

Assessment Schedule – 2022

Music: Demonstrate knowledge of conventions used in music scores (91094)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrating knowledge of conventions involves: <ul style="list-style-type: none"> • identifying and describing musical elements and features • 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) • identifying and describing other musical elements and features. 	Demonstrating in-depth knowledge of conventions involves: <ul style="list-style-type: none"> • explaining musical elements and features • 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 - intervals (quality and quantity) - Roman numerals for chords • explaining the use of other musical elements and features. 	Demonstrating comprehensive knowledge of conventions involves: <ul style="list-style-type: none"> • applying musical elements and features • 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"> - modulation - transposition / transcription • 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 – 2	3 – 4	5 – 6	7 – 8

Evidence

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a)	<ol style="list-style-type: none"> 1. The <i>marcato</i> (e.g. trumpet bar 5 beat 4) <u>means play stronger</u> so the performer will blow / play this note more forcefully than other notes. 2. The <i>forte</i> <i>f</i> (e.g. cello, bar 4) <u>means to play loud</u>, so the performer will play loudly from this note onward. 3. The <i>triplet</i> $\frac{3}{4}$ (e.g. timpani, bar 4) <u>signals three even notes</u>, so the performer will play three notes over the first half of beat 4 (3 semiquavers in the space of 1 quaver beat). 4. The <i>semiquaver rest</i> (e.g. violin I bar 5 beat 1) <u>meaning to be silent / play nothing</u> indicates that the performer stops playing for quarter of the beat. 5. The <i>flat symbol</i> (e.g. trombone bar 5 beat 4) <u>lowers the pitch</u>. The performer will play this written note a half step / semitone lower. 	Identifies THREE musical features.	Explains the meaning of THREE musical features, including <u>underlined-type</u> evidence.	Analyses FOUR musical features with reference to how they would inform the performer, including bold-type evidence.
(b)	<p><i>Sample answer:</i> This extract has a straight feel (not syncopated) as there is a note written at the start of each beat.</p>	Circles and labels: <ul style="list-style-type: none"> • the time signature • the metronome marking. 	Identifies the feel of the piece as a straight feel, e.g. “march”	Identifies the feel as straight and explains why it is straight.
(c)	<ul style="list-style-type: none"> • Interval (1): perfect octave • Interval (2): minor 2nd • Interval (3): minor 3rd • Interval (4): perfect 5th 	Identifies the quantity only of TWO intervals.	Identifies the quantity and quality of TWO intervals.	Identifies the quantity and quality of THREE intervals.
(d)	<p><i>See realisation of closed score below.</i></p>	Transcribes TWO parts correctly, <i>with allowance for two errors.</i>	Transcribes THREE parts correctly, <i>with allowance for three errors.</i>	Correctly transcribes: <ul style="list-style-type: none"> • the viola part AND • TWO other parts, including performance markings and aligned notes with beaming and consistent stem directions.

The image shows a musical score for piano in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The score features several triplet markings (indicated by a '3' above or below the notes) and performance markings including *f* (forte), *sfz* (sforzando), and accents (^). The notes are beamed together, and stems are consistently directed upwards or downwards.

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(e)	<p><i>Structure</i></p> <p>Intro Bars 1–4 There are no lyrics in this section, and it is the first part of the song.</p> <p>Verse 1 Bars 5–11 The lyrics start in bar 5 with a pickup in bar 4. There are two lines of lyrics indicating verses.</p> <p>Chorus Bars 12–20 There is only one line of lyrics. They include the name of the song suggesting it is the chorus. The melody differs to the verse and there is a double bar line indicating the end of the section.</p> <p>Instrumental (interlude accepted) Bars 21–24 There are no lyrics, and it is indicated that the melody is whistled. The melody is different to the previous sections. The D.S. al Fine brings us back to the Segno in bar 5 to end this section.</p> <p>Verse 2 Bars 5–11 The Segno in bar 5 brings us back to this section, this time following the second line of lyrics as verse 2.</p> <p>Chorus Bars 12–20 The chorus is played again (as above).</p> <p>Outro Bars 21 to the end The lack of lyrics, and new melody signals the beginning of a new section. The final barline at the end of this section indicates this is the end of the song. As it is instrumental, we can consider it the outro.</p>	<p>Names FOUR sections in the correct order OR Identifies FOUR correct bar numbers for unnamed sections.</p>	<p>Names FOUR sections in the correct places with accurate bar numbers.</p>	<p>Names:</p> <ul style="list-style-type: none"> • FOUR sections in the correct places • with accurate bar numbers <p><i>AND</i> provides supporting evidence with reference to the musical features in the score to explain how they were identified.</p>

