

Assessment Schedule – 2023

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 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 – 14	15 – 19	20 – 24

Evidence

Question One

N1	N2	A3	A4	M5	M6	E7	E8
<p>Shows some understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any TWO (of 13) individual chords <p>OR</p> <ul style="list-style-type: none"> identifying any ONE (of nine) keys / piece of evidence / relationship <p>OR</p> <ul style="list-style-type: none"> realises, by notating any ONE (of nine) individual chords. 	<p>Shows some understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any THREE (of 13) individual chords <p>OR</p> <ul style="list-style-type: none"> identifying any TWO (of nine) keys / pieces of evidence / relationships <p>OR</p> <ul style="list-style-type: none"> realises, by notating any TWO (of nine) individual chords. 	<p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any FIVE (of 13) individual chords, relative to the key(s) identified <ul style="list-style-type: none"> analysis of the key through any THREE (of nine) pieces of key / evidence / relationship <p>AND EITHER</p> <p>realises by notating:</p> <ul style="list-style-type: none"> any FOUR (of nine) individual chords <p>OR</p> <ul style="list-style-type: none"> any SIX bass notes. 	<p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any SIX (of 13) individual chords, relative to the key(s) identified <ul style="list-style-type: none"> analysis of the key through any FOUR (of nine) pieces of key / evidence / relationship <p>Realises by notating:</p> <ul style="list-style-type: none"> any FIVE (of nine) individual chords <ul style="list-style-type: none"> any SEVEN bass notes. 	<p>Shows analysis of harmonic / tonal conventions by</p> <ul style="list-style-type: none"> identifying any SIX consecutive chords, relative to the key(s) identified <ul style="list-style-type: none"> stating any TWO keys (of three) with evidence <p>Realises by notating:</p> <ul style="list-style-type: none"> any FOUR (of nine) consecutive chords, including a passing note. 	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any SEVEN consecutive chords, relative to the key(s) identified <ul style="list-style-type: none"> stating THREE keys (of three) with evidence <p>Realises by notating:</p> <ul style="list-style-type: none"> any FIVE (of nine) consecutive chords including a passing note. 	<p>Shows extended analysis of harmonic / tonal conventions used, by:</p> <ul style="list-style-type: none"> identifying a pivot chord OR a suspension, relative to BOTH keys identifying all chords (<i>allowance for three errors overall</i>) <ul style="list-style-type: none"> analyses any TWO keys (of three) with evidence and relationships (two full rows of the table) <p>Realises the given harmony in a stylistically appropriate manner, including two passing notes (<i>allowance for THREE errors</i>).</p>	<p>Shows extended analysis of harmonic / tonal conventions used, by:</p> <ul style="list-style-type: none"> identifying BOTH pivot chords AND a suspension, relative to both keys identifying all chords (<i>allowance for two errors overall</i>) <ul style="list-style-type: none"> analyses THREE keys (of three) with evidence and relationships (three full rows of the table) <p>Realises the given harmony in a stylistically appropriate manner, including two passing notes (<i>allowance for TWO errors</i>).</p>

N0 = No response; no relevant evidence.

(a) Sample realisation
 There are 13 chords to identify.

Cm: Vb i ib IV⁷b Vb i⁹—⁸ V₄—₃⁷ i i |
 | Gm: iv

i ivb iv ii^o ic V₄⁷—₃ I

(b)

	Key	Evidence	Relationship to tonic
X	E-flat major	Use of A-flat, perfect cadence in E-flat major	Relative major of subdominant
Y	C minor	Use of A-flat, raised leading note, perfect cadence in C minor	Subdominant
Z	F major	Use of E-natural, perfect cadence in F major	Relative major of dominant

(c)

Sample realisation:

There are 9 chords to notate.

The musical score consists of two systems of piano accompaniment. The first system contains five measures, and the second system contains five measures. The key signature has two flats (B-flat and E-flat). The first measure of the first system is a whole note chord. The second measure contains two chords: a half note chord and a quarter note chord. The third measure contains two chords: a half note chord and a quarter note chord. The fourth measure contains two chords: a half note chord and a quarter note chord. The fifth measure contains two chords: a half note chord and a quarter note chord. The second system contains five measures, each with a whole note chord. The chords are labeled below the first system: Gm: (under the first measure), iv (under the first chord of the second measure), V⁷ (under the second chord of the second measure), ivb (under the first chord of the third measure), and ib (under the first chord of the fourth measure). The ninth chord, a whole note chord in the fifth measure of the second system, is not labeled.

