

## Assessment Schedule – 2025

### 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 <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

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"> <li>identifying any TWO (of 12) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>identifying any ONE (of nine) keys / evidence / relationship</li> </ul> <p>OR</p> <p>realising, by notating:</p> <ul style="list-style-type: none"> <li>any ONE (of 10) individual chords.</li> </ul>	<p>Shows some understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any THREE (of 12) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>identifying any TWO (of nine) keys / evidence / relationship</li> </ul> <p>OR</p> <p>realising, by notating</p> <ul style="list-style-type: none"> <li>any TWO (of 10) individual chords.</li> </ul>	<p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any FIVE (of 12) individual chords, relative to the key(s) identified</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>analysis of any THREE (of nine) keys / evidence / relationship</li> </ul> <p>AND</p> <p>realising by notating EITHER:</p> <ul style="list-style-type: none"> <li>any FIVE (of 10) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <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 SIX (of 12) individual chords, relative to the key(s) identified</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>analysis of any FOUR (of nine) keys / evidence / relationship</li> </ul> <p>AND</p> <p>realising by notating EITHER:</p> <ul style="list-style-type: none"> <li>any SIX (of 10) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>any EIGHT bass notes.</li> </ul>	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any SIX consecutive chords, relative to the key(s) identified</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>stating any TWO keys (of three) with evidence</li> </ul> <p>AND</p> <p>realising by notating:</p> <ul style="list-style-type: none"> <li>any FIVE (of 10) consecutive chords</li> <li>at least ONE passing note.</li> </ul>	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any SEVEN consecutive chords, relative to the key(s) identified</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>stating all THREE keys with evidence</li> </ul> <p>AND</p> <p>realising by notating:</p> <ul style="list-style-type: none"> <li>any SIX (of 10) consecutive chords</li> <li>at least ONE passing note.</li> </ul>	<p>Shows extended analysis of harmonic / tonal conventions used by:</p> <ul style="list-style-type: none"> <li>identifying a pivot chord relative to BOTH keys (allowance for two errors in chords analysed)</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>identifying all chords (allowance for THREE errors overall)</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>analyses any TWO keys (of three) with evidence and relationships (two full rows of table)</li> </ul> <p>AND</p> <p>realising the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> <li>TWO passing notes (allowance for THREE errors).</li> </ul>	<p>Shows extended analysis of harmonic / tonal conventions used by:</p> <ul style="list-style-type: none"> <li>identifying BOTH pivot chords relative to both keys (allowance for one minor error in chords analysed)</li> </ul> <p>AND</p> <p>identifying all chords (allowance for TWO errors overall)</p> <p>AND</p> <ul style="list-style-type: none"> <li>analyses all THREE keys with evidence and relationships (three full rows of table)</li> </ul> <p>AND</p> <p>realising the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> <li>TWO passing notes</li> <li>the suspension (allowance for TWO minor errors).</li> </ul>

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

**Question One** – sample evidence

(a) Chords

*There are 12 chords to identify.*

I      Vb

V  
D: I    Vb    IVb    IV<sup>(7)</sup>    V<sup>(7)</sup>

I      I      Ib      vii<sup>o</sup>b      I  
G: V<sup>(7)</sup>d

(b) Key changes and relationships to tonic

	Key	Evidence	Relationship to tonic (G major)
X	E minor	Imperfect cadence in E minor at bars 10–11, moving to chord I in bar 11. Addition of leading note D-sharp.	Relative minor
Y	D major	Perfect cadence in D major. Addition of C-sharp.	Dominant
Z	A minor	Perfect cadence in A minor. Addition of leading note G-sharp.	Relative minor of subdominant ( <i>supertonic minor accepted</i> )

(c) Sample realisation

There are 10 chords to realise.

21

I Ib IV<sup>9</sup> - <sup>8</sup> I Vb I vi iib V<sup>7</sup> 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"> <li>identifying any TWO (of 12) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>attempting to describe a feature OR function</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>realises, by notating any ONE (of eight) individual chords.</li> </ul>	<p>Shows some understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any THREE (of 12) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>attempting to describe a feature AND function</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>realises, by notating any TWO (of eight) individual chords.</li> </ul>	<p>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any FIVE (of 12) individual chords</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>identifying a feature (e.g. semitones) OR its function</li> </ul> <p>AND</p> <p>realises, by notating EITHER:</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>Shows understanding of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any SIX (of 12) individual chords</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>describing a feature (e.g. semitones in both hands) AND its function (e.g. provides interest)</li> </ul> <p>AND</p> <p>realises, by notating EITHER:</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>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any FIVE <b>consecutive</b> chords</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>explaining a feature OR its function, supported with <u>underlined</u>-type evidence</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>realises, by notating any FOUR <b>consecutive</b> chords.</li> </ul>	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any SIX <b>consecutive</b> chords</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>explaining a feature AND its function, supported with <u>underlined</u>-type evidence</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>realises, by notating any FIVE <b>consecutive</b> chords.</li> </ul>	<p>Shows extended analysis of harmonic / tonal conventions used by:</p> <ul style="list-style-type: none"> <li>identifying ALL chords including a pivot chord (allowance for TWO errors in the chords analysed)</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>explaining a feature OR its function, supported with <b>bold</b>-type evidence</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>realises the given harmony in a stylistically appropriate manner (allowance for TWO errors).</li> </ul>	<p>Shows extended analysis of harmonic / tonal conventions used by:</p> <ul style="list-style-type: none"> <li>identifying ALL chords including BOTH pivot chords (allowance for ONE minor error in the chords analysed)</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>explaining a feature AND its function, supported with <b>bold</b>-type evidence</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>realises the given harmony in a stylistically appropriate manner (allowance for ONE minor error).</li> </ul>

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

**Question Two – sample evidence**

(a) Chords  
There are 12 chords to identify.

