

Assessment Schedule – 2019**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.

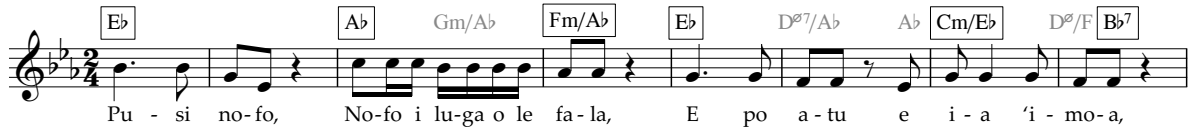

Qualitative Assessment

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 – 13 | 14 – 19 | 20 – 24 |

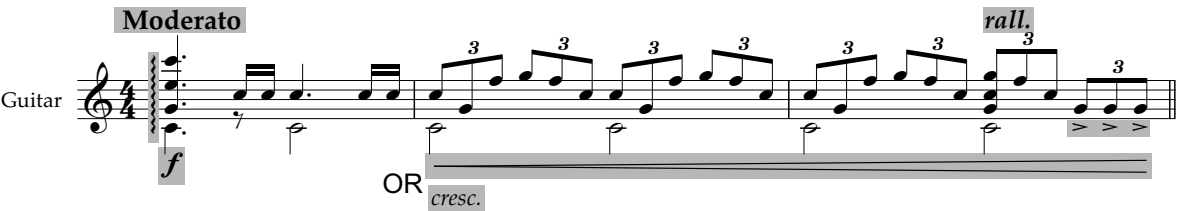


Evidence

| Question | Sample Evidence | Achievement | Achievement with Merit | Achievement with Excellence |
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| ONE | Unaccompanied Choir | | | |
| (a) (i) (ii) | <p><i>Tonality / Key:</i></p> <ul style="list-style-type: none"> • E\flat major • the key signature has three flats • E\flat pedal note in the bass in bars 1–2 • (both) phrases begin with E\flat major / tonic chord • second phrase ends with B\flat major (dominant 7th). | <p>Identifies the home key</p> <p><i>AND</i></p> <p>Identifies THREE (of 6) chords.</p> | <p>Identifies the home key, including ONE piece of evidence to support the identification</p> <p><i>AND</i></p> <p>Identifies THREE (of 6) chords, including ONE inversion OR the 7th.</p> | <p>Identifies the home key, including TWO pieces of evidence to support the identification</p> <p><i>AND</i></p> <p>Identifies FIVE (of 6) chords, including BOTH inversions AND the 7th.</p> |
| <p><i>There are 6 chords (including 5 different chords, 2 inversions, and 1 dominant 7th) to be identified.</i></p> | | | | |
|  | | | | |
| (b) | <p><i>Manipulation of melodic material:</i></p> <ul style="list-style-type: none"> • see below. | <p>Demonstrates knowledge by transcribing:</p> <ul style="list-style-type: none"> • the notes of the soprano part in bars 20–21. | <p>Demonstrates in-depth knowledge by transcribing, with allowance for ONE error:</p> <ul style="list-style-type: none"> • the notes of the soprano part in bars 20–21 • the lyrics <p><i>AND ONE of:</i></p> <ul style="list-style-type: none"> • the notes of the tenor part in bars 17–18 • the notes of the tenor part in bars 20–21. | <p>Demonstrates comprehensive knowledge by transcribing ALL of:</p> <ul style="list-style-type: none"> • the notes of the soprano part in bars 20–21 • the lyrics • the notes of the tenor part in bars 17–18 • the notes of the tenor part in bars 20–21. |
|  | | | | |

