

**Assessment Schedule – 2022****Music Studies: Demonstrate understanding of harmonic and tonal conventions in a range of music scores (91421)****Assessment Criteria**

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

**Cut Scores**

| <b>Not Achieved</b> | <b>Achievement</b> | <b>Achievement with Merit</b> | <b>Achievement with Excellence</b> |
|---------------------|--------------------|-------------------------------|------------------------------------|
| 0 – 7               | 8 – 13             | 14 – 18                       | 19 – 24                            |

## Evidence

### Question One

| N1  | N2   | A3   | A4   | M5  | M6   | E7   | E8   |
|---|--|--|--|---|--|--|--|
| <p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any ONE (of 10) individual chord</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>transcribing any TWO (of six) chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>transcribing any THREE (of six) bass notes</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>identifying any ONE key</li> </ul> <p>OR</p> <p>realises, by notating any ONE (of nine) individual chords.</p> | <p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any TWO (of 10) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>transcription of any THREE (of six) chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>transcription of any FOUR (of six) bass notes</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>identifies any TWO keys</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>realises, by notating any TWO (of nine) individual chords.</li> </ul> | <p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any THREE (of 10) individual chords, relative to the key(s) identified</li> </ul> <p>AND EITHER</p> <ul style="list-style-type: none"> <li>realisation of ONE V–I cadence</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>analysis of the key through any THREE (of nine) pieces of key / evidence / relationship</li> </ul> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> <li>any FOUR (of nine) individual chords</li> <li>any SIX bass notes.</li> </ul> | <p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any FOUR (of 10) individual chords, relative to the key(s) identified</li> </ul> <ul style="list-style-type: none"> <li>realisation of ONE V–I cadence</li> <li>analysis of the key through any THREE (of nine) pieces of key / evidence / relationship</li> </ul> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> <li>any FIVE (of nine) individual chords</li> <li>any SEVEN bass notes.</li> </ul> | <p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any TWO pairs of chords, relative to the key(s) identified</li> </ul> <p>AND EITHER</p> <ul style="list-style-type: none"> <li>realisation of BOTH V–I cadences</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>identifying any TWO keys (of three) <b>with evidence</b></li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FOUR (of nine) consecutive chords.</li> </ul> | <p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any THREE pairs of chords, relative to the key(s) identified</li> </ul> <ul style="list-style-type: none"> <li>realisation of BOTH V–I cadences</li> <li>identifying any TWO keys (of three) <b>with evidence</b></li> </ul> <p>Realises:</p> <ul style="list-style-type: none"> <li>any FIVE (of nine) consecutive chords.</li> </ul> | <p>Analyses harmonic / tonal conventions used, by:</p> <ul style="list-style-type: none"> <li>identifying the pivot chord, relative to both keys</li> <li>identifying all chords, with allowance for TWO errors</li> </ul> <p>AND EITHER</p> <ul style="list-style-type: none"> <li>realisation of BOTH cadential progressions in a stylistically appropriate manner, with allowance for TWO errors</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>analyses any TWO keys (of three) <b>with evidence and relationships</b> (<i>two full rows of the table</i>)</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, with allowance for TWO errors.</p> | <p>Analyses harmonic / tonal conventions used, by:</p> <ul style="list-style-type: none"> <li>identifying the pivot chord, relative to both keys</li> <li>identifying all chords, with allowance for ONE minor error</li> </ul> <ul style="list-style-type: none"> <li>realisation of BOTH cadential progressions in a stylistically appropriate manner, with allowance for ONE error</li> <li>analyses any TWO keys (of three) <b>with evidence and relationships</b> (<i>two full rows of the table</i>)</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, with allowance for ONE error.</p> |

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

(a)

Sample realisation

There are 10 chords to identify and 2 cadences to notate.

C: vi    iii    IV    I    Ib    Ic    V    I

V    ii    iib |  
           | a: ivb    i sus<sup>4</sup>    i    V<sup>#3</sup>    (ib)    Vsus<sup>4</sup>-V<sup>#3</sup>    i

Accept a pivot chord on the other beats of bar 3 (a: iv).



