

Assessment Schedule – 2022

Music: Demonstrate knowledge of conventions in a range of music scores (91276)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<p><i>Demonstrating knowledge of conventions in a range of music scores involves:</i></p> <ul style="list-style-type: none"> • identifying and describing terms and signs and performance markings • identifying and describing aspects of pitch / tonality by naming (e.g.): <ul style="list-style-type: none"> - keys - intervals (quantity only) - chords • identifying and describing other musical elements and features. 	<p><i>Demonstrating in-depth knowledge of conventions in a range of music scores involves:</i></p> <ul style="list-style-type: none"> • explaining how terms and signs and performance markings are played • explaining characteristics of pitch / tonality, by giving evidence of (e.g.): <ul style="list-style-type: none"> - keys and modulation - intervals (quality and quantity) - chord notation • explaining the use of other musical elements and features. 	<p><i>Demonstrating comprehensive knowledge of conventions in a range of music scores involves:</i></p> <ul style="list-style-type: none"> • applying terms and signs and performance markings to music scores • applying knowledge of pitch / tonality by notation or analysis of (e.g.): <ul style="list-style-type: none"> - transposition - transcription - chord progressions • applying knowledge through the analysis of the effect of other musical elements and features on the performance and sound of the music.

Guidelines for applying the Assessment Schedule

“Top-down” marking

With some exceptions, rather than specifying that a particular task offers an opportunity for the candidate to meet the standard at Achievement level only, or Merit level only, the tasks in the examination are designed to allow the candidate to meet the standard at any level of Achievement. Each response should therefore be marked from “top down” – that is, evidence for meeting the standard at Excellence should first be sought, then, if necessary, evidence for Merit, and then evidence for Achievement.


Qualitative Assessment

In the Evidence Statements, the steps up from Achievement → Merit → Excellence are intended to be qualitative, rather than quantitative – that is, rather than a higher grade requiring “more of the same” type of evidence as the grade(s) below, it should require demonstration of appreciably greater skill, as specified in the Assessment Criteria.

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 14	15 – 19	20 – 24


Evidence


Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE	Piano Duet			
(a) (i)	<i>Intervals:</i> (1) minor 3rd (2) diminished 5th (3) minor 3rd (4) major 6th	Identifies the quantity of THREE (of 4) intervals.	Specifies the quality and quantity of THREE (of 4) intervals.	Specifies the quality and quantity of all FOUR intervals <i>AND</i>
(ii)	Accidentals are added as follows: • C-sharp • B-flat • C-sharp • (see score below)			Applies knowledge of intervals by accurately applying accidentals to create TWO (of 3) specified intervals.
				
(b) (i)	Bar 10: $\frac{5}{4}$ Bar 12: $\frac{3}{4}$ Bar 14: $\frac{5}{4}$	Identifies TWO time signatures.	Adds THREE correct time signatures to the score (each repeated across all four staves).	Adds THREE correct time signatures to the score (each repeated across all four staves) <i>AND</i>
(ii)	The first two bars have five crotchet beats in the bar. The notes are grouped in a 3 + 2 pattern. Bars 3 and 4 have three crotchet beats per bar – mostly, in groups of 2 quavers. The final bar returns to the same grouping as the first two bars.			justifies choices of time signature.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE (c)	<p><i>Compositional device or feature:</i></p> <p>Sequence: The melody in the first bar of the primo part is repeated in the second and third bars in a <u>descending melodic sequence</u>, which creates a sense of downward momentum.</p> <p>Syncopation: The off-beat rhythm in the right hand of the primo part <u>imitates the left hand</u>, creating a sense of rhythmic momentum / excitement.</p> <p>Contrary motion: The two piano parts (primo and secondo) are moving <u>towards each other</u>, creating a closer texture, and a sense of closing in.</p> <p><i>Other responses possible</i></p>	Identifies a compositional device or feature used in the passage.	Explains how a compositional device or feature is used in the passage, including <u>underlined</u> -type evidence.	Analyses the effect of a compositional device or feature in the passage, including bold -type evidence.
(d) (i)	<i>Transcription</i> (see boxed area on score below)	Transcribes the primo part up including correct contour and duration, OR	Transcribes the primo part up an octave, including correct pitch and duration, AND	Transcribes the primo part up an octave, including correct pitch and duration, AND
(ii)	<i>Score annotation</i> (see below)	Indicates: <ul style="list-style-type: none"> all dynamic markings for both parts. 	Indicates: <ul style="list-style-type: none"> all dynamic markings for both parts both pauses on the final two beats of all staves legato markings. <i>(allowance for FOUR errors overall).</i>	Indicates: <ul style="list-style-type: none"> all dynamic markings for both parts both pauses on the final two beats of all staves legato markings. <i>(allowance for ONE error overall).</i>

