### 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
Demonstrating <b>understanding</b> of harmonic and tonal conventions involves:	Demonstrating <b>breadth of understanding</b> 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)	identifying specified tonal and harmonic features     (e.g. complex non-harmonic notes such as appoggiature)
realising harmony within a given framework (a chord progression, and a melody or bass) by:	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.	creating stylistically appropriate cadences, without supplied chord indications.

## **Cut Scores**

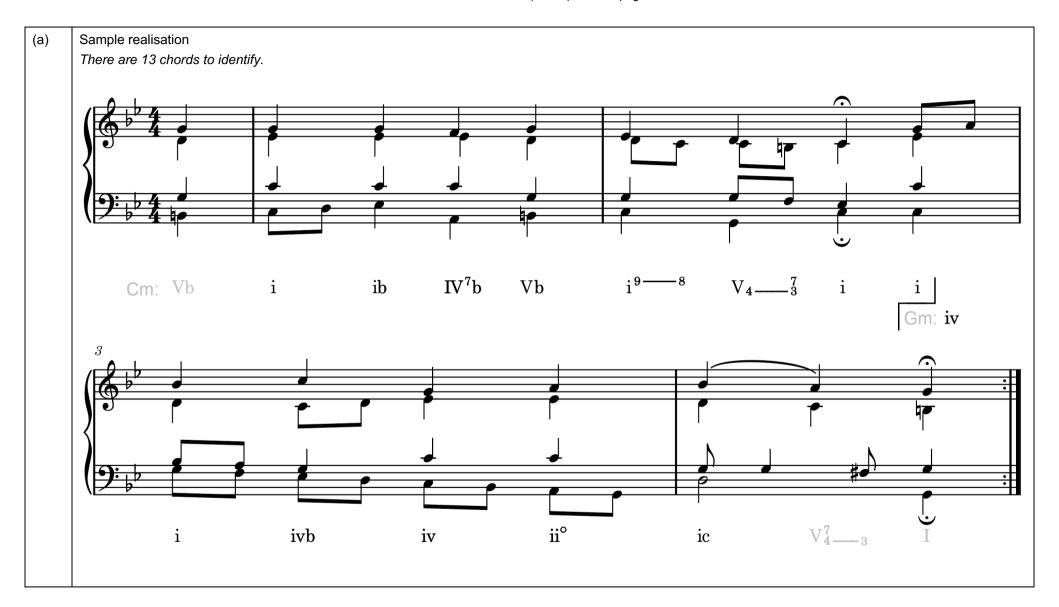
Not Achieved	Not Achieved Achievement		Achievement with Excellence	
0 – 8	9 – 14	15 – 19	20 – 24	