**Question Two**

| N1  | N2  | A3  | A4   | M5   | M6  | E7   | E8  |
|---|---|---|--|--|---|--|---|
| <p>Analyses harmonic / tonal conventions used by including:</p> <ul style="list-style-type: none"> <li>any THREE (of 10) individual chords</li> </ul> <p>OR</p> <p>ONE piece of evidence regarding harmonic and tonal features</p> <p>OR</p> <p>Realises by notating:</p> <p><i>EITHER:</i></p> <ul style="list-style-type: none"> <li>any ONE (of seven) individual chords.</li> </ul> | <p>Analyses harmonic / tonal conventions used by including:</p> <ul style="list-style-type: none"> <li>any FOUR (of 10) individual chords</li> </ul> <p>OR</p> <p>TWO pieces of evidence regarding harmonic and tonal features</p> <p>OR</p> <p>Realises by notating:</p> <p><i>EITHER:</i></p> <ul style="list-style-type: none"> <li>any TWO (of seven) individual chords.</li> </ul> | <p>Analyses harmonic / tonal conventions used by including:</p> <ul style="list-style-type: none"> <li>any THREE (of 10) individual chords</li> </ul> <ul style="list-style-type: none"> <li>ONE piece of evidence regarding harmonic and tonal features for EACH variation</li> </ul> <p>Realises by notating:</p> <p><i>EITHER:</i></p> <ul style="list-style-type: none"> <li>any THREE (of seven) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>any FOUR bass notes.</li> </ul> | <p>Analyses harmonic / tonal conventions used by including:</p> <ul style="list-style-type: none"> <li>any FOUR (of 10) individual chords</li> </ul> <ul style="list-style-type: none"> <li>TWO pieces of evidence regarding harmonic and tonal features for EACH variation</li> </ul> <p>Realises by notating:</p> <p><i>EITHER:</i></p> <ul style="list-style-type: none"> <li>any FOUR (of seven) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>any FIVE bass notes.</li> </ul> | <p>Analyses harmonic / tonal conventions used by including:</p> <ul style="list-style-type: none"> <li>any FOUR (of 10) consecutive chords</li> </ul> <ul style="list-style-type: none"> <li>ONE piece of <u>underlined</u>-type evidence regarding harmonic and tonal features for EACH variation</li> </ul> <p>Realises by notating:</p> <ul style="list-style-type: none"> <li>any FOUR (of seven) consecutive chords.</li> </ul> | <p>Analyses harmonic / tonal conventions used by including:</p> <ul style="list-style-type: none"> <li>any FIVE (of 10) consecutive chords</li> </ul> <ul style="list-style-type: none"> <li>TWO pieces of <u>underlined</u>-type evidence regarding harmonic and tonal features for EACH variation</li> </ul> <p>Realises by notating:</p> <ul style="list-style-type: none"> <li>any FIVE (of seven) consecutive chords.</li> </ul> | <p>Analyses harmonic / tonal conventions used by including:</p> <ul style="list-style-type: none"> <li>pivot chord</li> <li>All chords, with allowance for TWO errors</li> </ul> <ul style="list-style-type: none"> <li>ONE piece of <b>bold</b>-type evidence regarding harmonic and tonal features for EACH variation</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, with allowance for TWO minor errors.</p> | <p>Analyses harmonic / tonal conventions used by including:</p> <ul style="list-style-type: none"> <li>pivot chord</li> <li>All chords, with allowance for ONE minor error</li> </ul> <ul style="list-style-type: none"> <li>TWO pieces of <b>bold</b>-type evidence regarding harmonic and tonal features for EACH variation</li> </ul> <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 realisation

There are 10 chords to identify, including a pivot chord. (other realisations of the score are possible).

Chord symbols below the second system:

$\text{II}_4^7$   $\text{II}_{\#3}^7$

$g: \text{iv} \quad \text{V}^4 \quad \text{V}^{\#3} \quad \text{i} \quad \text{Vii}^\circ \text{b} \quad \text{ib} \quad \text{\#iii}^{\circ 7}$

$\text{F: } \text{\#IV}^{\circ 7} \quad \text{V} \quad \text{V}^7 \quad \text{I}$

(b) (i)

Variations on a theme

Extract Five (variation 11):

- Begins on D<sup>(7)</sup> major chord and modulates to F major, **relative major**, begins with major chord with 7th added, **unsettling effect on tonality**.
- Some chords same (e.g. Gm in bar 1 / A<sup>7</sup> in bar 2), mainly tonic and dominant, same chords used at cadence in bars 7–8, **maintains underlying key progression through same cadence in bars 7–8 (Perfect in F)**.
- Pedal note in bass bars 1– 5 creates inversions, tonic pedal, **strengthens sense of D tonality**.
- Change of pedal note bars 6–7, dominant pedal of F major, **reinforces modulation to F major, relative major**.