Transcription

N1	N2	A3	A4	M5	M6	E7	E8
Partial evidence from ONE opportunity (of four) at any level.	ONE opportunity (of four) at any level.	TWO (of four) Achievement opportunities.	THREE (of four) Achievement opportunities.	TWO (of four) Merit opportunities.	THREE (of four) Merit opportunities.	TWO (of four) Excellence opportunities.	THREE (of four) Excellence opportunities.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO	Accompanied vocal			
(a)	<p><i>Instrumentation</i> Voice type: Alto.</p> <p>The <u>treble clef</u> indicates that this part is sung by either soprano or alto. It would sit most comfortably in the alto range due to the tessitura being low. (<i>soprano is accepted if the discussion identifies that the tessitura is low but within range.</i>)</p>	Identifies the correct voice type.	Provides a valid reason for the chosen voice type (<u>underlined</u> -type evidence).	Discusses why the properties of the voice type would be suitable for the part, (bold -type evidence).
(b)	<p><i>Transcription from tablature:</i> (see below)</p> 	Transcribes: <ul style="list-style-type: none">• FOUR correct pitches. (allowance for incorrect octave)	Transcribes: <ul style="list-style-type: none">• FIVE correct pitches• ALL note durations.	Transcribes: <ul style="list-style-type: none">• ALL correct pitches• ALL note and rest durations (allowance for TWO errors overall).
(c) (i)	<p><i>Tonality</i> Key: B-flat major.</p> <p>The key signature <u>displays two flats</u> (B-flat and E-flat). <u>The extract opens and closes with a B-flat chord, and there are no accidentals throughout.</u> The extract closes with a perfect cadence into B-flat major.</p>	Identifies the key OR	Identifies the key AND Provides a reason for identifying the key, including <u>underlined</u> -type evidence AND	Identifies the key AND Analyses the key throughout the extract, including bold -type evidence AND
(ii)	<p><i>Chord recognition</i> B♭, F / A, Gm, B♭ / F, E♭</p>	Identifies THREE different chords (without quality or inversion).	Identifies THREE chords accurately including an inversion.	Identifies FOUR chords accurately including an inversion.

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(d) (i) and (ii)	<p><i>Cadence notated appropriately (see example below)</i></p> <p>Cadence: Perfect</p>	<p>Notates the appropriate bass notes for the cadence</p> <p>OR</p> <p>Names the cadence.</p>	<p>Notates the cadence appropriately.</p> <p>(allowance for ONE error).</p> <p>AND</p> <p>Names the cadence.</p>	<p>Names the cadence AND notates the cadence accurately for guitar, including the 7th chord.</p>
 <p>(other realisations of the score possible)</p>				

