### Assessment Schedule - 2024

# 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)	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.	<ul> <li>creating stylistically appropriate cadences, without supplied chord indications.</li> </ul>			

## **Cut Scores**

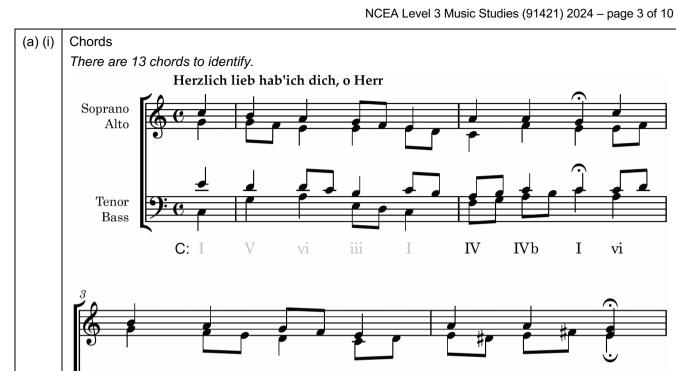
Not Achieved Achievement		Achievement with Merit	Achievement with Excellence	
0-8	9-13	14-19	20-24	

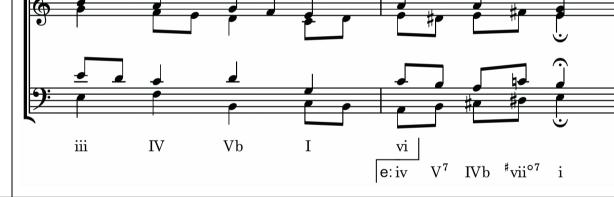
# Evidence

### **Question One**

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 13) individual chords	identifying any TWO (of 13) individual chords	identifying any THREE (of 13) individual chords, relative to the key(s) identified	identifying any FOUR (of 13) individual chords, relative to the key(s) identified	identifying any FOUR consecutive chords, relative to the key(s) identified	identifying any FIVE consecutive chords, relative to the key(s) identified	identifying a pivot chord relative to BOTH keys (allowance for two errors in chords analysed)	identifying a pivot chord relative to both keys (allowance for one minor error in chords analysed)
OR	OR	AND EITHER	AND	AND EITHER	AND	AND	AND
a piece of evidence	a piece of evidence	a piece of evidence	a piece of evidence	a piece of <u>underlined</u> -type evidence	a piece of underlined-type evidence	a piece of <b>bold</b> -type evidence	a piece of <b>bold</b> -type evidence
OR	AND	OR	AND	OR	AND	AND	AND
any ONE (of six) keys / evidence / relationship	any TWO (of six) keys / evidence / relationship	any THREE (of six) keys / evidence / relationship	any THREE (of six) keys / evidence / relationship	BOTH keys     evidence for BOTH keys	BOTH keys     evidence for BOTH keys	BOTH keys     any THREE (of four) evidence / relationship	BOTH keys     all FOUR evidence / relationship
OR	OR	AND	AND	AND	AND	AND	AND
realising, by notating:  • any ONE (of eight) individual chords.	realising, by notating  • any TWO (of eight) individual chords.	realising by notating EITHER:  • any THREE (of eight) individual chords	realising by notating EITHER:  • any FOUR (of eight) individual chords	realising by notating:  • any FOUR consecutive chords  • at least ONE passing note.	realising by notating:  • any FIVE consecutive chords  • at least ONE passing note.	realising the given harmony in a stylistically appropriate manner, including TWO passing notes (allowance for TWO	realising the given harmony in a stylistically appropriate manner, including TWO passing notes (allowance for ONE
		OR • any FOUR bass notes.	<ul><li>OR</li><li>any FIVE bass notes.</li></ul>			errors).	minor error).

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



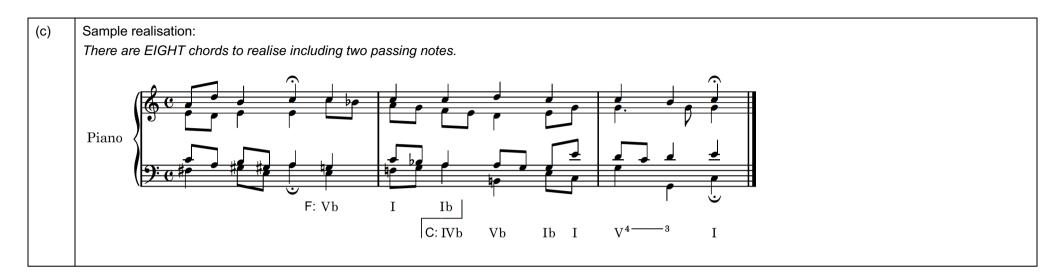


(ii) The function of the diminished 7th chord is: to add interest to the harmony / to decorate the perfect cadence / to strengthen the perfect cadence by embellishing the dominant chord.

