

Assessment Schedule – 2024

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 ONE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Accompanied choral				
(a) (i)	<i>Tonality / key</i> Key: C major <ul style="list-style-type: none"> There are no sharps or flats in the key signature. The starting chord is C major. The final cadence is a perfect cadence of G7 to C. 	Identifies a key, supported by a piece of evidence.	Identifies the key, supported by TWO pieces of evidence, <i>AND</i>	Identifies the key, supported by TWO pieces of evidence, including perfect cadence <i>AND</i>
(ii)	Accidentals are used as chromatic melodic notes. The G-sharps provide passing reference to A minor, the relative minor. The descending chromatic line creates momentum towards V–I cadence.		identifies a way that accidentals create musical interest.	discusses how accidentals are used to create melodic and harmonic interest.
(b) (i)	<i>Transposition / transcription</i> See clarinet score below.	Transposes the clarinet up including: <ul style="list-style-type: none"> correct durations accurate melodic contour 	Transposes the clarinet up a major or minor 2nd including: <ul style="list-style-type: none"> correct durations accurate pitch (<i>allowance for TWO errors</i>) 	Transposes the clarinet up into concert pitch including: <ul style="list-style-type: none"> correct durations accurate pitch (<i>allowance for ONE errors, F natural required</i>) correct key signature (D major)
(ii)	See bass guitar tablature below.	OR transcribes SIX correct pitches to tablature (<i>allowance for incorrect octave</i>).	<i>AND</i> transcribes EIGHT correct pitches to tablature and all note durations.	<i>AND</i> transcribes ALL correct pitches, and note / rest durations. (<i>allowance for TWO errors overall</i>).
<div> <div>Clarinet in B\flat</div> </div>				

Question ONE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c) (i)	<p><i>Chord analysis</i></p> <p>There are FIVE chords to identify:</p> <ul style="list-style-type: none"> • Am, F, Am, C, C/G. 	Identifies THREE chords, including final slash chord (inversion).	Identifies FOUR chords, including the final slash chord (inversion) <i>AND</i>	Identifies all FIVE chords, including slash chord (inversion) <i>AND</i>
(ii)	<p><i>Harmonic analysis</i></p> <ul style="list-style-type: none"> • The harmonic texture has contrasting unison and chordal textures. When the vocals sing in unison, it emphasises the lyrics “<i>You’ve got a friend</i>” and “<i>remember what your old pal said</i>”. • The chordal sections have a denser harmonic texture with some chromaticism and mostly root-position chords. The lyrics “<i>rough road</i>” are reflected in the musical complexity. <p><i>Other responses possible.</i></p>		Explains how texture links to the lyrics or harmony.	Discusses the way the composer has used textural variety to emphasise parts of the music.
(d)	<p><i>Transcription</i></p> <p><i>See score below.</i></p>	<p>Transcribes to open score including:</p> <ul style="list-style-type: none"> • correct duration • accurate melodic contour • correct pitch for tuba and trombone (<i>allowance for ONE error</i>). 	<p>Transcribes to open score including:</p> <ul style="list-style-type: none"> • correct duration • correct stem directions • transposition of EITHER trumpet or horn part with key signature. (<i>allowance for ONE error overall</i>). 	<p>Transcribes to open score including:</p> <ul style="list-style-type: none"> • correct duration • correct stem directions • key signature • accurate transposition.

38

Trumpet in B♭

Horn in F

Trombone

Tuba

40

Tpt

Hn


Tbn.

Tba

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.

