

Conventions common to scores in any style

For use with the externally assessed standards 91094, 91276, and 91421.

	Level 1	Level 2 (cumulative)	Level 3 (cumulative)
Rhythm & metre	<p>Limited to time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ / c, and $\frac{6}{8}$</p> <ul style="list-style-type: none"> metre – recognition of rhythmic groupings and classifications (simple, compound; duple, triple, quadruple) duration (notes and rests) – semibreves, (dotted) minims, (dotted) crotchets, (dotted) quavers, semiquavers; ties rhythmic characteristics – e.g. syncopation, swing 	<p>Limited to commonly used time signatures (including c, $\frac{5}{4}$, $\frac{3}{8}$, $\frac{7}{8}$)</p> <ul style="list-style-type: none"> metre – recognition of simple, compound and irregular rhythmic groupings and classifications; anacrusis (up-beats) duration – duplets, triplets, quintuplets 	
Tonality	<p>Limited to major and minor keys, of up to three sharps and three flats</p> <ul style="list-style-type: none"> key signatures and scales – recognition of major and (harmonic and melodic) minor keys; “blue notes” key relationships – tonic, subdominant, dominant, relative major, relative minor 	<p>Limited to major and minor keys, of up to four sharps and four flats</p> <ul style="list-style-type: none"> key signatures and scales – recognition of natural minor and chromatic scales key relationships – tonic minor and supertonic 	<p>Limited to all major and minor keys</p>
Pitch (melody)	<ul style="list-style-type: none"> clefs – treble, bass, alto C-clef, percussion, and “vocal tenor” (i.e. treble-octave); \mathcal{S}^{va} / \mathcal{S}^{vb} markings names of all scale degrees (i.e. tonic, supertonic, ... leading note) intervals – recognition of major, minor and perfect intervals up to and including an octave (lower note limited to the tonic of one of the seven permitted major keys) accidentals – recognition of sharps, flats, naturals transposition – instruments in B\flat and F; sounding pitch \rightarrow written pitch (upwards only) transcription – from treble clef \leftrightarrow bass clef; alto clef \leftrightarrow other clefs; open \leftrightarrow closed score; written pitch \leftrightarrow sounding pitch (i.e. vocal tenor, guitar / (double) bass, piccolo) 	<ul style="list-style-type: none"> clefs – tenor C-clef, guitar TAB intervals – recognition of intervals including augmented fourth and diminished fifth (lower note limited to the tonic of one of the nine permitted major keys) transposition (notation) – instruments in E\flat; sounding pitch \leftrightarrow written pitch (upwards or downwards) transcription – from tenor clef \leftrightarrow other clefs; guitar / bass tablature \leftrightarrow written pitch 	

*See page 4 for a list of changes made since the 2020 version of this document.

	Level 1	Level 2 (cumulative)	Level 3 (cumulative)
Harmony	<p><i>Limited to root position triads I, IV, V, vi, and dominant seventh V⁷ in the permitted major and minor keys</i></p> <ul style="list-style-type: none"> • chord recognition – using jazz / rock notation (i.e. chord symbols), Roman numerals (i.e. “functional” chord names) • cadences – recognition of perfect, plagal, imperfect (I–V and IV–V), interrupted • notation / realisation – individual chords • modulation – recognition of modulation to related keys (subdominant, dominant, relative major, relative minor) via perfect cadence 	<p><i>Limited to root position and first inversion triads I, ii, IV, V, vi, I^{SUS4}, V^{SUS4}, and dominant seventh V⁷, and second inversion triad I_c, in the permitted major and minor keys</i></p> <ul style="list-style-type: none"> • cadences – recognition of imperfect (II–V) • notation / realisation – cadences (root position only) – perfect (V–I only; no V⁷), plagal, imperfect (I–V only) • modulation – recognition of modulation to related keys (including tonic minor) via perfect cadence 	<p><i>Limited to chords of the following types in any inversion in any major or minor key:</i></p> <ul style="list-style-type: none"> • triads – including VIIb • seventh chords – major, minor, dominant • diminished chords • extended chords – ninths • suspended chords – seconds and fourths • added-note chords – seconds and sixths • non-chord tones (“non-harmonic notes” e.g. passing notes) <ul style="list-style-type: none"> • cadences – recognition of any type • notation / realisation of chord progressions within a provided harmonic framework • modulation – recognition of modulation (via pivot chord) to any key

