Assessment Schedule - 2019

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 understanding 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:			
 naming individual (isolated) chords, including inversions 	 recognising a sequence of consecutive chords, including inversions 	 recognising a sequence of chords, including inversions, sus chords etc. 			
		 explaining the function of specific chords (e.g. diminished 7th, dominant 7th) 			
- identifying keys of modulations	 providing evidence for modulations (e.g. perfect cadence) 	 providing specific evidence for modulations (e.g. pivot chord) 			
		 explaining the relationship between keys in modulations 			
 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 melody or bass) by:	convincingly realising extended extracts of harmony within a given framework (a chord progression, 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

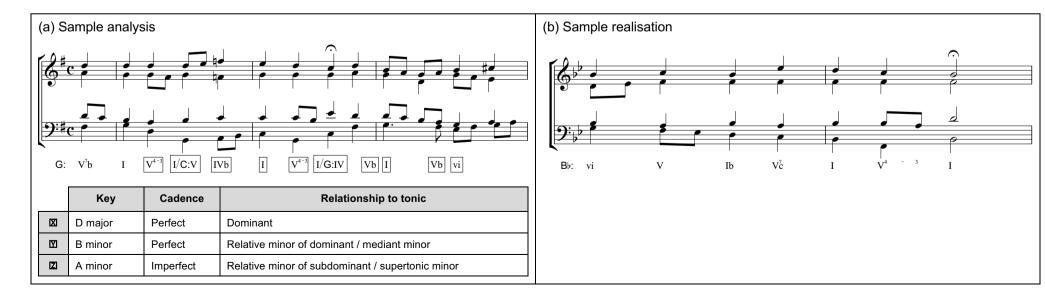
Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence	
0 – 8	9 – 13	14 – 18	19 – 24	

Evidence

Question One

N1	N2	А3	A4	M5	М6	E7	E8
Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:
any ONE (of 10) individual chords	any TWO (of 10) individual chords	any THREE (of 10) individual chords,	 any FOUR (of 10) individual chords, 	any FOUR (of 10) consecutive chords,	consecutive chords, consecutive chords, relative to the key(s)	ONE pivot chord, relative to both keys	the pivot chords, relative to both keys
		relative to the key(s) identified	relative to the key(s) identified	relative to the key(s) identified		allowance for TWO errors in the chords analysed	allowance for ONE minor error in the chords analysed
OR	OR						
any TWO (of 9) keys / cadences / relationships.	any TWO (of 9) keys / cadences / relationships.	ONE key.	TWO keys.	TWO cadences.	THREE cadences.	TWO key relationships.	THREE key relationships.
Realises, by notating: • any ONE (of seven) individual chords. Realises, by notating: • any TWO (of seven) individual chords.	Realises, by notating, ONE of: • any THREE (of seven) individual	ONE of: • any FOUR (of seven)	Realises: • any THREE (of seven) consecutive chords • ONE passing note.	Realises: • any FOUR (of seven) consecutive chords • ONE passing note.	Realises the given harmony in a stylistically appropriate manner, including:	Realises the given harmony in a stylistically appropriate manner, including:	
	chords	any SIX bass notes.			 ONE passing note 	ONE passing note	
		any FIVE bass notes.	-			ONE suspension.	ONE suspension.
						allowance for TWO errors.	allowance for ONE minor error.

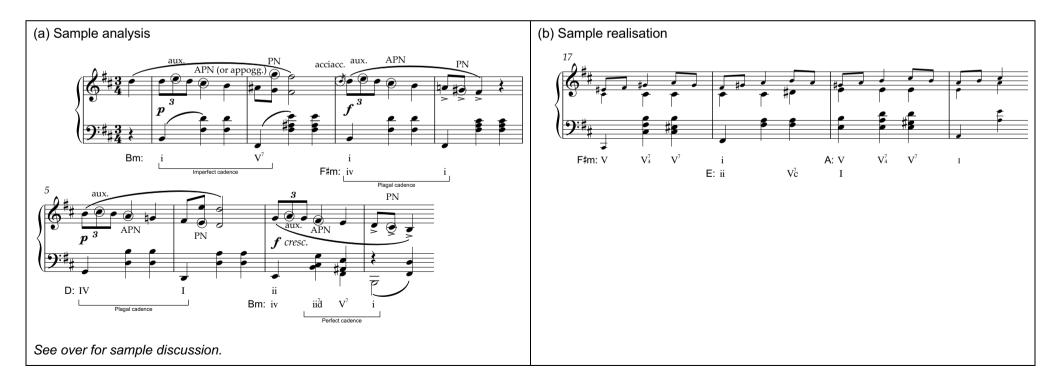
N0 = No response; no relevant evidence.



Question Two

N1	N2	А3	A4	M5	М6	E7	E8
Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:
ONE piece of evidence	TWO pieces of evidence	THREE pieces of evidence.	FOUR pieces of evidence.	THREE pieces of underlined-type evidence.	FOUR pieces of <u>underlined</u> -type evidence.	THREE pieces of bold-type evidence.	FOUR pieces of 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, ONE of: • any THREE (of seven) individual chords • any FOUR bass notes.	Realises, by notating, ONE of: • any FOUR (of seven) individual chords • any FIVE bass notes.	Realises: • any FOUR (of seven) consecutive chords.	Realises: • any FIVE (of seven) consecutive chords.	Realises the given harmony in a stylistically appropriate manner, including: • allowance for TWO errors.	Realises the given harmony in a stylistically appropriate manner, including: • allowance for ONE minor error.

N0 = No response; no relevant evidence.



