Assessment Schedule - 2020

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 a melody or bass) by:	convincingly realising extended extracts of harmony within a given framework (a chord progression, and a 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

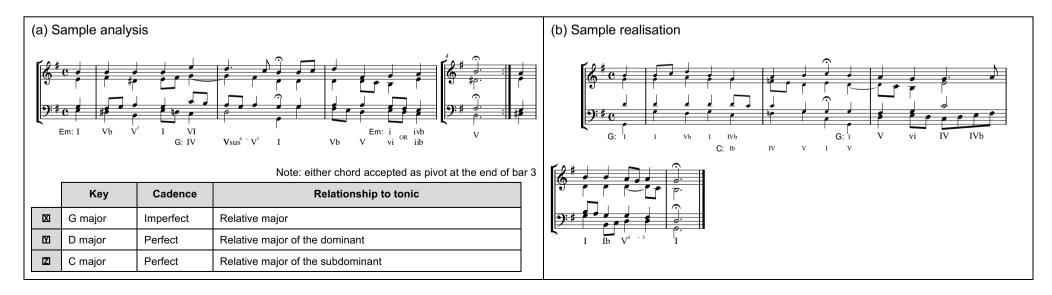
Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence	
0 – 8	9 – 13	14 – 18	19 – 24	

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 11) individual chords individual chords	any FOUR (of 11) individual chords,	any FIVE (of 11) individual chords,	 any FIVE (of 11) consecutive chords, 	 any SIX (of 11) consecutive chords, 	ONE pivot chord, relative to both keys	the pivot chord, relative to both keys	
	relative to the key(s) identified 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 ONE (of nine) keys / cadences / relationships.	any TWO (of nine) keys / cadences / relationships.	ONE key.	TWO keys.	TWO cadences.	THREE cadences.	TWO key relationships.	THREE key relationships.
Realises, by notating: • any ONE (of nine) individual chords. Realises, by notating: • any TWO (of nine) individual chords.	Realises, by notating, ONE of: • any FOUR (of nine) individual chords	NE of: any FOUR (of nine) ONE of: any FIVE (of nine)	Realises: • any FOUR (of nine) consecutive chords	Realises: • 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 SIX bass notes.	any SEVEN bass notes.	ONE passing note.	ONE passing note.	ONE passing note	TWO passing notes
						ONE suspension	ONE suspension
						allowance for TWO errors.	allowance for ONE minor error.

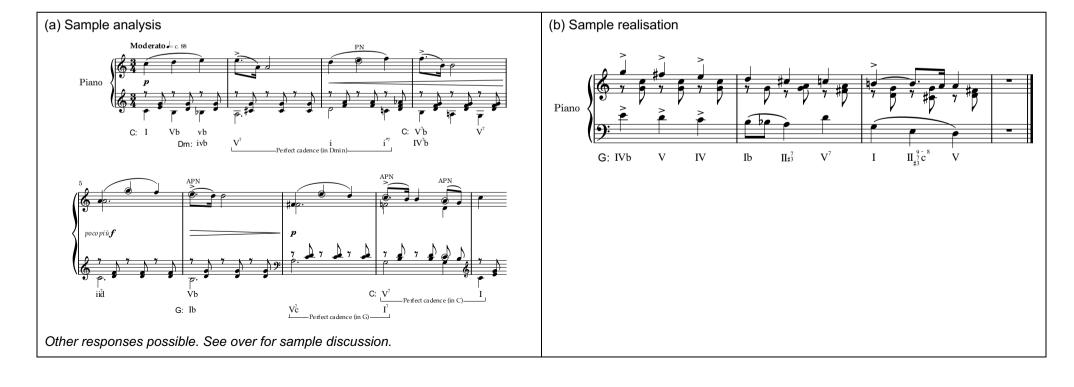
N0 = No response; no relevant evidence.



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 from different aspects.	FOUR pieces of underlined-type evidence from THREE (or more) aspects.	THREE pieces of bold-type evidence from different aspects.	FOUR pieces of bold-type evidence from THREE (or more) aspects.
OR	OR						
Realises, by notating: • any ONE (of seven) individual chords OR Realises, by notating: • Any TWO bass notes.	Realises, by notating: • any TWO (of seven) individual chords OR Realises, by notating: • Any THREE bass notes.	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, by notating: • any FOUR (of seven) consecutive chords.	Realises by notating: • 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.



(Question Two (a) Sample analysis)

Keys:

• Begins and ends in C major, modulates to D minor, the **subdominant minor** in bars 2–3, back to C major in bar 4, modulates to G major, **dominant** in bars 7–8, returns to tonic in bars 8–9.

Chords:

- Variety of chords used (primary and secondary), inversions used to create smooth bassline.
- Seventh chords used in 5 out of 8 bars to strengthen the dominant function of the chords as modulations occur.
- Perfect cadences using V7–I establish modulations in bars 2–3, 7–8 and 8–9.

Harmonic rhythm:

- Varies, generally one chord per bar, sometimes minim-crotchet and three crotchets.
- Variety creates a sense of freedom and unpredictability.

Non-harmonic notes:

- Passing note (e.g. bar 3)
- Note of anticipation (e.g. bars 2, 4). Accented passing-note (e.g. bars 6, 8)
- Non-harmonic notes create smooth melodic contour / add interest to the melody line.

Compositional devices:

- Melodic sequences, up a second (bars 1–2 and 3–4), down a third (bars 5–6 and 7–8). Indicates modulation to **subdominant minor dominant creating unity.**
- Chromatic movement bass line (bars 1–2), middle part (bars 3–4), creates a smooth line and relates to chord changes.
- Repetition in 2-bar rhythm (e.g. bars 1–2 and 3–4) helps to create unity.

Score analysis:

- SIX chords, THREE inverted chords, diminished chord bar 3, recognition of secondary dominant chord(s) (bars 2, 7)
- TWO / <u>THREE</u> tonal centres (2 of C, d, G)
- TWO / THREE different types of non-harmonic note and TWO pivot chords.

Other features:

• Title "Daydream" reflected in changing <u>harmonic rhythm, modulation and chromaticism</u>, **underlines a sense of freedom.**

Other responses possible.

Question Three

N1	N2	А3	A4	M5	M6	E7	E8
Identifies any ONE of the following harmonic / tonal conventions:	Identifies any TWO 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 THREE (of 10) individual chords relative to the key	 any FOUR (of 10) individual chords relative to the key 	any FOUR consecutive chords relative to the key	any FIVE consecutive chords relative to the key	ONE of: • Fadd2 or F9 • Bb7 or Bb9 • D9 AND	TWO of: • Fadd2 or F9 • Bb7 or Bb9 • D9 AND
ONE correct part of suspension	ONE correct part of suspension	ONE correct part of suspension OR	ONE correct part of suspension OR	TWO correct parts of suspension OR	TWO correct parts of suspension OR	THREE correct parts of suspension OR	THREE correct parts of suspension OR
Pitches explained	Pitches explained	Pitches explained	Pitches explained	Pitches explained using <u>underlined</u> -type evidence.	Pitches explained using <u>underlined</u> -type evidence.	Pitches explained using bold -type evidence.	Pitches explained using bold -type evidence.
OR Realises, by notating: • any ONE (of eight) individual chords.	OR Realises, by notating: • any TWO (of eight) individual chords.	Realises, by notating, ONE of: • any THREE (of eight) individual chords • any FIVE bass notes.	Realises, by notating, ONE of: • any FOUR (of eight) individual chords • any SIX bass notes.	Realises, by notating: • any THREE (of eight) consecutive chords	Realises, by notating: • 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.