Other answers possible.

(b)

	Key Evidence		Relationship to tonic
X	A minor	Raised leading note G#, perfect cadence in A minor	Relative minor
Y G major Raised leading note F#, perfect cadence in G		Raised leading note F#, perfect cadence in G	Dominant



### **Question Two**

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 TWO (of 13) individual chords	identifying any THREE (of 13) individual chords	identifying any FIVE (of 13) individual chords	<ul> <li>identifying any SIX (of 13) individual chords</li> </ul>	identifying any FIVE consecutive chords	identifying any SIX consecutive chords	identifying ALL chords including the absence of a pivot chord (allowance for TWO errors in the chords analysed)	identifying ALL chords including the absence of a pivot chord (allowance for ONE minor error in the chords analysed)
OR	OR						
attempting to analyse features	attempting to analyse features	providing an analysis of features	providing an analysis of features	providing an analysis of features supported with <u>underlined</u> -type evidence	providing an analysis of features supported with <u>underlined</u> -type evidence	providing an analysis of features supported with <b>bold</b> -type evidence	providing an analysis of features supported with <b>bold</b> -type evidence
OR	OR						
realises, by notating any ONE (of eight) individual chords.	realises, by notating any TWO (of eight) individual chords.	realises, by notating EITHER:  • any THREE (of eight) individual chords  OR  • any FOUR bass notes.	realises, by notating EITHER:  • any FOUR (of eight) individual chords  OR  • any FIVE bass notes.	realises, by notating any FOUR consecutive chords.	realises, by notating any FIVE 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).

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

# Sample realisation (a) (i) There are 13 chords to identify. **Moderato** $\downarrow$ = 120 Piano **p** dolce poco cresc. Vb $^{\sharp}$ iii $^{\circ 7}$ c F♯m: i ivb iv $V^7$ iv icpiù vivo **p** leggiero A: I $V^7$

(ii) Tonality:

Modulates to A major and is <u>reinforced by the bass note A and use of tonic / dominant 7th chords</u>. **Tonality moves directly to A major, the relative major key, at bar 12 without pivot chord and reinforced by a pedal note.** 

Use of non-harmonic notes:

Uses a variety of non-harmonic notes in most bars to add interest to melodic line:

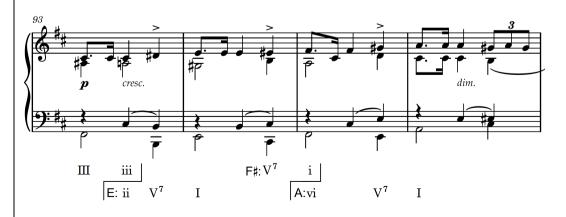
- passing notes (e.g. bar 4, 8, 12, 14, 15)
- accented passing notes (e.g. bar 5, 7, 9, 11)
- grace notes (e.g. bar 6, 10)
- trill (e.g. bar 15, 23); mordent (e.g. bar 24)
- chromatic (accented) auxillary notes (e.g. bar 16, 24)
- suspension (e.g. bar 6, 12)
- appoggiatura (e.g. bar 16, 24)

Other responses possible.

(b) Sample realisation

There are EIGHT chords to realise.





### **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 11) individual     chord  OR	identifying any TWO (of 11) individual chords  OR	identifying any FOUR (of 11) individual chords	identifying any FIVE (of 11) individual chords	identifying any FOUR consecutive chords	identifying any FIVE consecutive chords	identifying ALL chords (allowance for TWO errors)	identifying ALL chords (allowance for ONE minor error)
identifying evidence relating to the bass line  OR	identifying evidence relating to the bass line	identifying evidence relating to the bass line	identifying evidence relating to the bass line	identifying <u>underlined</u> -type     evidence relating to     the bass line	identifying <u>underlined</u> -type evidence relating to the bass line	identifying bold-type evidence relating to the bass line	identifying <b>bold</b> -type evidence relating to the bass line
realising, by notating:  • any ONE (of nine) individual chords	realising, by notating: • any TWO (of nine) individual chords	realising, by notating EITHER: • any FOUR (of nine) individual chords	realising, by notating EITHER: • any FIVE (of nine) individual chords	realising, by notating any FIVE (of nine) consecutive chords.	realising, by notating any SIX (of nine) consecutive chords.	realising the given harmony in a stylistically appropriate manner (allowance for TWO)	realising the given harmony in a stylistically appropriate manner (allowance for ONE)
OR	OR	OR	OR			errors).	minor error).
any THREE bass notes.	any FOUR bass notes.	any FIVE bass notes.	any SIX bass notes.				

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

