

Assessment Schedule – 2023

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.

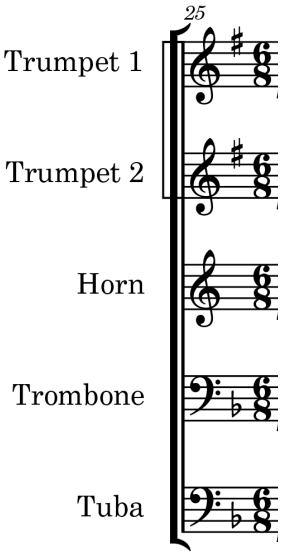
Qualitative Assessment


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	Brass quintet			
(a) (i)		Annotates the key signature of TWO staves correctly, <i>AND</i>	Annotates the key signature of THREE staves correctly, <i>AND</i>	Annotates the key signature of FOUR staves correctly, <i>AND</i>
(ii)	<i>Time and key signatures</i> 6/8	Identifies a valid time signature 6/8 .	Annotates all staves with a valid time signature <i>AND</i>	Annotates all staves with a valid time signature <i>AND</i>
(iii)	<ul style="list-style-type: none"> • The rhythmic grouping in the trombone and tuba parts include <u>dotted crotchets</u> and <u>crotchet + quaver</u> indicating 6/8. • The rhythmic grouping in the trumpet and horn parts include <u>crotchets</u> and <u>double quavers</u> indicating 3/4. • From the third bar, the upper parts are grouped in 3/4 and the lower parts in 6/8. This forms a contrast in the rhythmic grouping or 'hemiola'. 		Explains why the time signature was chosen, including <u>underlined</u> -type evidence.	Understands the complexity of two time signatures played together, including bold -type evidence.
(b)	<i>Intervals</i> (1) minor 3rd (4) diminished 5th (2) perfect 5th (5) perfect 4th (3) major 2nd (6) minor 2nd	Identifies the quantity of SIX intervals, e.g. "3rd".	Specifies the quality AND quantity of FOUR intervals, e.g. "minor 3rd".	Specifies the quality AND quantity of FIVE intervals, including the diminished 5th.


Question ONE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	<p><i>Transposition</i> See below.</p> <p>Trumpet (concert pitch)</p> 	<p>Transposes the music down, including:</p> <ul style="list-style-type: none"> • correct duration • accurate melodic contour. 	<p>Transposes the music down a 2nd, including:</p> <ul style="list-style-type: none"> • correct duration • accurate pitch (<i>allowance for THREE errors</i>). 	<p>Applies knowledge of intervals by transposing the music into concert pitch, including:</p> <ul style="list-style-type: none"> • correct duration • accurate pitch (<i>allowance for TWO errors</i>) • G major key signature.
(d)	<p><i>Elements and features</i></p> <p><i>Texture:</i></p> <ul style="list-style-type: none"> • The opening is chordal, and thick / homophonic <u>due to all instruments playing the same rhythm but different notes together</u>. • The second half is thinner <u>due to the upper and lower brass playing different melodies</u> creating a call and response-like texture. <p><i>Rhythmic motifs:</i></p> <ul style="list-style-type: none"> • The opening sets up two rhythmic ideas / motifs: <ul style="list-style-type: none"> - <u>a quaver followed by two demi-semi-quavers</u> - <u> triplets</u>. • The extract begins in rhythmic unison and divides these motifs between the upper and lower parts in the second half. 	<p>Identifies TWO examples of texture or rhythm.</p>	<p>Explains how the texture and rhythm are used, including <u>underlined-type evidence</u>.</p>	<p>Analyses the use of texture and rhythmic motifs in the extract, including bold-type evidence.</p>

Question ONE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(e) (i)	<p><i>Comparison of sections focusing on melody and accompaniment</i></p> <p><i>Similarities:</i></p> <ul style="list-style-type: none"> • The melody line (<u>contour and pitch</u>) in <u>Trumpet 1</u> remains the same. • The accompaniment <u>uses small semiquaver and triplet motifs</u> as interjections with the melody. <p><i>Differences:</i></p> <ul style="list-style-type: none"> • Trumpet 2 plays the melody in the first system, but not in the second system. • The <u>texture of the melody is lighter</u> as it is <u>reduced to one trumpet</u>. • In the second system, the accompaniment changes to a more <u>chordal crotchet-beat harmonic style</u>. 	Identifies a similarity AND a difference between the two systems.	Explains how the melody and accompaniment are both similar and different between the two systems, including <u>underlined</u> -type evidence.	
(ii)	<p><i>Effect on the music</i></p> <ul style="list-style-type: none"> • The similarity of the melody line creates a sense of unity for the listener throughout the extract. • The reduced texture creates aural interest for the listener, adding timbral contrast. It would sound lighter without the unison octaves. • The triplets in the accompaniment provide energy and momentum. • The accompaniment's crotchet-beat harmonic style in the second system is more march-like and stately. <p><i>Other responses possible.</i></p>			Analyses the effect of the melody and accompaniment between systems.

