

## Assessment Schedule – 2021

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

#### Assessment Criteria

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

#### 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.


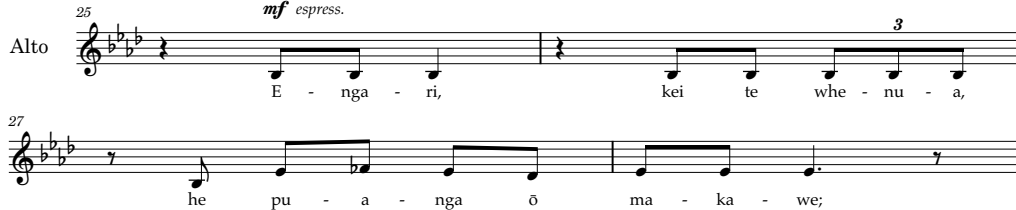
##### Qualitative Assessment

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
<b>ONE</b>	<b>Accompanied choral music</b>			
(a) (i)	<p><i>Intervals:</i></p> <p>(1) Perfect 4th                      (2) Major 6th                      (3) minor 3rd                      (4) Perfect 5th                      (5) Major 2nd                      (6) Major 3rd</p>	<p>Identifies the quantity of FOUR (of 6) intervals.</p>	<p>Specifies the quality and quantity of FOUR (of 6) intervals, including ONE interval in the bass / tenor clef.                      AND                      Applies knowledge of intervals by accurately notating the alto part a third below the soprano part with allowance for one error.</p>	<p>Specifies the quality and quantity of FIVE (of 6) intervals, including ONE interval in the bass / tenor clef.                      AND                      Applies knowledge of intervals by accurately notating the alto part a third below the soprano part.</p>
(ii)				
(b)	<p><i>Transcription:</i>                      See score below.</p>	<ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate melodic contour.</li> </ul>	<ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches with allowance for ONE error</li> <li>• performance markings.</li> </ul>	<ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches and lyrics</li> <li>• performance markings</li> <li>• the correct key signature.</li> </ul>
				

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<p>ONE (c) (i)</p> <p>(ii)</p>	<p><i>Texture:</i> The opening texture is thin with <u>imitation / call and response between the tenor and soprano parts</u>. In the second section, there is a denser four-part choral texture with a chordal piano accompaniment including left-hand bass notes, <u>giving a clear contrast</u>. <u>There is an imitative texture between the SA and TB parts</u>.</p> <p><i>Metre:</i> The metre changes from a free <u>four-beats-per-bar</u> to a faster and stricter <u>three-beats-per-bar</u>. <u>There is a quaver movement underpinning both sections</u>.</p> <p><i>Tempo:</i> The tempo changes from a moderate <u>76 beats per minute</u>, to a slightly faster tempo in the third bar (marked <i>più mosso</i>). <u>The opening tempo is flexible</u>.</p> <p><i>Effect on the music:</i></p> <ul style="list-style-type: none"> <li>• The imitation <b>emphasises the repeated text</b>.</li> <li>• The opening <b>resembles a welcome</b>.</li> <li>• The second section has a <b>waltz-like, more lyrical, feel</b>.</li> <li>• It is a more <b>energetic and forward-moving section due to the quaver movement in the piano part</b>.</li> </ul>	<p>Identifies TWO musical changes in the passage.</p>	<p>Describes TWO musical changes in the passage with appropriate musical evidence, including <u>underlined</u>-type evidence.</p>	<p>Discusses the effect of the musical changes, including TWO pieces of <b>bold</b>-type evidence.</p>

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE (d)	<p><i>Compositional devices / features</i> <i>Imitation / counterpoint:</i> <u>The opening soprano line is imitated in counterpoint by the tenor, and the alto part is imitated in counterpoint by the bass.</u> <b>This gives the feeling of four-part counterpoint, which thickens the texture, intensity, and volume of the choral part.</b></p> <p><i>Descending ostinato:</i> The right-hand piano part contains a repeated four-semiquaver ostinato. <u>This is repeated for two bars and then used as a descending sequence, being lowered by a step at each two-bar repetition.</u> <b>The descending ostinato creates the harmony that underpins the counterpoint in the vocal parts and follows the descending vocal line.</b></p> <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 one compositional device on the music, including <b>bold</b> -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.


Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>TWO</b>	<b>Jazz band</b>			
	(a)	<p><i>Transcription</i> <i>See below.</i></p>	<p>Transcribes the tablature into notation, including:</p> <ul style="list-style-type: none"> <li>• FOUR correct pitches.</li> </ul>	<p>Transcribes the tablature into notation, including:</p> <ul style="list-style-type: none"> <li>• FIVE correct pitches</li> <li>• correct note durations</li> <li>• articulation markings.</li> </ul>
(b)	<p><i>Transposition:</i></p>	<p>Transposes the music up, including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate melodic contour</li> <li>• performance markings.</li> </ul>	<p>Transposes the music up a major 6th, including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches with allowance for THREE errors</li> <li>• performance markings.</li> <li>• the correct key signature.</li> </ul> <p>OR</p> <p><i>Transposes the music down a minor 3<sup>rd</sup> with no errors.</i></p>	<p>Transposes the music up a major 6th including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches (accidentals must be included).</li> <li>• performance markings</li> <li>• the correct key signature.</li> </ul>
	<p>Bass </p> <p>Alto Saxophone </p>			

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO (c)	<p><i>Performance markings:</i></p> <ul style="list-style-type: none"> <li>• Staccato – <u>short, detached notes</u> <b>give a feeling of brightness and energy.</b></li> <li>• Tenuto – <u>notes are held slightly longer</u> to <b>emphasise the third / main beats of the bar (bars 1 and 3).</b></li> <li>• Marcato – <u>short and accented notes</u>, <b>which heavily emphasise those notes / beats of the bar.</b></li> <li>• Accent – <u>played slightly louder than usual</u>, <b>particularly to emphasise the quaver syncopation.</b></li> </ul>	Identifies TWO performance markings used in the passage.	Explains how TWO performance markings are played, including <u>underlined</u> -type evidence.	Analyses THREE performance markings, including <b>bold</b> -type evidence.
(d) (i) and (ii)	<p><i>Compositional devices:</i></p> <ul style="list-style-type: none"> <li>• <i>Ostinato</i> – repeating a motif many times.</li> <li>• <i>Sequence</i> – repeating a motif several times at a higher or lower pitch each time.</li> <li>• <i>Inversion</i> – turning a motif upside down, so where the original melody goes up, the melody goes down, and vice versa.</li> </ul> <p><i>Other responses possible.</i></p>		Accurately defines the selected compositional device.	<p>Applies knowledge of the selected compositional device by creating a valid musical example</p> <p><i>AND</i></p> <p>accurately defines the selected compositional device.</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 three) Achievement opportunities.	THREE (of three) 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
<b>THREE</b>	<b>String quartet</b>			
(a) (i)	<p><i>Tonality / key:</i> F major</p> <ul style="list-style-type: none"> <li>• The key signature has one flat (B<math>\flat</math>).</li> <li>• The opening chord is an F major chord.</li> <li>• There is a perfect cadence in F major in bar 4.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>• evidence to support the identification of F major as the key.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>• evidence to support the identification of F major as the key</li> <li>• the modulated key as C major.</li> </ul>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>• evidence to support the identification of F major as the key</li> <li>• the modulated key as C major</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>• adds correct accidentals to bars 7 and 8.</li> </ul>
(ii)	<p><i>Modulation: C major</i></p> <ul style="list-style-type: none"> <li>• B<math>\sharp</math> is added to: <ul style="list-style-type: none"> <li>- Violin I and viola parts in bar 7</li> <li>- Violin II in bar 8.</li> </ul> </li> </ul> <p><i>C<math>\sharp</math> may also be added.</i></p>			
(b)	<p><i>Harmonic analysis:</i></p> <p>(1): Ib (2): IV (3): V<sup>7</sup> (4): I (5): vib</p>	<p>Identifies THREE different chords.</p>	<p>Identifies THREE chords accurately, including:</p> <ul style="list-style-type: none"> <li>• inversion</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• 7th chord.</li> </ul>	<p>Identifies FOUR chords accurately, including:</p> <ul style="list-style-type: none"> <li>• inversion</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>• 7th chord.</li> </ul>
(c)	<p><i>Chords:</i></p>  <p style="text-align: center;">Ic   V   I</p>	<p>Completes the bass line and completes chord I.</p>	<p>Completes the cadence appropriately, including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches with allowance for ONE error.</li> </ul>	<p>Completes the cadence accurately, including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches in the alto clef.</li> </ul>

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (d)	<p><i>Transcription:</i> <i>See below.</i></p> 	<p>Transcribes the music into a clarinet and piano reduction, including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate melodic contour</li> <li>• performance markings.</li> </ul>	<p>Transcribes the music into a clarinet and piano reduction, including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches with allowance for FOUR errors</li> <li>• performance markings.</li> </ul>	<p>Transcribes the music into a clarinet and piano reduction, including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches with allowance for TWO errors</li> <li>• performance markings</li> <li>• the correct key signature and transposition for the clarinet part.</li> </ul>

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.