Question Two

N1	N2	A3	A4	M5	M6	E7	E8
<p>Shows some understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> attempting to describe a feature or function <p>OR</p> <ul style="list-style-type: none"> identifying any TWO (of 12) individual chords <p>OR</p> <ul style="list-style-type: none"> attempts to provide an explanation <p>OR</p> <ul style="list-style-type: none"> realises, by notating any ONE (of seven) individual chords. 	<p>Shows some understanding of harmonic / tonal conventions by</p> <ul style="list-style-type: none"> attempting to describe a feature and function <p>OR</p> <ul style="list-style-type: none"> identifying any THREE (of 12) individual chords <p>OR</p> <ul style="list-style-type: none"> attempts to provide an explanation <p>OR</p> <ul style="list-style-type: none"> realises, by notating any TWO (of seven) individual chords. 	<p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying a feature (e.g. <i>pedal note</i>) or describing its function <ul style="list-style-type: none"> identifying any FIVE (of 12) individual chords <ul style="list-style-type: none"> provides an explanation <p>realises, by notating <i>EITHER</i>:</p> <ul style="list-style-type: none"> any THREE (of seven) individual chords <p>OR</p> <ul style="list-style-type: none"> any FOUR bass notes. 	<p>Shows understanding of harmonic / tonal conventions by</p> <ul style="list-style-type: none"> identifying AND describing a feature (e.g. <i>pedal note in bass for three bars</i>) <ul style="list-style-type: none"> identifying any SIX (of 12) individual chords <ul style="list-style-type: none"> provides an explanation <p>realises, by notating <i>EITHER</i>:</p> <ul style="list-style-type: none"> any FOUR (of seven) individual chords <p>OR</p> <ul style="list-style-type: none"> any FIVE bass notes. 	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying a feature, supported with <u>underlined</u>-type evidence <ul style="list-style-type: none"> identifying any SIX (of 12) consecutive chords <ul style="list-style-type: none"> provides an explanation supported with <u>underlined</u>-type evidence <ul style="list-style-type: none"> realises, by notating any FOUR (of seven) consecutive chords. 	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying a feature, supported with <u>underlined</u>-type evidence <ul style="list-style-type: none"> identifying any SEVEN (of 12) consecutive chords <ul style="list-style-type: none"> provides an explanation supported with <u>underlined</u>-type evidence <ul style="list-style-type: none"> realises, by notating any FIVE (of seven) consecutive chords. 	<p>Shows extended analysis of harmonic / tonal conventions used, by:</p> <ul style="list-style-type: none"> identifying a feature supported with bold-type evidence <ul style="list-style-type: none"> identifies ALL chords including the correct pivot chord (<i>allowance for TWO errors in the chords analysed</i>) <ul style="list-style-type: none"> provides an explanation supported with bold-type evidence <ul style="list-style-type: none"> realises the given harmony in a stylistically appropriate manner (<i>allowance for TWO errors</i>). 	<p>Shows extended analysis of harmonic / tonal conventions used, by:</p> <ul style="list-style-type: none"> identifying a feature supported with bold-type evidence <ul style="list-style-type: none"> identifies ALL chords including the correct pivot chord (<i>allowance for ONE minor error in the chords analysed</i>) <ul style="list-style-type: none"> provides an explanation supported with bold-type evidence <ul style="list-style-type: none"> realises the given harmony in a stylistically appropriate manner (<i>allowance for ONE minor error</i>).

N0 = No response; no relevant evidence.

(a) Tonic pedal note in bass. Establishes tonic key of C major in opening bars, provides harmonic interest by creating dissonance. Other responses possible.

(b) (i) Sample realisation
There are 12 chords to identify.

6

Ib Vc Ib IVc Vc I
G:IV I⁷b viib I⁷ IV

11

Ib IVb Ib ii⁷

(ii) To alter the chord and make it sound more interesting, adding a 7th increases tension and complexity. The F-sharp creates a major 7th chord, which is unusual for the tonic chord. Non-harmonic notes, accented auxiliary notes and appoggiatura.

(c)

Sample realisation

Musical notation for measures 20 and 21. Measure 20 shows a treble clef with a 3/8 time signature and a bass clef. The treble staff contains a sequence of eighth notes: G4, A4, B4, C5. The bass staff contains a sequence of eighth notes: G3, A3, B3, C4. Measure 21 shows a treble clef with a dotted quarter note G4, followed by an eighth rest, and another dotted quarter note G4. The bass staff contains a dotted quarter note G3, followed by an eighth rest, and another dotted quarter note G3.