### **Evidence**

### **Question One**

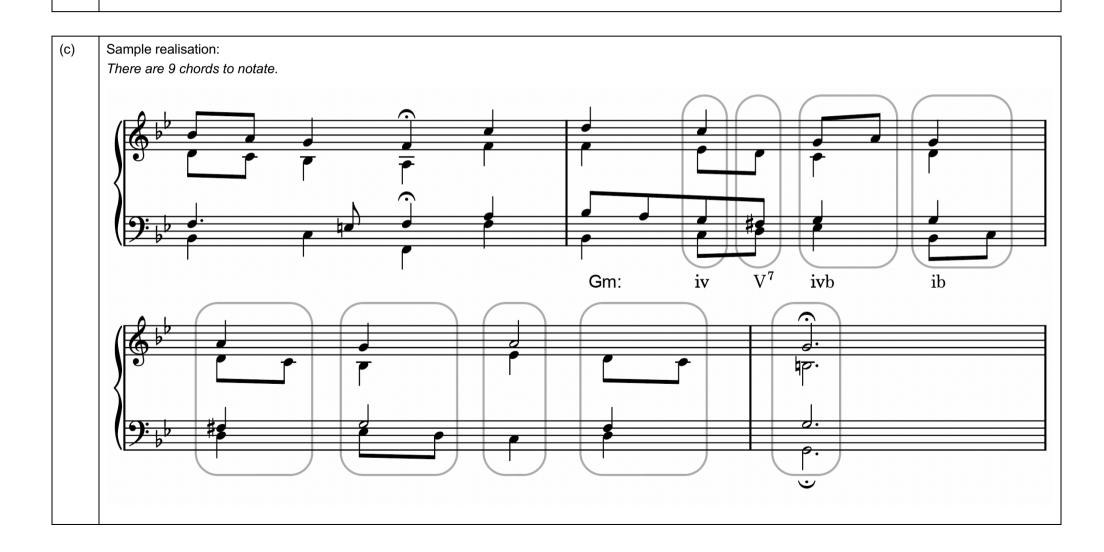
N1	N2	А3	A4	M5	М6	E7	E8
Shows some understanding of harmonic / tonal conventions by:	Shows some understanding of harmonic / tonal conventions by:	Shows understanding of harmonic / tonal conventions by:	Shows understanding of harmonic / tonal conventions by:	Shows analysis of harmonic / tonal conventions by	Shows analysis of harmonic / tonal conventions by:	Shows extended analysis of harmonic / tonal conventions used, by:	Shows extended analysis of harmonic / tonal conventions used, by:
identifying any TWO (of 13) individual chords	identifying any THREE (of 13) individual chords	identifying any FIVE (of 13) individual chords, relative to the key(s) identified	<ul> <li>identifying any SIX (of 13) individual chords, relative to the key(s) identified</li> </ul>	identifying any SIX consecutive chords, relative to the key(s) identified	identifying any SEVEN consecutive chords, relative to the key(s) identified	identifying a pivot chord OR a suspension, relative to BOTH keys     identifying all chords (allowance for three errors overall)	identifying BOTH pivot chords AND a suspension, relative to both keys     identifying all chords (allowance for two errors overall)
OR	OR					,	·
identifying any ONE (of nine) keys / piece of evidence / relationship	identifying any TWO (of nine) keys / pieces of evidence / relationships	analysis of the key through any THREE (of nine) pieces of key / evidence / relationship	analysis of the key through any FOUR (of nine) pieces of key / evidence / relationship	stating any TWO keys (of three) with evidence	stating THREE keys (of three) with evidence	analyses any TWO keys (of three) with evidence and relationships (two full rows of the table)	analyses THREE keys (of three) with evidence and relationships (three full rows of the table)
OR	OR	AND EITHER					
realises, by notating any ONE (of nine) individual chords.	realises, by notating any TWO (of nine) individual chords.	realises by notating:  • any FOUR (of nine) individual chords	Realises by notating:  • any FIVE (of nine) individual chords	Realises by notating:  • any FOUR (of nine) consecutive chords, including a passing note.	Realises by notating:  • any FIVE (of nine) consecutive chords including a passing note.	Realises the given harmony in a stylistically appropriate manner, including two passing notes (allowance for THREE errors).	Realises the given harmony in a stylistically appropriate manner, including two passing notes (allowance for TWO errors).
		OR • any SIX bass notes.	any SEVEN bass notes.				

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



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	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	



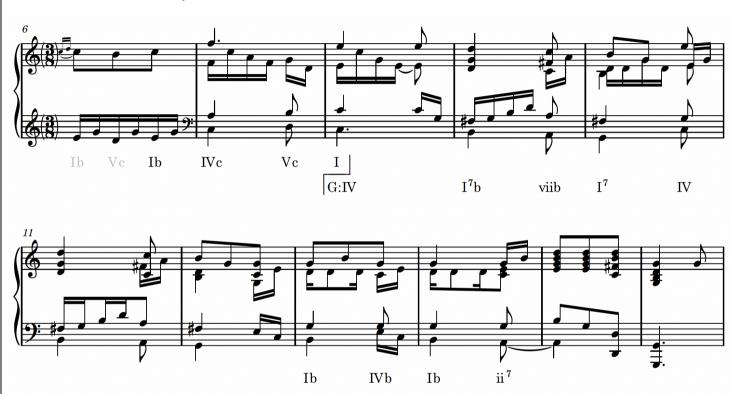
### **Question Two**

N1	N2	А3	A4	M5	М6	E7	E8
Shows some understanding of harmonic / tonal conventions by:	Shows some understanding of harmonic / tonal conventions by	Shows understanding of harmonic / tonal conventions by:	Shows understanding of harmonic / tonal conventions by	Shows analysis of harmonic / tonal conventions by:	Shows analysis of harmonic / tonal conventions by:	Shows extended analysis of harmonic / tonal conventions used, by:	Shows extended analysis of harmonic / tonal conventions used, by:
attempting to describe a feature or function	attempting to describe a feature and function	identifying a feature (e.g. pedal note) or describing its function	identifying AND describing a feature (e.g. pedal note in bass for three bars)	identifying a feature, supported with <u>underlined</u> -type evidence	identifying a feature, supported with <u>underlined</u> -type evidence	identifying a feature supported with bold-type evidence	identifying a feature supported with bold-type evidence
OR	OR						
identifying any TWO (of 12) individual chords     OR	identifying any THREE (of 12) individual chords OR	identifying any FIVE (of 12) individual chords	identifying any SIX (of 12) individual chords	identifying any SIX (of 12) consecutive chords	identifying any SEVEN (of 12) consecutive chords	identifies ALL chords including the correct pivot chord (allowance for TWO errors in the chords analysed)	identifies ALL chords including the correct pivot chord (allowance for ONE minor error in the chords analysed)
attempts to provide an explanation	attempts to provide an explanation	provides an explanation	provides an explanation	provides an     explanation     supported with     underlined-type     evidence	provides an     explanation     supported with     underlined-type     evidence	provides an explanation supported with bold-type evidence	provides an     explanation     supported with     bold-type evidence
OR	OR						
realises, by notating any ONE (of seven) individual chords.	realises, by notating any TWO (of seven) individual chords.	realises, by notating EITHER:  • any THREE (of seven) individual chords	realises, by notating EITHER:  • any FOUR (of seven) individual chords	realises, by notating any FOUR (of seven) consecutive chords.	realises, by notating any FIVE (of seven) consecutive chords.	realises the given harmony in a stylistically appropriate manner (allowance for TWO errors).	realises the given harmony in a stylistically appropriate manner (allowance for ONE minor error).
		OR • any FOUR bass notes.	OR • any FIVE bass notes.				