Keys:

• begins and ends in B minor; modulates to F# minor, the **dominant**, in bars 3–4 then modulates to D major, the **relative major** in bars 5–6; returns to B minor in bars 7–8.

Chords:

• simple triads used, particularly I, IV, V of key, <u>mainly in root position</u>, to establish the tonality; **underlying cadences (plagal / perfect) support modulations**.

Harmonic rhythm:

• one chord per bar / om-cha-cha style; the <u>rate of change increases</u> to <u>one chord</u> <u>per beat in bar 7, approaching the cadence point at the end of the phrase.</u>

Non-harmonic notes:

- auxiliary note (e.g. bars 1, 3, 5, 7): middle note of triplet figure, part of opening musical motif
- passing note (e.g. bars 2, 4, 6, 8)
- <u>accented passing note</u> or appoggiatura (e.g. bars 1, 3, 5, 7): part of opening motif
- non-harmonic notes create smooth melodic contour / add interest to melody.

Compositional devices

- repetition in rhythm and melodic contour <u>in 2-bar phrases</u> helps to create unity and a sense of simplicity
- melodic and harmonic sequences (bars 1–2, 5–6), <u>down a third</u> to the **relative** major key
- melodic and harmonic sequence (bars 3–4, 5–6, down a third; the key centre also moves down a third from F# minor to D major.

Score analysis:

- SIX chords
- THREE tonal centres
- TWO different types of non-harmonic note and ONE pivot chord.

Other features:

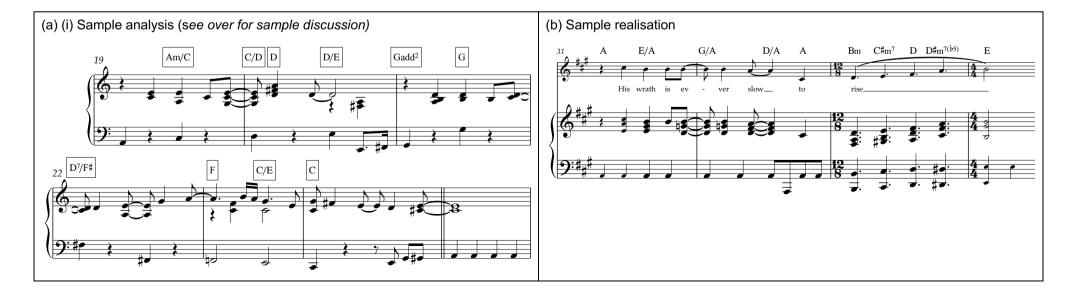
- acciaccatura (bar 3) stylistic feature of Romantic-period music
- simple chordal accompaniment, <u>bass note on beat 1 and chords on beats 2</u> and 3; **simple texture gives prominence to melody**
- dynamics change every 2 bars, terraced dynamics support 2-bar modulations
- modulations (B minor \rightarrow F# minor \rightarrow D \rightarrow B minor) outline a B minor triad.

Other responses possible.

Question Three

N1	N2	А3	A4	M5	M6	E7	E8
Identifies any ONE of the following harmonic / tonal conventions:	Identifies any ONE of the following harmonic / tonal conventions:	Identifies harmonic / tonal conventions used, including:	Identifies harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:	Analyses harmonic / tonal conventions used, including:
Any ONE (of 10) individual chords	any TWO (of 10) individual chords	any FOUR (of 10) individual chords	any FIVE (of 10) individual chords	any FOUR consecutive chords	any FIVE consecutive chords	allowance for TWO errors in the chords analysed	allowance for ONE minor error in the chords analysed
ONE similarity or difference in the bass part	ONE similarity or difference in the bass part	ONE similarity or difference in the bass part	ONE similarity or difference in the bass part	ONE similarity OR difference in the bass part, with <u>underlined</u> - type evidence	ONE similarity OR difference in the bass part, with <u>underlined</u> - type evidence	ONE similarity OR difference in the bass part, with bold -type evidence	ONE similarity OR difference in the bass part, with bold -type evidence
		OR	OR	OR	OR	OR	OR
The key of the passage	The key of the passage	The key of the passage.	The key of the passage.	The key of the passage, with underlined-type evidence.	The key of the passage, with underlined-type evidence.	The key of the passage, with bold -type evidence.	The key of the passage, with bold -type evidence.
OR	OR						
Realises, by notating: • any TWO (of eight) individual chords.	Realises, by notating: • any THREE (of eight) individual chords.	Realises, by notating, ONE of: any FOUR (of eight) individual chords	Realises, by notating, ONE of: any FIVE (of eight) individual chords	Realises, by notating: • any FOUR (of eight) consecutive chords.	Realises, by notating: • any FIVE (of eight) consecutive chords.	Realises the given harmony in a stylistically appropriate manner, including:	Realises the given harmony in a stylistically appropriate manner, including:
		any FIVE bass notes.	any SIX bass notes.			allowance for TWO errors.	allowance for ONE minor error.

N0 = No response; no relevant evidence.



(ii) Comparison of bass line

Similarities

- similar crotchet beat + crotchet rest rhythm in bars 19–20 and 21–22 provides a simple rhythmic accompaniment to a syncopated melody line
- mix of root position and first inversion chords gives variety to the bass line

Differences

- bass line moves in steps and leaps in bars 19–20, then descending **chromatic line** at bars 21–23
- less movement in bars 21–23 as the harmonic rhythm slows
- octave leaps in bars 21-22 provide movement.

(iii) Keys

- key is A minor
- begins and ends with A chord
- ends on A major chord
- modulates to tonic major with key signature change
- modal tonality, raised 6th / F# / Dorian mode.

Other responses possible.