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


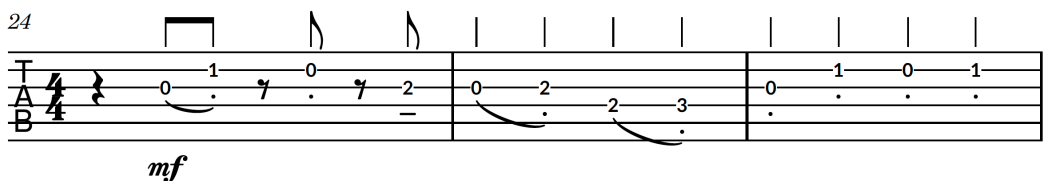
N0 = No response; no relevant evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO	Unaccompanied choir			
(a)	<p><i>Harmony chords</i> <i>See below.</i></p>	Identifies FOUR chords.	Identifies FOUR chords accurately, including an inversion.	Identifies FIVE chords accurately, including both inversions AND the F7 chord.
<p>Soprano I Soprano II</p> <p>Po - ka - re - ka - re - a - na nga wai o__ wai - a - pu</p> <p>whi - ti a - tu__ ko - e hi - ne ma - ri - no__ a - na e.</p>				
(b)	<p><i>Tonality / key</i> Key: B-flat major Evidence of key signature:</p> <ul style="list-style-type: none"> • the use of B-flat and E-flat • there is a perfect cadence in B-flat major. 	Identifies the key.	Provides ONE piece of evidence to identify the key.	Provides TWO pieces of evidence to identify the key.
(c)	<p><i>Modulation and chromaticism</i></p> <ul style="list-style-type: none"> • There is <u>descending chromatic</u> movement in bars 6 and 7. • The use of E-natural and D-flat enable a descending chromatic scale from F down to C. • The <u>F-sharp</u> in bar 3 <u>creates a D7 chord, which moves to E-flat</u> – making an interrupted cadence (V–VI) in G minor. • The <u>use of B and E-natural</u> in bar 4 lead to V7c–I perfect cadence in C major. • The <u>use of D-flat and E-natural</u> in bar 7 create a diminished 7th chord, implying it could move to F minor. 	<p>Identifies an example of chromaticism (e.g. <i>bars 6 and 7</i>), OR</p> <p>identifies an example of passing modulation (<i>bars 3, 4, or 7</i>),</p>	Explains how the example of chromaticism is shown, and / or how passing modulation is shown (<u>underlined-type</u> evidence).	Analyses the use of chromaticism and passing modulation (bold-type evidence).

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(d)	<p><i>Transcription of bass clef to vocal tenor clef</i> <i>See below.</i></p>	<p>Transcribes to vocal tenor pitch including:</p> <ul style="list-style-type: none"> • correct durations • accurate melodic contour. 	<p>Transcribes to vocal tenor pitch including:</p> <ul style="list-style-type: none"> • correct durations • correct stem directions • accurate pitch • key signature • lyrics • articulation <p><i>Allowance for THREE errors overall.</i></p>	<p>Transcribes to vocal tenor pitch including:</p> <ul style="list-style-type: none"> • correct durations • correct stem directions • accurate pitch • key signature • lyrics • articulation <p><i>Allowance for ONE error overall (excluding pitch).</i></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	Jazz combo			
(a) (i), (ii)	<i>Transposition</i> <i>See below.</i>	Transposes ONE instrument, including: <ul style="list-style-type: none"> • correct duration • correct stem directions • accurate pitches (<i>allowance for TWO errors</i>) • correct performance markings. (<i>Allowances made for wrong octave in alto sax</i>).	Transposes BOTH instruments, including: <ul style="list-style-type: none"> • correct durations • correct stem directions • accurate pitches (<i>allowance for FOUR errors</i>) • correct performance markings. 	Transposes BOTH instruments, including: <ul style="list-style-type: none"> • correct durations • correct stem directions • accurate pitches (<i>allowance for TWO errors</i>) • correct performance markings • correct key signatures.
				
(b)	<i>Tablature</i>	Transcribes FOUR distinct pitches to TAB.	Transcribes the entire extract to TAB, including: <ul style="list-style-type: none"> • accurate contour • correct durations <i>Allowance for THREE errors overall.</i>	Transcribes the entire extract to TAB including: <ul style="list-style-type: none"> • accurate contour • correct durations • All performance markings <i>Allowance for TWO errors overall.</i>
				

Question THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	<i>Harmony realisation</i> <i>See below.</i>	Realises any FOUR complete chords.	Realises any FIVE complete chords, accurately.	Realises the entire passage accurately.
(d)	<p><i>Compositional devices</i></p> <p>Definitions:</p> <p><i>Ostinato</i> – Repeating a motif many times.</p> <p><i>Sequence</i> – Repeating a motif several times, each time at a higher or lower pitch.</p> <p><i>Inversion</i> – Turning a motif upside-down so if the original melody goes up, the new melody goes down and vice versa.</p> <p><i>Diminution</i> – Reducing the note values (e.g. by halving them).</p> <p><i>Augmentation</i> – Increasing the note values (e.g. by doubling them).</p>	<p>Identifies a short motif, AND</p> <p>provides a definition of the selected compositional device.</p>	<p>Accurately defines the selected compositional device, AND</p> <p>Creates a four-bar example. <i>Allowance for minor errors.</i></p>	<p>Defines the selected compositional device with detail, AND</p> <p>Demonstrates applied knowledge of the selected compositional device by creating an effective musical example.</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