C: IV⁷

V

I^b

ii⁷

V

Musical notation for measures 22, 23, and 24. Measure 22 shows a treble clef with a dotted quarter note G4, followed by an eighth rest, and another dotted quarter note G4. The bass staff contains a dotted quarter note G3, followed by an eighth rest, and another dotted quarter note G3. Measure 23 shows a treble clef with a dotted quarter note G4, followed by an eighth rest, and another dotted quarter note G4. The bass staff contains a dotted quarter note G3, followed by an eighth rest, and another dotted quarter note G3. Measure 24 shows a treble clef with a dotted quarter note G4, followed by an eighth rest, and another dotted quarter note G4. The bass staff contains a dotted quarter note G3, followed by an eighth rest, and another dotted quarter note G3.

I

iv^{7(b3)}

vii^{o7c}

I^b

Question Three

N1	N2	A3	A4	M5	M6	E7	E8
<p>Shows some understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any ONE (of 10) individual chord <p>OR</p> <ul style="list-style-type: none"> identifying the key <p>OR</p> <p>realises, by notating:</p> <ul style="list-style-type: none"> any ONE (of seven) individual chords 	<p>Shows some understanding of harmonic / tonal conventions by</p> <ul style="list-style-type: none"> identifying any TWO (of 10) individual chords <p>OR</p> <ul style="list-style-type: none"> identifying the key with evidence. <p>OR</p> <p>realises, by notating:</p> <ul style="list-style-type: none"> any TWO (of seven) individual chords 	<p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any FOUR (of 10) individual chords, relative to the key(s) identified <ul style="list-style-type: none"> identifying the key <p>realises, by notating <i>EITHER</i>:</p> <ul style="list-style-type: none"> any THREE (of seven) individual chords <p>OR</p> <ul style="list-style-type: none"> any FIVE bass notes. 	<p>Shows understanding of harmonic / tonal conventions by</p> <ul style="list-style-type: none"> identifying any FIVE (of 10) individual chords, relative to the key(s) identified <ul style="list-style-type: none"> identifying the key with evidence <p>realises, by notating <i>EITHER</i>:</p> <ul style="list-style-type: none"> any FOUR (of seven) individual chords <p>OR</p> <ul style="list-style-type: none"> any SIX bass notes. 	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any FIVE consecutive chords, relative to the key(s) identified <ul style="list-style-type: none"> identifying the key, supported by <u>underlined</u>-type evidence <ul style="list-style-type: none"> realises, by notating any THREE (of seven) consecutive chords. 	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any SIX consecutive chords, relative to the key(s) identified <ul style="list-style-type: none"> identifying the key, supported by <u>underlined</u>-type evidence <ul style="list-style-type: none"> realises, by notating any FOUR (of seven) consecutive chords. 	<p>Shows extended analysis of harmonic / tonal conventions used, by:</p> <ul style="list-style-type: none"> identifying ALL chords (<i>allowance for TWO errors</i>) <ul style="list-style-type: none"> identifying the key, supported by bold-type evidence <ul style="list-style-type: none"> realises the given harmony in a stylistically appropriate manner (<i>allowance for TWO errors</i>). 	<p>Shows extended analysis of harmonic / tonal conventions used, by:</p> <ul style="list-style-type: none"> identifying ALL chords (<i>allowance for ONE minor error</i>) <ul style="list-style-type: none"> identifying the key, supported by bold-type evidence <ul style="list-style-type: none"> realises the given harmony in a stylistically appropriate manner (<i>allowance for ONE minor error</i>).

N0 = No response; no relevant evidence.

(a) (i) Sample realisation (*vocal line only*)

There are 10 chords to identify.

4 Bm^7 Em^7 Bm^7 Em^7
 What the world needs now is love, sweet love,

9 C^6 (or Am/C) C Bm/D D^7 Bm^7
 It's the on - ly thing that there's just too lit - tle of. What the world needs

14 Em^7 Bm^7 Em^7 C^6
 now is love, sweet love, No, not just for some, but for

19 B^{sus4} B^7 Em^7
 ev - 'ry - one. Lord, we don't need an - oth - er moun - tain,

- (ii)
- E minor – key signature F#, use of dominant and tonic chords to establish key, **perfect cadence at bars 19–21**, **modal feel with use of B minor chords**, **G major feel at bars 9–12 with imperfect cadence**
- OR
- G major – key signature F#, imperfect cadence at bars 9–12, **modulates to E minor with perfect cadence at bars 19–21**.

(b)

Sample realisation

27

nough to climb; _____ There are o - ceans and
 nough to grow; _____ There are sun - beams and

Cmaj7 C⁶ Dm⁹

30

riv - ers e - nough to cross, _____ E - nough to last____
 moon - beams e - nough to shine, _____ Oh, list - en, Lord,____

G^{6add9} Cmaj7 Em⁷

33

till the end of time. _____ What the
 if you want to know. _____

A⁷ D⁷ Am⁷/D