of nine) keys / cadences / relationships <p>OR</p> <ul style="list-style-type: none"> a piece of evidence for D\sharp <p>OR</p> <ul style="list-style-type: none"> realises, by notating any ONE (of 11) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any TWO (of 10) individual chords <p>OR</p> <ul style="list-style-type: none"> BOTH of <ul style="list-style-type: none"> any TWO (of nine) keys / cadences / relationships a piece of evidence for D\sharp <p>OR</p> <ul style="list-style-type: none"> realises, by notating any TWO (of 11) 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(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 11) individual chords any SIX 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(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 11) individual chords any SEVEN bass notes. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR (of 10) consecutive chords, relative to the key(s) identified <ul style="list-style-type: none"> ONE of: <ul style="list-style-type: none"> evidence for TWO keys a piece of <u>underlined</u>-type evidence for D\sharp <p>Realises:</p> <ul style="list-style-type: none"> any FOUR (of 11) consecutive chords ONE passing note. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE (of 10) consecutive chords, relative to the key(s) identified <p>BOTH of:</p> <ul style="list-style-type: none"> evidence for TWO keys a piece of <u>underlined</u>-type evidence for D\sharp <p>Realises:</p> <ul style="list-style-type: none"> any FIVE (of 11) 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 All chords, with allowance for TWO errors <ul style="list-style-type: none"> ONE of: <ul style="list-style-type: none"> THREE key relationships a piece of bold-type evidence for D\sharp <p>Realises the given harmony in a stylistically appropriate manner, with allowance for TWO errors.</p>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> the pivot chord, relative to both keys All chords, with allowance for ONE minor error <p>BOTH of:</p> <ul style="list-style-type: none"> THREE key relationships a piece of bold-type evidence for D\sharp <p>Realises the given harmony in a stylistically appropriate manner, with allowance for ONE error.</p>

N0 = No response; no relevant evidence.

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

Nun lob', mein' Seel', den Herren

Chord labels for the first system:

A: I vi iii IV V⁷d Ib II⁷b V I I vib / F#m: ib

Chord labels for the second system:

Vb V⁷ I / A: vi V⁷d Ib ii⁷b V I

(b) (i)

	Key	Evidence	Relationship to tonic
X	F# minor	Use of E#; perfect cadence in F# minor	Relative minor
Y	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, creates perfect cadence in A major, **hints at return to tonic before moving to cadence in dominant key.**
Other responses possible.

(c) Sample realisation:

There are 11 chords to realise.

32

Piano

F#min: Vb i

A: VI V⁷b I V vi IV I V V⁷ I

Question Two

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 8) individual chords <p>OR</p> <ul style="list-style-type: none"> Any ONE piece of evidence regarding tonality <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any ONE (of eight) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any TWO (of 8) individual chords <p>OR</p> <ul style="list-style-type: none"> Any TWO pieces of evidence regarding tonality <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 8) individual chords <ul style="list-style-type: none"> ONE piece of evidence regarding tonality. <p>Realises, by notating</p> <p><i>EITHER</i></p> <ul style="list-style-type: none"> any THREE (of eight) individual chords <p>OR</p> <ul style="list-style-type: none"> any FOUR bass notes. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR (of 8) individual chords <ul style="list-style-type: none"> TWO pieces of evidence regarding tonality. <p>Realises, by notating</p> <p><i>EITHER</i></p> <ul style="list-style-type: none"> any FOUR (of eight) individual chords <p>OR</p> <p>any FIVE bass notes.</p>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR (of 8) consecutive chords <ul style="list-style-type: none"> ONE piece of <u>underlined</u>-type evidence regarding tonality. <p>Realises, by notating:</p> <ul style="list-style-type: none"> any FOUR (of eight) consecutive chords. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE (of 8) consecutive chords <ul style="list-style-type: none"> TWO pieces of <u>underlined</u>-type evidence regarding tonality. <p>Realises, by notating:</p> <ul style="list-style-type: none"> any FIVE (of eight) consecutive chords. 	<p>Analyses harmonic / tonal conventions used by analysing:</p> <ul style="list-style-type: none"> all chords with allowance for TWO errors <ul style="list-style-type: none"> ONE piece of bold-type evidence regarding tonality. <p>Realises:</p> <ul style="list-style-type: none"> the given harmony in a stylistically appropriate manner, with allowance for TWO errors. 	<p>Analyses harmonic / tonal conventions used by analysing</p> <ul style="list-style-type: none"> all chords with allowance for ONE minor error <ul style="list-style-type: none"> TWO pieces of bold-type evidence regarding tonality. <p>Realises:</p> <ul style="list-style-type: none"> the given harmony in a stylistically appropriate manner, with allowance for ONE minor error.

N0 = No response; no relevant evidence.

