

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
<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	14–19	20–24

Evidence

Question One

N1	N2	A3	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:
<ul style="list-style-type: none"> identifying any ONE (of 13) individual chords 	<ul style="list-style-type: none"> identifying any TWO (of 13) individual chords 	<ul style="list-style-type: none"> identifying any THREE (of 13) individual chords, relative to the key(s) identified 	<ul style="list-style-type: none"> identifying any FOUR (of 13) individual chords, relative to the key(s) identified 	<ul style="list-style-type: none"> identifying any FOUR consecutive chords, relative to the key(s) identified 	<ul style="list-style-type: none"> identifying any FIVE consecutive chords, relative to the key(s) identified 	<ul style="list-style-type: none"> identifying a pivot chord relative to BOTH keys (allowance for two errors in chords analysed) 	<ul style="list-style-type: none"> 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
<ul style="list-style-type: none"> a piece of evidence 	<ul style="list-style-type: none"> a piece of evidence 	<ul style="list-style-type: none"> a piece of evidence 	<ul style="list-style-type: none"> a piece of evidence 	<ul style="list-style-type: none"> a piece of <u>underlined</u>-type evidence 	<ul style="list-style-type: none"> a piece of <u>underlined</u>-type evidence 	<ul style="list-style-type: none"> a piece of bold-type evidence 	<ul style="list-style-type: none"> a piece of bold-type evidence
OR	AND	OR	AND	OR	AND	AND	AND
<ul style="list-style-type: none"> any ONE (of six) keys / evidence / relationship 	<ul style="list-style-type: none"> any TWO (of six) keys / evidence / relationship 	<ul style="list-style-type: none"> any THREE (of six) keys / evidence / relationship 	<ul style="list-style-type: none"> any THREE (of six) keys / evidence / relationship 	<ul style="list-style-type: none"> BOTH keys evidence for BOTH keys 	<ul style="list-style-type: none"> BOTH keys evidence for BOTH keys 	<ul style="list-style-type: none"> BOTH keys any THREE (of four) evidence / relationship 	<ul style="list-style-type: none"> BOTH keys all FOUR evidence / relationship
OR	OR	AND	AND	AND	AND	AND	AND
realising, by notating: <ul style="list-style-type: none"> any ONE (of eight) individual chords. 	realising, by notating: <ul style="list-style-type: none"> any TWO (of eight) individual chords. 	realising by notating EITHER: <ul style="list-style-type: none"> any THREE (of eight) individual chords 	realising by notating EITHER: <ul style="list-style-type: none"> any FOUR (of eight) individual chords 	realising by notating: <ul style="list-style-type: none"> any FOUR consecutive chords at least ONE passing note. 	realising by notating: <ul style="list-style-type: none"> 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 errors).	realising the given harmony in a stylistically appropriate manner, including TWO passing notes (allowance for ONE minor error).
		OR	OR				
		<ul style="list-style-type: none"> any FOUR bass notes. 	<ul style="list-style-type: none"> any FIVE bass notes. 				

N0 = No response; no relevant evidence.

(a) (i)

Chords

There are 13 chords to identify.

Herzlich lieb hab'ich dich, o Herr

Soprano

Alto

Tenor

Bass

The musical score consists of two systems. The first system has four staves: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are in treble clef, and the Tenor and Bass parts are in bass clef. The key signature is one flat (B-flat). The first system contains 8 measures of music. Below the staves, the figured bass is written as: C: I V vi iii I IV IVb I vi. The second system also has four staves for Soprano, Alto, Tenor, and Bass. It contains 8 measures of music. Below the staves, the figured bass is written as: iii IV Vb I vi | e: iv V⁷ IVb #vii^{o7} i. The first measure of the second system has a triplet of eighth notes in the Soprano part.

(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	Dominant

(c)

Sample realisation:

There are EIGHT chords to realise including two passing notes.

Piano

F: Vb I Ib

C: IVb Vb Ib I V⁴—³ I

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"> identifying any TWO (of 13) individual chords <p>OR</p> <ul style="list-style-type: none"> attempting to analyse features <p>OR</p> <ul style="list-style-type: none"> realises, by notating any ONE (of eight) 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"> attempting to analyse features <p>OR</p> <ul style="list-style-type: none"> realises, by notating any TWO (of eight) individual chords. 	<p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any FIVE (of 13) individual chords <ul style="list-style-type: none"> providing an analysis of features <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>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any SIX (of 13) individual chords <ul style="list-style-type: none"> providing an analysis of features <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>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any FIVE consecutive chords <ul style="list-style-type: none"> providing an analysis of features supported with <u>underlined</u>-type evidence <ul style="list-style-type: none"> realises, by notating any FOUR consecutive chords. 	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> identifying any SIX consecutive chords <ul style="list-style-type: none"> providing an analysis of features supported with <u>underlined</u>-type evidence <ul style="list-style-type: none"> realises, by notating any FIVE consecutive chords. 	<p>Shows extended analysis of harmonic / tonal conventions used by:</p> <ul style="list-style-type: none"> identifying ALL chords including the absence of a pivot chord (<i>allowance for TWO errors in the chords analysed</i>) <ul style="list-style-type: none"> providing an analysis of features 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 ALL chords including the absence of a pivot chord (<i>allowance for ONE minor error in the chords analysed</i>) <ul style="list-style-type: none"> providing an analysis of features 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) (i) Sample realisation
There are 13 chords to identify.

