Assessment Schedule - 2018

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

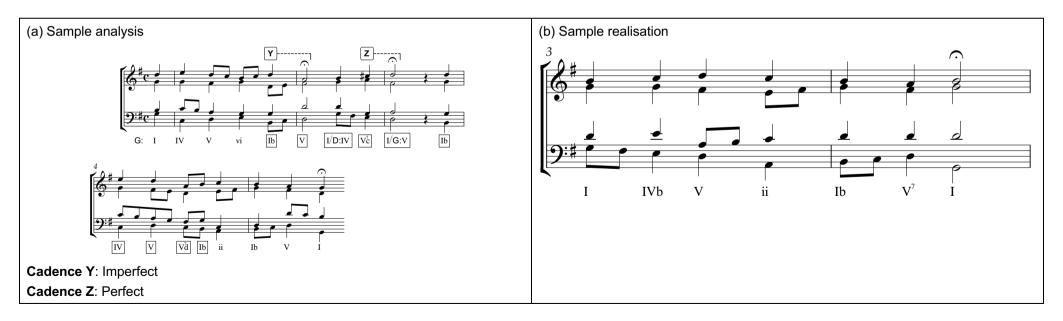
Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence	
0 – 8	9 – 13	14 – 18	19 – 24	

Evidence

Question One

N1	N2	А3	A4	M5	M6	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, relative to the key(s) identified	any FOUR (of 10) individual chords, relative to the key(s) identified	any FOUR (of 10) consecutive chords, relative to the key(s) identified	any FIVE (of 10) consecutive chords, relative to the key(s) identified	the pivot chord, relative to both keys allowance for TWO errors in the chords analysed	the pivot chord, relative to both keys allowance for ONE minor error in the chords analysed
OR	OR			ONE cadence.	ONE cadence.	BOTH cadences.	BOTH cadences.
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 FIVE bass notes.	Realises, by notating, ONE of: • any FOUR (of seven) individual chords • any SIX bass notes.	Realises: • any THREE (of seven) consecutive chords.	Realises: • any FOUR (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.

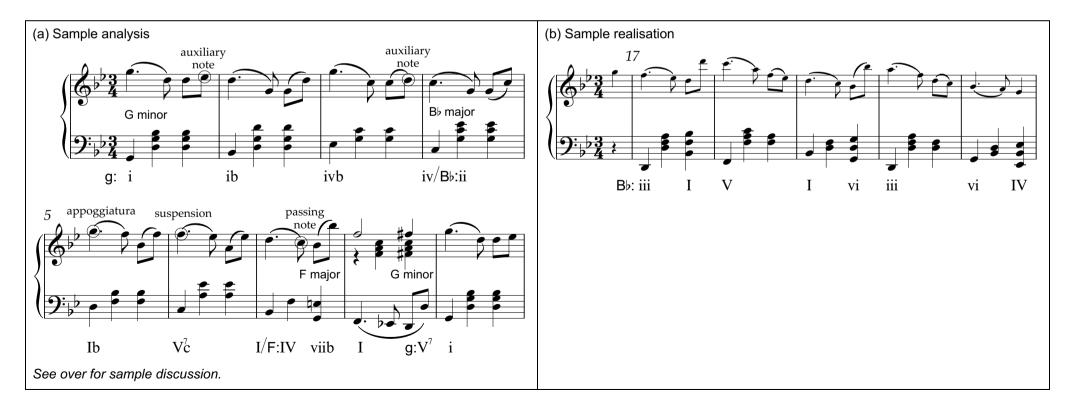
N0 = No response; no relevant evidence.



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	TWO pieces of evidence.	THREE pieces of evidence.	TWO pieces of <u>underlined</u> -type evidence.	THREE pieces of <u>underlined</u> -type evidence.	TWO pieces of bold - type evidence.	THREE pieces of 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 THREE (of eight) individual chords • any FIVE bass notes (on beats 1 and 3).	Realises, by notating, ONE of: • any FOUR (of eight) individual chords • any SIX bass notes (on beats 1 and 3).	Realises: • any FOUR (of eight) consecutive chords.	Realises: • any FIVE (of eight) 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.



Question Two (a) cont'd - Sample discussion

Chords:

• simple triads used, generally I, IV, V of key to establish the tonality / <u>first-inversion</u> chords frequently used to add interest to the bass line / **dissonance is a result of** melody rather than use of complex chords.

Keys:

- begins in G minor with key signature, use of raised 7th and opening chord / modulates to Bb major, **the relative major**
- modulation to Bb major occurs in bars 4–7 by way of a pivot chord
- modulation to F major, the relative major of the dominant D minor, occurs in bars 7–8, with chromatic alteration E\(\frac{1}{2}\), by way of a **pivot chord**
- returns to tonic G minor at bar 9 through a chromatic movement F-F# in the melody in bar 8, without a pivot chord.

Non-harmonic notes:

 passing and auxiliary notes / <u>use of suspension in bar 6</u> / appoggiatura in bar 5, which increases the expressiveness of the music by creating an unexpected dissonance.

Score analysis:

- Accurately identifies:
- any FIVE chords
- any TWO tonal centres
- ONE pivot chord.

Other features:

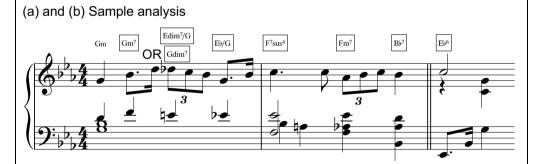
• one chord per bar but (harmonic rhythm) increases at bar 8 as it returns to tonic.

Other responses possible.

Question Three

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 seven) individual chords	any TWO (of seven) individual chords	any TWO (of seven) individual chords	any THREE (of seven) individual chords	any THREE consecutive chords	any FOUR consecutive chords	allowance for TWO errors in the chords analysed	allowance for ONE minor error in the chords analysed
OR	OR	OR	OR				
ONE piece of evidence relating to harmonic features	ONE piece of evidence relating to harmonic features	ONE piece of evidence relating to harmonic features.	TWO pieces of evidence relating to harmonic features.	ONE piece of <u>underlined</u> -type evidence relating to harmonic features and their effects.	TWO pieces of <u>underlined</u> -type evidence relating to harmonic features and their effects.	ONE piece of bold - type evidence relating to harmonic features and their effects.	TWO pieces of bold - type evidence relating to harmonic features and their effects.
OR	OR						
Realises, by notating: any TWO (of nine) individual chords.	Realises, by notating: any THREE (of nine) individual chords.	Realises, by notating, ONE of: any THREE (of nine) individual chords	Realises, by notating, ONE of: any FOUR (of nine) individual chords	Realises, by notating: • any FOUR (of nine) consecutive chords.	Realises, by notating: • any FIVE (of nine) 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.



Harmonic features in the first bar, and their effects

- pedal note G in bass <u>suggests G minor tonality in introduction</u>, **before tonic of**Eb major established
- chromatic movement <u>between melody and LH inner part</u> **adds harmonic interest to balance bass pedal note**
- \bullet diminished 7th chord $E^{^{\gamma}\!-}$ blurs the tonality and provides chromatic interest
- <u>blue note Db in melody</u> **characteristic of pop** / **jazz style**.

Other responses possible.