| Question | Sample Evidence | Achievement | Achievement with Merit | Achievement with Excellence |
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| One (c) | <p><i>Texture:</i></p> <ul style="list-style-type: none"> the extract begins with an imitative / polyphonic texture with the <u>tenor and bass parts in unison</u> and the <u>soprano and alto parts in unison</u> creating a canon/ an antiphonal effect/call and response effect from bar 20 the texture is homophonic <u>with the melody in the soprano part</u> and the alto and tenor parts providing chordal harmony. <p><i>Other responses possible.</i></p> | Identifies ONE texture used in the passage. | Explains how ONE texture is used, including <u>underlined</u> -type evidence. | Analyses the use of BOTH textures, including one piece of bold -type evidence. |
| (d) | <p><i>Comparison of the two extracts:</i></p> <ul style="list-style-type: none"> Similarities <ul style="list-style-type: none"> the melodic line is the same in the soprano part <u>the notes are the same in tenor and bass parts in the final two bars</u> the words are the same <u>and the rhythm is (effectively) the same</u>, providing a thematic link between the passages. Differences: <ul style="list-style-type: none"> the harmony is different <u>in the middle of the texture</u> and in the final bar and half / the harmony in the second passage is dissonant rather than consonant all parts have a crotchet rest in bar 2 of the second passage instead of a dotted crotchet; the sound is <u>sustained instead of there being a break</u>; the melody of the bass part smoothly links the first two bars and the second two. <p><i>Other responses possible.</i></p> | Identifies ONE similarity and ONE difference. | Explains ONE similarity and ONE difference, including <u>underlined</u> -type evidence. | Analyses the effect of ONE similarity and ONE difference, including bold -type evidence. |

| 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 |
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| TWO | Solo Guitar | | | |
| (a) | <p><i>Performance markings:</i></p> <ul style="list-style-type: none"> • see below. <p><i>Other responses possible (e.g. bpm for tempo marking; “rit.” for “rall.”)</i></p> | <p>Demonstrates knowledge of conventions by indicating, with allowance for ONE error:</p> <ul style="list-style-type: none"> • tempo and dynamic markings. | <p>Demonstrates in-depth knowledge of conventions by indicating:</p> <ul style="list-style-type: none"> • tempo and dynamic markings • the arpeggio OR the accent markings. | <p>Demonstrates comprehensive knowledge of conventions by indicating:</p> <ul style="list-style-type: none"> • all performance markings. |
|  | | | | |
| (b) (i) | <p><i>Interval identification:</i></p> <ol style="list-style-type: none"> (1) perfect octave (2) perfect 5th (3) minor 2nd (4) minor 3rd. | <p>Identifies the quantity of FOUR (of 4) intervals.</p> | <p>Specifies the quality and quantity of FOUR (of 4) intervals.</p> | <p>Specifies the quality and quantity of FOUR (of 4) intervals</p> |
| (ii) | <p><i>Interval notation:</i></p>  | | | <p>AND</p> <p>Applies knowledge of intervals by notating the specified pitches.</p> |
| (c) | <p>Transcription from tablature:</p> <ul style="list-style-type: none"> • see below. | <p>Transcribes part of the passage into notation, including:</p> <ul style="list-style-type: none"> • SIX correct pitches. | <p>Transcribes the passage into notation, including:</p> <ul style="list-style-type: none"> • SIX correct pitches, and accurate contour of the upper part. | <p>Transcribes the passage accurately into notation, including:</p> <ul style="list-style-type: none"> • accurate pitches • accurate durations • two voices (stems up and down). |
| <p><i>There are 21 notes (11 distinct pitches) to be transcribed.</i></p>  | | | | |

| Question | Sample Evidence | Achievement | Achievement with Merit | Achievement with Excellence |
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| Two (d) | <i>Compositional device:</i> • repetition. | Identifies, and annotates the score to show, the compositional device used in the passage. | | |
| (e) (i) (ii) | <i>Compositional devices:</i> • ostinato – taking a motif and repeating it many times • sequence – taking a motif and repeating it several times, each at a higher or lower pitch • inversion – taking a motif and turning it upside down, so where the original melody goes up, the original goes down, and vice versa. <i>Other responses possible.</i> | | Accurately defines the meaning of the selected compositional device. | Applies knowledge of the selected compositional device by creating a musical example. |