Piano

Moderato ♩ = 120

p dolce *poco cresc.* *mf*


F#m: i Vb #iii^{o7}c ivb iv

6 *p* *f*

ic V⁷ i iv ic

11 *p* *più vivo* *p leggiero* *tr*

V⁷ i A: I V⁷

(ii)	<p>Tonality:</p> <p>Use of non-harmonic notes:</p> <p>Other responses possible.</p>	<p>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.</p> <p>Uses <u>a variety</u> of non-harmonic notes in most bars to add interest to melodic line:</p> <ul style="list-style-type: none"> • 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) • <u>chromatic (accented) auxiliary notes</u> (e.g. bar 16, 24) • <u>suspension</u> (e.g. bar 6, 12) • appoggiatura (e.g. bar 16, 24)
(b)	<p>Sample realisation</p> <p>There are EIGHT chords to realise.</p>  <p>III iii</p> <p>E: ii V⁷ I F#: V⁷ i</p> <p>A:vi V⁷ I</p>	

Question Three

N1	N2	A3	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:
<ul style="list-style-type: none"> identifying any ONE (of 11) individual chord 	<ul style="list-style-type: none"> identifying any TWO (of 11) individual chords 	<ul style="list-style-type: none"> identifying any FOUR (of 11) individual chords 	<ul style="list-style-type: none"> identifying any FIVE (of 11) individual chords 	<ul style="list-style-type: none"> identifying any FOUR consecutive chords 	<ul style="list-style-type: none"> identifying any FIVE consecutive chords 	<ul style="list-style-type: none"> identifying ALL chords (allowance for TWO errors) 	<ul style="list-style-type: none"> identifying ALL chords (allowance for ONE minor error)
OR	OR						
<ul style="list-style-type: none"> identifying evidence relating to the bass line 	<ul style="list-style-type: none"> identifying evidence relating to the bass line 	<ul style="list-style-type: none"> identifying evidence relating to the bass line 	<ul style="list-style-type: none"> identifying evidence relating to the bass line 	<ul style="list-style-type: none"> identifying <u>underlined</u>-type evidence relating to the bass line 	<ul style="list-style-type: none"> identifying <u>underlined</u>-type evidence relating to the bass line 	<ul style="list-style-type: none"> identifying bold-type evidence relating to the bass line 	<ul style="list-style-type: none"> identifying bold-type evidence relating to the bass line
OR							
realising, by notating:	realising, by notating:	realising, by notating <i>EITHER</i> :	realising, by notating <i>EITHER</i> :	<ul style="list-style-type: none"> realising, by notating any FIVE (of nine) consecutive chords. 	<ul style="list-style-type: none"> realising, by notating any SIX (of nine) consecutive chords. 	<ul style="list-style-type: none"> realising the given harmony in a stylistically appropriate manner (allowance for TWO errors). 	<ul style="list-style-type: none"> realising the given harmony in a stylistically appropriate manner (allowance for ONE minor error).
<ul style="list-style-type: none"> any ONE (of nine) individual chords 	<ul style="list-style-type: none"> any TWO (of nine) individual chords 	<ul style="list-style-type: none"> any FOUR (of nine) individual chords 	<ul style="list-style-type: none"> any FIVE (of nine) individual chords 				
OR	OR	OR	OR				
<ul style="list-style-type: none"> any THREE bass notes. 	<ul style="list-style-type: none"> any FOUR bass notes. 	<ul style="list-style-type: none"> any FIVE bass notes. 	<ul style="list-style-type: none"> any SIX bass notes. 				

N0 = No response; no relevant evidence.

(a) (i)

Chords

There are 11 chords to identify. Alternative responses possible.

16 Dmaj7 (Dmaj7) (Dmaj7)

Voice: Where would a song - wri - ter be with - out love? Who would be moved by his

Piano

19 C#m(#9) Dmaj7 Bm⁹ G#dim/B

song? Who can i - mag - ine T. V. with - out love? "Neigh - bours" would seem aw - f'ly

23 C#7sus4 C#7 F#m E#dim7

long Pub - lish - ers print_ all those books a - bout love_

26 F#m/E D#m7(b5) Dmaj7

Ro - mance on e - ver - y page Peo - ple are si - lly as chooks

(ii)

Harmonic device in bars 24–28:

A descending chromatic bass line **provides contrast to a more static bass line in the previous eight bars.**

Change of harmonic rhythm to one chord per bar **which provides more momentum and forward direction.**

Other responses possible.

(b)

Sample realisation

There are NINE chords to realise.

32 ♩ = 86

Voice

Love is comm - er - cial Love means

Piano

mf

35

D Em⁷ G#dim⁷ F#m G

cash Love can help you

38

E⁷/G# A⁹

Build a stash if your