	Level 1	Level 2 (cumulative)
Terms & signs	<ul style="list-style-type: none"> • “simple” articulation markings (words and symbols) – including <i>staccato</i>, <i>legato</i>, <i>marcato</i> (“accent”), slurs • “common” dynamic markings and modifiers (words and symbols) – <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>; <i>crescendo</i>, <i>diminuendo</i> / <i>decrecendo</i> • “common” tempo / metronome markings – <i>largo</i>, <i>lento</i>, <i>adagio</i> (~40–76 bpm); <i>andante</i>, <i>moderato</i> (~76–120 bpm); <i>allegro</i> (~120–168 bpm); <i>presto</i> (~168–200 bpm) • “common” tempo modifiers – <i>rallentando</i> / <i>ritardando</i>, <i>accelerando</i>, <i>a tempo</i>, ^ (“pause”) • instrument-specific performance directions (words and symbols) – e.g. <i>pizzicato</i>, <i>arco</i>, sustain-pedal markings, arpeggio [“broken chord”], slide, hammer-on, pull-off • “common” structural markings – e.g. double barlines, repeat barlines, first- and second-time bars 	<ul style="list-style-type: none"> • articulation markings (words and symbols) – including phrase marks, <i>tenuto</i>, <i>portato</i> (“semi-staccato”), <i>staccatissimo</i> • dynamic markings (words and symbols) – <i>ppp</i>, <i>fff</i>; dynamic articulations e.g. <i>fp</i>, <i>sf</i>, <i>fz</i> • tempo / metronome markings – <i>andante</i> (~76–108 bpm); <i>andantino</i> (~80–108 bpm); <i>moderato</i> (~108–120 bpm); <i>allegretto</i> (~112–120 bpm); <i>vivace</i> (~168–176 bpm) • tempo modifiers – <i>allargando</i>; expression markings – <i>espressivo</i>, <i>grazioso</i>, <i>cantabile</i>, <i>tranquillo</i>, <i>poco a poco</i>, <i>molto</i>, <i>piu</i>, <i>meno</i> • instrument-specific performance directions (words and symbols), including description of timbral effect – e.g. up- and down-bow, harmonics, <i>con sordino</i>, <i>tremolo</i>, <i>una corda</i> • common drum kit techniques – e.g. roll, flam, drag, rimshot, snare on / off, hi-hat open / closed • structural markings (words and symbols) – e.g. <i>D.C.</i> / <i>da capo</i>; <i>D.S.</i> / <i>dal segno</i> / %; (...<i>al</i>) <i>Fine</i>; (...<i>al</i> ♪ e poi <i>la</i>) <i>Coda</i>
Instrumentation	<p><i>Limited to scores of no more than 16 instruments, including common orchestral and jazz / rock instruments, and common voice types</i></p> <ul style="list-style-type: none"> • instrument names – English • score layout – recognition of family / instrument order 	<p><i>Limited to scores of varying levels of complexity including common symphonic, chamber, choral and jazz / rock ensembles</i></p> <ul style="list-style-type: none"> • instrument names – Italian
Form / structure	<p><i>Recognition of features including:</i></p> <ul style="list-style-type: none"> • general structural components (e.g. introduction, outro / coda) • binary (A–B) form • ternary (A–B–A) form • 12-bar blues form • verse–chorus form 	<p><i>Recognition and some analysis of features including:</i></p> <ul style="list-style-type: none"> • common forms (e.g. rondo, theme and variations, strophic, through-composed)
Compositional devices	<p><i>Recognition of features including:</i></p> <ul style="list-style-type: none"> • various types of repetition (e.g. sequence, ostinato / riff, motif) • rhythmic devices (e.g. syncopation, swing) • melodic devices (e.g. imitation, call and response) • harmonic devices (e.g. pedal note) • textural devices (e.g. similar and contrary motion) 	<p><i>Recognition and some analysis of features including:</i></p> <ul style="list-style-type: none"> • phrases (regular and irregular) • melodic range and contour • vocal writing (e.g. melisma) • devices, and their use in thematic development (e.g. motifs, variation, inversion, imitation, augmentation and diminution, word-painting)
Texture	<p><i>Recognition of features including:</i></p> <ul style="list-style-type: none"> • monophony, homophony, polyphony • melody and accompaniment, countermelody • density and layering (background, foreground etc.) 	<p><i>Recognition and some analysis of features including:</i></p> <ul style="list-style-type: none"> • contrapuntal textures (e.g. imitation, canon, fugue)

Changes made since the 2020 version of this document

Document header

- Changed “2020” to “2021”

Rhythm & metre – Level 1

- Changed “*Limited to $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ / C, $\frac{6}{8}$* ” to “*Limited to time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ / C, and $\frac{6}{8}$* ”

Rhythm & metre – Level 2

- Changed “*Limited to commonly used simple, compound and irregular time (including $\frac{5}{4}$, $\frac{5}{8}$, $\frac{7}{8}$)*” to “*Limited to commonly used time signatures (including $\frac{5}{4}$, $\frac{5}{8}$, $\frac{7}{8}$)*”
- Changed “metre – recognition of rhythmic groupings and classifications; anacrusis (“up-beats”)” to “Metre – recognition of simple, compound and irregular rhythmic groupings and classifications; anacrusis (up-beats)”

Pitch (melody) – Level 1

- Changed “recognition of major, minor and perfect intervals within an octave” to “recognition of major, minor and perfect intervals up to and including an octave”

Pitch (melody) – Level 2

- Changed “guitar / bass tablature → written pitch” to “guitar / bass tablature ↔ written pitch”