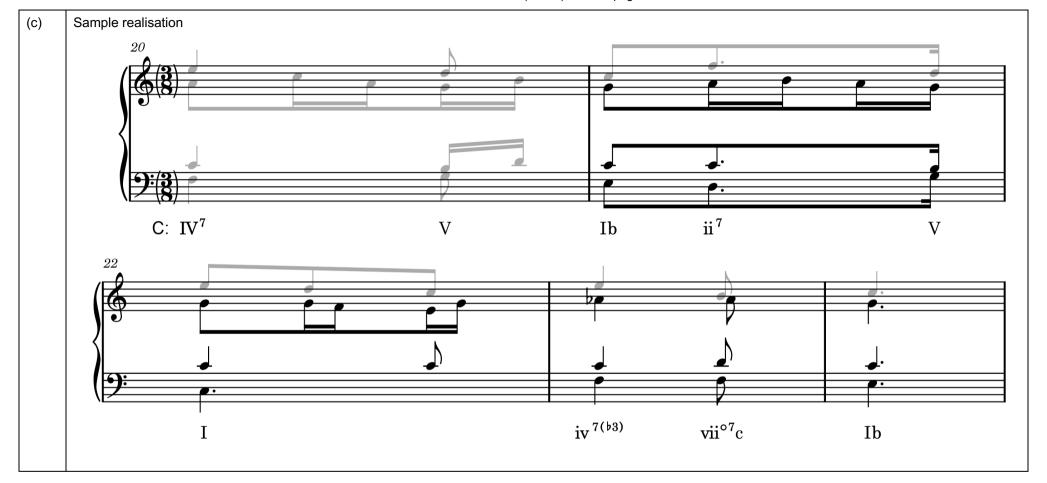
**N0** = No response; no relevant evidence.

- (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.



(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.



### **Question Three**

N1	N2	А3	A4	M5	M6	E7	E8
Shows some understanding of harmonic / tonal conventions by:	Shows some understanding of harmonic / tonal conventions by	Shows understanding of harmonic / tonal conventions by:	Shows understanding of harmonic / tonal conventions by	Shows analysis of harmonic / tonal conventions by:	Shows analysis of harmonic / tonal conventions by:	Shows extended analysis of harmonic / tonal conventions used, by:	Shows extended analysis of harmonic / tonal conventions used, by:
identifying any ONE (of 10) individual chord	identifying any TWO (of 10) individual chords	identifying any FOUR (of 10) individual chords, relative to the key(s) identified	identifying any FIVE (of 10) individual chords, relative to the key(s) identified	identifying any FIVE consecutive chords, relative to the key(s) identified	identifying any SIX consecutive chords, relative to the key(s) identified	identifying ALL chords (allowance for TWO errors)	identifying ALL chords (allowance for ONE minor error)
OR	OR						
identifying the key	identifying the key with evidence.	identifying the key	identifying the key with evidence	identifying the key, supported by <u>underlined</u> -type evidence	identifying the key, supported by <u>underlined</u> -type evidence	identifying the key, supported by bold-type evidence	identifying the key, supported by bold-type evidence
OR	OR						
realises, by notating:  • any ONE (of seven) individual chords	realises, by notating: • any TWO (of seven) individual chords	realises, by notating EITHER:  • any THREE (of seven) individual chords  OR  • any EIVE bass notes	realises, by notating EITHER: • any FOUR (of seven) individual chords  OR • any SIX bass notes	realises, by notating any THREE (of seven) consecutive chords.	realises, by notating any FOUR (of seven) consecutive chords.	realises the given harmony in a stylistically appropriate manner (allowance for TWO errors).	realises the given harmony in a stylistically appropriate manner (allowance for ONE minor error).
		any FIVE bass notes.	any SIX bass notes.				

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