**Question Three**

| N1   | N2  | A3   | A4   | M5  | M6   | E7   | E8   |
|--|---|--|--|---|--|--|--|
| <p>Identifies harmonic / tonal conventions used, including any ONE of:</p> <ul style="list-style-type: none"> <li>• one aspect of tonality in the introduction</li> <li>• bars where the tonic is established</li> </ul> <p>• any ONE (of 10) individual chords</p> <p>• notation of any ONE (of eight) individual chords</p> <p>• notation of any THREE bass notes.</p> | <p>Identifies harmonic / tonal conventions used, including any TWO of:</p> <ul style="list-style-type: none"> <li>• one aspect of tonality in the introduction</li> <li>• bars where the tonic is established</li> </ul> <p>• any TWO (of 10) individual chords</p> <p>• notation of any TWO (of eight) individual chords</p> <p>• notation of any FOUR bass notes.</p> | <p>Identifies harmonic / tonal conventions used, including:</p> <p><i>EITHER</i></p> <ul style="list-style-type: none"> <li>• one aspect of tonality in the introduction</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• bars where the tonic is established</li> </ul> <p><i>AND</i></p> <ul style="list-style-type: none"> <li>• any FOUR (of 10) individual chords</li> </ul> <p>Realises by notating:</p> <p><i>EITHER:</i></p> <ul style="list-style-type: none"> <li>• any THREE (of eight) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• any FIVE bass notes</li> </ul> | <p>Identifies harmonic / tonal conventions used, including:</p> <p><i>EITHER</i></p> <ul style="list-style-type: none"> <li>• one aspect of tonality in the introduction</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• bars where the tonic is established</li> </ul> <p><i>AND</i></p> <ul style="list-style-type: none"> <li>• any FIVE (of 10) individual chords</li> </ul> <p>Realises by notating:</p> <p><i>EITHER:</i></p> <ul style="list-style-type: none"> <li>• any FOUR (of eight) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• any SIX bass notes</li> </ul> | <p>Analyses harmonic / tonal conventions used, including:</p> <p><i>EITHER</i></p> <ul style="list-style-type: none"> <li>• one aspect of tonality in the introduction, with <u>underlined</u>-type evidence</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• bars where the tonic is established, with <u>underlined</u>-type evidence</li> </ul> <p><i>AND</i></p> <ul style="list-style-type: none"> <li>• any FOUR consecutive chords</li> </ul> <p>Realises by notating:</p> <ul style="list-style-type: none"> <li>• any THREE (of eight) consecutive chords.</li> </ul> | <p>Analyses harmonic / tonal conventions used, including:</p> <p><i>EITHER</i></p> <ul style="list-style-type: none"> <li>• one aspect of tonality in the introduction, with <u>underlined</u>-type evidence</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• bars where the tonic is established, with <u>underlined</u>-type evidence</li> </ul> <p><i>AND</i></p> <ul style="list-style-type: none"> <li>• any FIVE consecutive chords</li> </ul> <p>Realises by notating:</p> <ul style="list-style-type: none"> <li>• any FOUR (of eight) consecutive chords.</li> </ul> | <p>Analyses harmonic / tonal conventions used, including:</p> <p><i>EITHER</i></p> <ul style="list-style-type: none"> <li>• one aspect of tonality in the introduction, with <b>bold</b>-type evidence</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• bars where the tonic is established, with <b>bold</b>-type evidence</li> </ul> <p><i>AND</i></p> <ul style="list-style-type: none"> <li>• ALL chords analysed, with allowance for TWO errors</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, with allowance for TWO errors.</p> | <p>Analyses harmonic / tonal conventions used, including:</p> <p><i>EITHER</i></p> <ul style="list-style-type: none"> <li>• one aspect of tonality in the introduction, with <b>bold</b>-type evidence</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• bars where the tonic is established, with <b>bold</b>-type evidence</li> </ul> <p><i>AND</i></p> <ul style="list-style-type: none"> <li>• ALL chords analysed, with allowance for ONE minor error</li> </ul> <p>Realises the given harmony in a stylistically appropriate manner, with allowance for ONE minor error.</p> |

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

|                |  |
|----------------|--|
| <p>(a) (i)</p> | <p><i>Tonality</i><br/>         Tonality is unfixed and not firmly in G major, <u>chromaticism used freely</u>, <u>use of chromatic chords</u>, <u>predominantly minor</u>, <b>descending chromatic bass line</b>, <b>chords do not establish tonality as the progression is chromatic and therefore unexpected.</b></p>                                   |
| <p>(ii)</p>    | <p>Tonality is established in bars 8 to 9, <u>with D7 to G progression</u>, <b>D7 to D7/C to G/B progression is a form of (extended) perfect cadence in tonic.</b></p>   |
| <p>(b)</p>     | <p>Sample realisation<br/> <i>There are 10 chords to identify.</i></p> <p>14 C/D D7 Gmaj7 G<sup>6</sup>/D G<sup>6</sup> Bm or D<sup>6</sup>/B C<sup>#</sup>dim<sup>7</sup>/B<sup>b</sup></p> <p>worth the year - ing for,</p> <p>17 Am<sup>7</sup>(sus4) D<sup>7</sup>(b9) D<sup>9</sup> Bm</p> <p>so swell to keep ev - 'ry home fire burn - ing for.</p> |

(c)

Sample realisation

There are 7 chords to complete the harmony for.

27  $G^6$  E  $E^7/G^\#$   $A^{sus4}$  Am

30  $Am^{7(b5)}$  G/D  $C^\#\dim^7$   $B^7$   $Am^7$