| N1 | N2 | A3 | A4 | M5 | M6 | E7 | E8 |
|-----------------------------------------|-------------------------------------------|--------------------------------------------|-------------------------------------------|--------------------------------------|-------------------------------------|-----------------------------------------|-------------------------------------------|
| ONE opportunity (of five) at any level. | TWO (of five) opportunities at any level. | THREE (of four) Achievement opportunities. | FOUR (of four) Achievement opportunities. | THREE (of four) Merit opportunities. | FOUR (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 | Chamber Music | | | |
| (a) | <p><i>Compositional devices:</i></p> <ul style="list-style-type: none"> • sequence <ul style="list-style-type: none"> - the melody in the first two bars is repeated in the third and fourth, in an <u>ascending</u> melodic sequence, which creates the sense of build-up • syncopation <ul style="list-style-type: none"> - the off-beat rhythm in the right hand of the piano part in bars 150–153 <u>contrasts with the melody and creates a sense of momentum / excitement</u> • contrary motion <ul style="list-style-type: none"> - the two hands of the piano part in bars 150–153 are <u>moving apart</u>, which creates the sense of build-up • repetition <ul style="list-style-type: none"> - in the flute and violin parts in bars 155–156, a <u>4-note semiquaver figure</u> is repeated, which creates the sense of build-up / anticipation • chromatic scale <ul style="list-style-type: none"> - there is an <u>ascending chromatic scale in the violin and piano parts</u>, which creates the sense of build-up to a climax <p><i>Other responses possible.</i></p> | Identifies ONE compositional device used in the passage. | Explains how ONE compositional device is used, including <u>underlined</u> -type evidence. | Analyses the effect of the use of ONE compositional device by including bold -type evidence. |
| (b) | <p><i>Texture:</i></p> <ul style="list-style-type: none"> • the extract begins with a homophonic texture with <u>the melody instruments playing in unison octaves</u>, and the piano providing a harmonic accompaniment • in the final two bars, the texture is monophonic with <u>all instruments playing in unison octaves to provide a strong, definitive ending</u>. <p><i>Other responses possible.</i></p> | Identifies ONE texture used in the passage. | Explains how ONE texture is used, including <u>underlined</u> -type evidence. | Analyses the use of BOTH textures, including ONE piece of bold -type evidence. |

| Question | Sample Evidence | Achievement | Achievement with Merit | Achievement with Excellence |
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| Three (c) | <p><i>Features of a scherzo:</i></p> <ul style="list-style-type: none"> off-beat rhythms <u>in the piano accompaniment</u> give a feeling of syncopation and freedom fast semiquavers <u>in a fast tempo</u> give a feeling of energy and excitement high and low notes / registers <u>used simultaneously in different parts</u> gives an unusual / comical texture. <p><i>Other responses possible.</i></p> | Identifies ONE musical feature used in the passage. | Explains how ONE musical feature is used including <u>underlined</u> -type evidence. | Analyses how the use of musical features makes the music sound playful, including ONE piece of bold -type evidence. |
| (d) | <p><i>Transposition:</i></p> <ul style="list-style-type: none"> see below. | <p>Transposes the music into a different key, including TWO of:</p> <ul style="list-style-type: none"> correct durations performance markings accurate melodic contour. | <p>Transcribes the music, including:</p> <ul style="list-style-type: none"> correct durations performance markings the key signature accurate pitches, excluding those affected by accidentals, with allowance for THREE errors. | <p>Transcribes the music, including:</p> <ul style="list-style-type: none"> correct durations performance markings the key signature accurate pitches. |
| <p><i>There are 9 distinct pitches to be transcribed (including 2 or 3 with accidentals).</i></p> <p>Clarinet (concert pitch)</p> | | | | |

| N1 | N2 | A3 | A4 | M5 | M6 | E7 | E8 |
|---------------------------------------------------------------|-----------------------------------------|------------------------------------------|--------------------------------------------|------------------------------------|--------------------------------------|-----------------------------------------|-------------------------------------------|
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N0 = No response; no relevant evidence.