

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
<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 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, 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 – 18	19 – 24

Evidence

Question One

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any ONE (of 10) individual chords <p>OR</p> <p>any TWO (of 9) keys / cadences / relationships.</p> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any ONE (of seven) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any TWO (of 10) individual chords <p>OR</p> <p>any TWO (of 9) keys / cadences / relationships.</p> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any TWO (of seven) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any THREE (of 10) individual chords, relative to the key(s) identified <ul style="list-style-type: none"> ONE key. <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> any THREE (of seven) individual chords any FIVE bass notes. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR (of 10) individual chords, relative to the key(s) identified <ul style="list-style-type: none"> TWO keys. <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> any FOUR (of seven) individual chords any SIX bass notes. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR (of 10) consecutive chords, relative to the key(s) identified <ul style="list-style-type: none"> TWO cadences. <p>Realises:</p> <ul style="list-style-type: none"> any THREE (of seven) consecutive chords ONE passing note. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE (of 10) consecutive chords, relative to the key(s) identified <ul style="list-style-type: none"> THREE cadences. <p>Realises:</p> <ul style="list-style-type: none"> any FOUR (of seven) consecutive chords ONE passing note. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> ONE pivot chord, relative to both keys allowance for TWO errors in the chords analysed <ul style="list-style-type: none"> TWO key relationships. <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> ONE passing note ONE suspension. allowance for TWO errors. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> the pivot chords, relative to both keys allowance for ONE minor error in the chords analysed <ul style="list-style-type: none"> THREE key relationships. <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> ONE passing note ONE suspension. allowance for ONE minor error.

N0 = No response; no relevant evidence.

(a) Sample analysis

G: V^7b I V^{4-3} I/C:V IV b I V^{4-3} I/G:IV V b I V b vi

	Key	Cadence	Relationship to tonic
<input checked="" type="checkbox"/>	D major	Perfect	Dominant
<input checked="" type="checkbox"/>	B minor	Perfect	Relative minor of dominant / mediant minor
<input checked="" type="checkbox"/>	A minor	Imperfect	Relative minor of subdominant / supertonic minor

(b) Sample realisation

B b : vi V Ib V^c I V^4 I

Question Two

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> • ONE piece of evidence <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> • any ONE (of seven) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> • TWO pieces of evidence <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> • any TWO (of seven) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> • THREE pieces of evidence. <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> • any THREE (of seven) individual chords • any FOUR bass notes. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> • FOUR pieces of evidence. <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> • any FOUR (of seven) individual chords • any FIVE bass notes. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> • THREE pieces of <u>underlined</u>-type evidence. <p>Realises:</p> <ul style="list-style-type: none"> • any FOUR (of seven) consecutive chords. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> • FOUR pieces of <u>underlined</u>-type evidence. <p>Realises:</p> <ul style="list-style-type: none"> • any FIVE (of seven) consecutive chords. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> • THREE pieces of bold-type evidence. <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> • allowance for TWO errors. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> • FOUR pieces of bold-type evidence. <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> • allowance for ONE minor error.

N0 = No response; no relevant evidence.

(a) Sample analysis

Sample analysis (a) shows musical notation with Roman numerals and chord symbols below the staff, indicating harmonic analysis. The notation includes dynamics (p, f), accents, and slurs. The Roman numerals and chord symbols are: Bm: i, V⁷, F#m: iv, i, D: IV, I, Bm: iv, ii⁷, V⁷, i.

See over for sample discussion.

(b) Sample realisation

Sample realisation (b) shows musical notation with Roman numerals and chord symbols below the staff, indicating harmonic analysis. The notation includes dynamics (p, f), accents, and slurs. The Roman numerals and chord symbols are: F#m: V, V₄⁷, V⁷, i, E: ii, V_c⁷, A: V, I, V₄⁷, V⁷, i.

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, mainly in root position, to establish the tonality; **underlying cadences (plagal / perfect) support modulations.**

Harmonic rhythm:

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

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)
- accented passing note 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 in 2-bar phrases **helps to create unity and a sense of simplicity**
- melodic and harmonic sequences (bars 1–2, 5–6), down a third 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, bass note on beat 1 and chords on beats 2 and 3; **simple texture gives prominence to melody**
- dynamics change every 2 bars, terraced dynamics **support 2-bar modulations**
- **modulations (B minor → F# minor → D → B minor) outline a B minor triad.**

Other responses possible.

Question Three

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies any ONE of the following harmonic / tonal conventions:</p> <ul style="list-style-type: none"> Any ONE (of 10) individual chords <p>• ONE similarity or difference in the bass part</p> <p>• The key of the passage</p> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any TWO (of eight) individual chords. 	<p>Identifies any ONE of the following harmonic / tonal conventions:</p> <ul style="list-style-type: none"> any TWO (of 10) individual chords <p>• ONE similarity or difference in the bass part</p> <p>• The key of the passage</p> <p>OR</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any THREE (of eight) individual chords. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR (of 10) individual chords <p>• ONE similarity or difference in the bass part</p> <p>OR</p> <p>The key of the passage.</p> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> any FOUR (of eight) individual chords any FIVE bass notes. 	<p>Identifies harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE (of 10) individual chords <p>• ONE similarity or difference in the bass part</p> <p>OR</p> <p>The key of the passage.</p> <p>Realises, by notating, ONE of:</p> <ul style="list-style-type: none"> any FIVE (of eight) individual chords any SIX bass notes. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FOUR consecutive chords <p>• ONE similarity OR difference in the bass part, with <u>underlined</u>-type evidence</p> <p>OR</p> <p>The key of the passage, with <u>underlined</u>-type evidence.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any FOUR (of eight) consecutive chords. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> any FIVE consecutive chords <p>• ONE similarity OR difference in the bass part, with <u>underlined</u>-type evidence</p> <p>OR</p> <p>The key of the passage, with <u>underlined</u>-type evidence.</p> <p>Realises, by notating:</p> <ul style="list-style-type: none"> any FIVE (of eight) consecutive chords. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> allowance for TWO errors in the chords analysed <p>• ONE similarity OR difference in the bass part, with bold-type evidence</p> <p>OR</p> <p>The key of the passage, with bold-type evidence.</p> <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> allowance for TWO errors. 	<p>Analyses harmonic / tonal conventions used, including:</p> <ul style="list-style-type: none"> allowance for ONE minor error in the chords analysed <p>• ONE similarity OR difference in the bass part, with bold-type evidence</p> <p>OR</p> <p>The key of the passage, with bold-type evidence.</p> <p>Realises the given harmony in a stylistically appropriate manner, including:</p> <ul style="list-style-type: none"> allowance for ONE minor error.

N0 = No response; no relevant evidence.

(a) (i) Sample analysis (see over for sample discussion)

(b) Sample realisation

(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.