<p>(f)</p>	<p><i>Melody sample analyses:</i> See possible motifs below.</p> <p>Repetition: The composer has used repetition, shown by:</p> <ul style="list-style-type: none"> bars 12 and 13 repeated in bars 16 and 17 bars 14 and 15 are repeated in bars 18 and 19 bars 21 and 22 are repeated in bars 23 and 24. 	<p>Identifies TWO motifs, see score below.</p>	<p>Identifies:</p> <ul style="list-style-type: none"> THREE motifs <p>AND</p> <ul style="list-style-type: none"> the compositional device. 	<p>Identifies THREE motifs, AND</p> <p>Analyses how the compositional device has been used in the context of the extract.</p>

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence															
(g) (i)	<p><i>Chords</i></p> <table border="1"> <thead> <tr> <th></th> <th>Jazz / Rock</th> <th>Roman numerals</th> </tr> </thead> <tbody> <tr> <td>(1)</td> <td>B♭ major</td> <td>VI (major)</td> </tr> <tr> <td>(2)</td> <td>A minor</td> <td>v (minor)</td> </tr> <tr> <td>(3)</td> <td>G minor</td> <td>iv (minor)</td> </tr> <tr> <td>(4)</td> <td>D minor</td> <td>i (minor)</td> </tr> </tbody> </table>		Jazz / Rock	Roman numerals	(1)	B♭ major	VI (major)	(2)	A minor	v (minor)	(3)	G minor	iv (minor)	(4)	D minor	i (minor)	<p>Identifies TWO jazz / rock chords</p> <p>OR</p> <p>Identifies TWO Roman numerals.</p>	<p>Identifies THREE jazz / rock chords with their Roman numeral analysis.</p>	<p>Identifies THREE jazz / rock chords with their Roman numeral analysis,</p> <p>AND</p> <p>Explains how chord (2) is unusual.</p>
	Jazz / Rock	Roman numerals																	
(1)	B♭ major	VI (major)																	
(2)	A minor	v (minor)																	
(3)	G minor	iv (minor)																	
(4)	D minor	i (minor)																	
(ii)	<p><i>Chord (2):</i></p> <p>A minor is unusual as the 7th note of the D minor scale is usually raised (C#). This means it is a minor chord, when it would normally be a major chord.</p>																		
(h)	<p><i>Transposition</i></p> <p>See realisation of transposition below.</p>	<p>Transposes the melody up.</p>	<p>Transposes the melody up a 2nd.</p> <p>(allowance for incorrect key signature or missing rests)</p>	<p>Transposes the melody and chords up a Major 2nd with correct key signature on both staves.</p>															
	<p>4 Voice</p> <p>I've been aim - ing for the top. Just like a</p> <p>6 Voice</p> <p>rock - et tak - ing off. You got me high, I'm fly - ing in a dream.</p>																		

N1	N2	A3	A4	M5	M6	E7	E8
ONE opportunity (of 8) at any level.	FOUR (of 8) opportunities at any level.	FIVE (of 8) Achievement opportunities.	SIX (of 8) Achievement opportunities.	FOUR (of 8) Merit opportunities.	FIVE (of 8) Merit opportunities.	FOUR (of 7) Excellence opportunities.	FIVE (of 7) Excellence opportunities.

N0 = No response; no relevant evidence.