Adagio

I

V<sup>7</sup>b

I

ii	ii <sup>b</sup>
F <sup>#</sup> m: i	F <sup>#</sup> m: i <sup>b</sup>

V<sup>7</sup>

Either pivot chord accepted

V<sup>7</sup>

i
E: ii

V<sup>7</sup>b

vii<sup>o</sup>7

V<sup>7</sup>b

I

V<sup>7</sup>c<sup>sus</sup>

(b) Harmonic / tonal feature.

The pitches move in semitones, chromatic movement in bar 7 beat 3, **contrary motion, descending and ascending**. This provides variety and interest, by decorating the cadence point, and **emphasises the imperfect cadence / dominant chord to create momentum back to the tonic chord**.

Repetition / imitation / sequence in the melodic line develops the melody and **provides continuity**. Other responses possible.

(c) Sample realisation  
*There are EIGHT chords to realise.*

Musical notation for measures 19-21. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 19 starts with a treble clef and a bass clef. The melody in the treble clef has a fermata over the first two notes. The bass line consists of quarter notes. Measure 20 has a fermata over the first two notes of the melody. Measure 21 has a fermata over the first two notes of the melody.

V ii iib

Musical notation for measures 22-24. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure 22 has a fermata over the first two notes of the melody. Measure 23 has a fermata over the first two notes of the melody. Measure 24 has a fermata over the first two notes of the melody.

vii<sup>7</sup> V I V<sup>7</sup> I

**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"> <li>identifying any ONE (of 10) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>attempting to describe the harmonic rhythm OR tonality</li> </ul> <p>OR</p> <p>realising, by notating:</p> <ul style="list-style-type: none"> <li>any TWO (of 10) individual chords.</li> </ul>	<p>Shows some 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>attempting to describe the harmonic rhythm AND tonality</li> </ul> <p>OR</p> <p>realising, by notating:</p> <ul style="list-style-type: none"> <li>any THREE (of 10) individual chords.</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</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>describing the harmonic rhythm OR tonality</li> </ul> <p>AND</p> <p>realising, by notating EITHER:</p> <ul style="list-style-type: none"> <li>any FOUR (of 10) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <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 FIVE (of 10) individual chords</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>describing the harmonic rhythm AND tonality</li> </ul> <p>AND</p> <p>realising, by notating EITHER:</p> <ul style="list-style-type: none"> <li>any FIVE (of 10) individual chords</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>any SEVEN bass notes.</li> </ul>	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any FIVE <b>consecutive</b> chords</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>describing the harmonic rhythm OR tonality with <u>underlined</u>-type evidence</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>realising, by notating any FOUR <b>consecutive</b> chords.</li> </ul>	<p>Shows analysis of harmonic / tonal conventions by:</p> <ul style="list-style-type: none"> <li>identifying any SIX <b>consecutive</b> chords</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>describing the harmonic rhythm AND tonality with <u>underlined</u>-type evidence</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>realising, by notating any FIVE <b>consecutive</b> chords.</li> </ul>	<p>Shows extended analysis of harmonic / tonal conventions used by:</p> <ul style="list-style-type: none"> <li>identifying ALL chords (allowance for TWO errors)</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>describing the harmonic rhythm OR tonality with <b>bold</b>-type evidence</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>realising the given harmony in a stylistically appropriate manner (allowance for TWO errors).</li> </ul>	<p>Shows extended analysis of harmonic / tonal conventions used by:</p> <ul style="list-style-type: none"> <li>identifying ALL chords (allowance for ONE minor error)</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>describing the harmonic rhythm AND tonality with <b>bold</b>-type evidence</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>realising the given harmony in a stylistically appropriate manner (allowance for ONE minor error).</li> </ul>

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

**Question Three – sample evidence**

(a) Chords

There are 10 chords to identify.

The musical score consists of three systems of music, each with a vocal line and a piano accompaniment. The chords are identified in boxes above the notes:

- System 1: Chord **E<sup>7</sup>** is identified above the first measure of the vocal line.
- System 2: Chords **Am<sup>7</sup>**, **Gm<sup>add4</sup>**, **C<sup>7</sup>**, and **F** are identified above the first four measures of the vocal line.
- System 3: Chords **A<sup>7</sup>**, **Dm<sup>7</sup>**, **Bb<sup>9</sup>**, **Bb<sup>7</sup>**, and **C** are identified above the first five measures of the vocal line. Additionally, **E<sup>7</sup>(9)** is identified above the final measure of the vocal line.

- (b) (i) Harmonic rhythm: constantly changes, the chord changes every one or two bars. **The harmonic rhythm settles into 1–1–2 pattern which emphasises the chords G, F, A, and G.**
- (ii) Chord choice: chords are varied with lots of movement, chords move away from C major tonality with dominant – tonic movement, **circle of 5ths pattern with jazz additions, use of 7th / maj 7th chords, sometimes moving away by changing a chord to its minor (G – Gmin, A – Amin).**

(c) Sample realisation

There are 10 chords to realise.

14 Am<sup>7</sup> Cmaj7/G F C/E D<sup>9</sup>

Grey - hound on the Hud - son Riv - er line\_\_\_\_\_

17 F<sup>9</sup> G<sup>9</sup> Am<sup>7</sup> D<sup>7</sup>

I'm in a New York state of mind.

21 1. Am<sup>7</sup> G D.S. al Coda F/G 2. Am<sup>7</sup> G