(a) Sample analysis

(i)

molto legato

C: I Ib^(#5) IV iib V V⁷ vii[°] V⁷ 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.

9

Bb: I Fb vi⁷c ii viib V⁷ I

C: IV vii^{°7} vii^{°7}

p *cresc.*

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 9) individual chords <p>• ONE non-harmonic note with no example</p> <p>• ONE harmonic technique identified with no example</p> <p>OR</p> <p>Realises, by notating <i>EITHER</i></p> <ul style="list-style-type: none"> any TWO (of eight) individual chords <p>OR</p> <ul style="list-style-type: none"> any THREE bass notes. 	<p>Identifies any TWO of the following harmonic / tonal conventions:</p> <ul style="list-style-type: none"> any TWO (of 9) individual chords <p>• ONE non-harmonic note</p> <p>• ONE harmonic technique identified</p> <p>OR</p> <p>Realises, by notating <i>EITHER</i></p> <ul style="list-style-type: none"> any THREE (of eight) individual chords <p>OR</p> <ul style="list-style-type: none"> any FOUR bass notes. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR (of 9) individual chords <p>• ONE of:</p> <ul style="list-style-type: none"> ONE non-harmonic note ONE harmonic technique identified <p>Realises, by notating <i>EITHER</i></p> <ul style="list-style-type: none"> Any FOUR (of eight) individual chords <p>OR</p> <ul style="list-style-type: none"> any FIVE bass notes. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE (of 9) individual chords <p>• BOTH of:</p> <ul style="list-style-type: none"> ONE non-harmonic note ONE harmonic technique identified <p>Realises, by notating <i>EITHER</i></p> <ul style="list-style-type: none"> any FIVE (of eight) individual chords <p>OR</p> <ul style="list-style-type: none"> any SIX bass notes. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR consecutive chords <p>• ONE of:</p> <ul style="list-style-type: none"> TWO non-harmonic notes ONE harmonic technique with <u>underlined</u>-type evidence. <p>Realises by notating</p> <ul style="list-style-type: none"> any FOUR (of eight) consecutive chords. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE consecutive chords <p>• BOTH of:</p> <ul style="list-style-type: none"> TWO non-harmonic notes ONE harmonic technique with <u>underlined</u>-type evidence. <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> <ul style="list-style-type: none"> Allowance for TWO errors in the chords analysed <p>• ONE of:</p> <ul style="list-style-type: none"> TWO non-harmonic notes, including appoggiatura ONE harmonic technique with bold-type evidence. <p>Realises the given harmony in a stylistically appropriate manner with allowance for TWO errors.</p>	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> Allowance for ONE minor error in the chords analysed <p>• BOTH of:</p> <ul style="list-style-type: none"> TWO non-harmonic notes, including appoggiatura ONE harmonic technique with bold-type evidence. <p>Realises the given harmony in a stylistically appropriate manner with allowance for ONE minor error.</p>

N0 = No response; no relevant evidence.

(a) Sample analysis

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

The score extract shows a musical score for 'My Funny Valentine'. It consists of two systems of staves. The first system (bars 21-24) features a Voice staff and a Piano staff. The Voice staff has a treble clef and a key signature of two flats (Bb, Eb). The Piano staff has a grand staff (treble and bass clefs) and the same key signature. Chords are labeled above the Voice staff: Cm, Cm^{9(maj7)}, Cm⁷, and Cm^{9(add6)}. The lyrics are: 'My fun - ny Val - en - tine, Sweet com - ic Val - en - tine,'. The second system (bars 25-26) also features a Voice staff and a Piano staff. The Voice staff has the same key signature. Chords are labeled above the Voice staff: Fm/C, Fm, Dm^{7(b5)} G⁷, Fm/Ab G⁷, and Cm. The lyrics are: 'You make me smile with my heart. Your looks are'.

(ii)

	Bar number	Type of non-harmonic note
X	22, 24	Auxiliary note
Y	21, 23, 25	<u>Accented</u> passing note
Z	26	Appoggiatura

(iii)

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

(b) Sample realisation

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

Piano

The musical score is for a piano piece in B-flat major, 4/4 time. It consists of two systems of music. The first system contains measures 38 to 41, and the second system contains measures 42 to 49. Chords are indicated above the staff, and their realisations are shown in the piano texture with shaded boxes. Measure numbers 38 and 42 are at the start of their respective systems.

Measures 38-41 (first system):

- Measure 38: Bb^7
- Measure 39: Eb^6/G
- Measure 40: Bb^7
- Measure 41: Eb^6/G

Measures 42-49 (second system):

- Measure 42: Cm
- Measure 43: $Abmaj7$
- Measure 44: Ab^6
- Measure 45: Ab^7
- Measure 46: G^7
- Measure 47: Cm
- Measure 48: Cm
- Measure 49: Cm