N1	N2	A3	A4	M5	M6	E7	E8
Partial evidence from ONE opportunity (of four) at any level.	ONE opportunity (of four) at any level.	TWO (of four) Achievement opportunities.	THREE (of four) Achievement opportunities.	TWO (of four) Merit opportunities.	THREE (of four) Merit opportunities.	TWO (of four) Excellence opportunities.	THREE (of four) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE	Wind Quintet			
(a)	<p><i>Transposition</i> (music is transposed into concert pitch as shown below. Note that a horn without key signature is also accepted as an appropriate convention in this context.)</p> <p>Clarinet (in concert pitch)</p> <p>Horn (in concert pitch)</p>	<p>Notates:</p> <ul style="list-style-type: none"> • ONE instrument with correct transposition (allowance for TWO errors) 	<p>Notates:</p> <ul style="list-style-type: none"> • correct durations • accurate pitch (allowance for FOUR errors including incorrect key signature for clarinet) 	<p>Notates:</p> <ul style="list-style-type: none"> • correct durations • correct key signature for clarinet • accurate pitch (allowance for TWO errors)
(b)	<p><i>Transcription</i> (Bassoon part is transcribed from alto to treble clef as shown below)</p> <p>Bassoon</p>	<p>Transcribes:</p> <ul style="list-style-type: none"> • correct durations • accurate melodic contour 	<p>Transcribes:</p> <ul style="list-style-type: none"> • correct durations • accurate pitch (allowance for TWO errors) 	<p>Transcribes:</p> <ul style="list-style-type: none"> • correct durations • accurate pitch (allowance for ONE error including incorrect octave) • correct accidentals.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (c)	<p><i>Texture and compositional features:</i></p> <p>The opening texture is busy / four part, and <u>remains similar as the clarinet stops playing and the horn starts.</u> It is imitative with the oboe playing one beat later than the flute part.</p> <p>The overall texture is polyphonic <u>with each instrument playing an independent part.</u> It is imitative also between the clarinet and bassoon.</p> <p>Rhythm:</p> <p>The flute and oboe parts play a faster pace <u>quaver movement.</u> In contrast, the clarinet, and bassoon <u>alternate between</u> slower crotchet and dotted minim rhythms, while the horn picks up on the rhythm from the end of the bassoon phrase.</p> <p>Sequence:</p> <p>The four-quaver motif is repeated in an <u>inexact descending sequence</u> with the first note a semitone lower on each repetition.</p> <p>Melody:</p> <p>The upper and lower parts contain some contrary motion. (other responses possible).</p>	<p>Identifies ONE texture</p> <p>OR</p> <p>ONE compositional feature.</p>	<p>Describes the texture</p> <p>OR</p> <p>compositional features, including <u>underlined</u>-type evidence.</p>	<p>Analyses the texture</p> <p>OR</p> <p>compositional features, including bold-type evidence.</p>

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (d) (i)	<p><i>Similarities between systems:</i></p> <p>Melody: the melody is exactly the same, <u>with identical contour and pitch in the same octave even though they are on different instruments</u>. This creates a sense of unity.</p> <p>Accompaniment: The accompaniment has the same notes and rhythm. <u>It follows the same rising semitone figure</u>, and a sense of unity is created by two accompanying lines matching each other a fourth apart.</p> <p>Instrumentation: The music is mostly played by the lower three instruments <u>to create a timbre that is generally the same</u>. This creates a sense of continuity and familiarity.</p>	Identifies ONE similarity OR ONE difference.	Explains how the systems have a similarity and a difference, including <u>underlined</u> -type evidence.	Analyses how a similarity and difference between the systems affect the music, including bold -type evidence.
(ii)	<p><i>Differences between systems:</i></p> <p>Melody: The melody line of the clarinet in System 1, is passed to the horn in System 2 (bar 9). <u>In bars 12 / 13, the melody line briefly passes to the flute and oboe before returning to the horn</u>. This creates aural interest and timbral contrast.</p> <p>Accompaniment: The rising semitone figure moves from the horn part to the clarinet part. <u>In bars 8–10, the bass line (bassoon) is an octave lower</u>, creating a thicker sounding texture and a deeper timbre.</p> <p>Instrumentation: In system 1, the clarinet has the melody, and the horn and bassoon play the accompaniment. In system 2, the horn takes over the melody, and the clarinet and bassoon play the accompaniment. In system 2, bars 11 and 12, the flute and oboe join briefly. <u>In bars 13-14, the oboe adds another layer to the texture</u>, creating a thicker texture, a fuller timbre, and a sense of building momentum.</p>			

N1	N2	A3	A4	M5	M6	E7	E8
Partial evidence from ONE opportunity (of four) at any level.	ONE opportunity (of four) at any level.	TWO (of four) Achievement opportunities.	THREE (of four) Achievement opportunities.	TWO (of four) Merit opportunities.	THREE (of four) Merit opportunities.	TWO (of four) Excellence opportunities.	THREE (of four) Excellence opportunities.