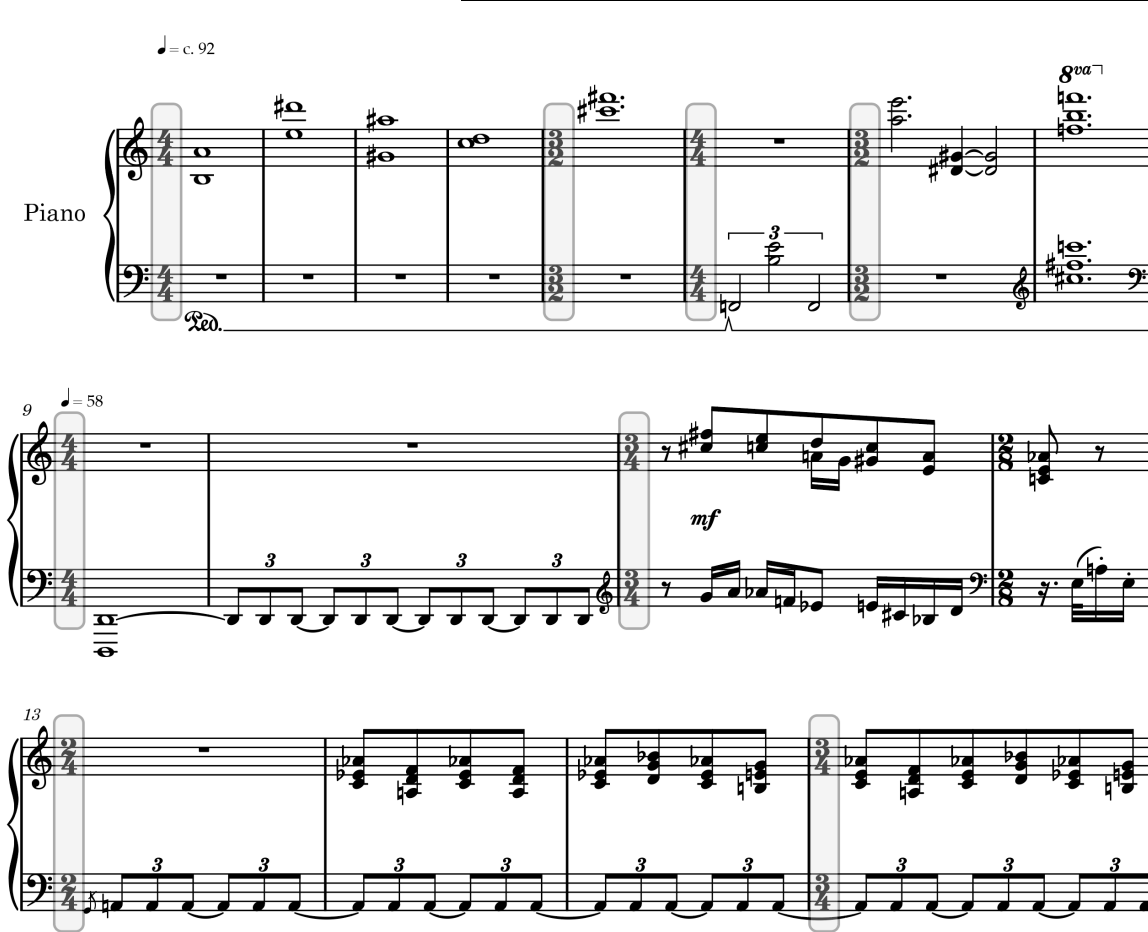
N0 = No response; no relevant evidence.

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Chamber ensemble				
(a)	<p><i>Texture</i></p> <ul style="list-style-type: none"> The opening four bars are played in unison, <u>in octaves, and based on a triad, creating a monophonic texture.</u> In bars 5–8, the melody, <u>played by violin 1, is accompanied by violin 2 and viola, creating a homophonic texture.</u> Two-bar motifs are used from both halves of the melody in an imitative style with <u>multiple repetitions</u> in each instrument, creating a polyphonic texture. <p><i>Other responses possible.</i></p>	Identifies a textural feature.	Explains how the textural feature is used, including <u>underlined</u> -type evidence.	Discusses how the use of texture affects the music, including bold -type evidence.
(b)	<p><i>Rhythmic motifs</i></p> <ul style="list-style-type: none"> There are two main rhythmic motifs: <u>bars 1–2, and 5–6 of violin 1.</u> <u>The first motif is characterised by crotchet movement</u> creating a calm and rhythmic feel. <u>The second motif is characterised by crotchets and one beat of dotted rhythm,</u> creating a lively contrast with the opening motif. The rhythmic motifs are combined in bars 9–12, indicating a sense of rhythmic momentum. Rhythmic motifs are presented independently, imitatively, and in combination throughout the piece. <p><i>Other responses possible.</i></p>	Identifies a rhythmic feature.	Explains how the rhythmic feature is used, including <u>underlined</u> -type evidence.	Discusses how the use of rhythm affects the music, including bold -type evidence.

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	<p><i>Contrast</i></p> <p>Dynamics:</p> <ul style="list-style-type: none"> The opening melodic motif establishes <u>two predominant dynamics</u> (p and f) The extract expresses a dramatic change through the shifts in volume every four bars. <p>Articulation:</p> <ul style="list-style-type: none"> Bars 1–4 feature <u>slurred note pairs</u>, in contrast with bars 5–8 with <u>slurred staccato notes (semi staccato)</u>. This difference between musical motifs, performed by different bow strokes would create a visual and aural contrast. <p>Pitch:</p> <ul style="list-style-type: none"> The contrast in pitch creates a sense of rising intensity every four bars. The opening is set in low registers <u>in all instruments</u>, bars 5–8 are mid-range, and bars 9–12 are at a high pitch (<u>particularly the violin and cello</u>). <p><i>Other responses possible.</i></p>	Identifies an aspect of contrast.	Explains how contrast is formed, including <u>underlined</u> -type evidence.	Discusses how the use of contrast affects the music, including bold -type evidence.
(d)	<p><i>Harmony</i></p> <p><i>See score below.</i></p>	Notates the appropriate bass notes for TWO chords.	<p>Notates:</p> <ul style="list-style-type: none"> TWO correct bass notes TWO correct notes for each inner voice. 	Notates ALL chords accurately , including the 7 th chord and inversion.
 <p>Violin 1</p> <p>Violin 2</p> <p>Viola</p> <p>Violoncello</p> <p>I iib V⁷ 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 THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a)	<p><i>Solo piano</i></p> <p><i>Time signatures</i> See score below. <i>Note: $\frac{3}{2}$ may be accepted as $\frac{6}{4}$</i></p> 	Identifies three different time signatures	Identifies FIVE appropriate time signatures	Accurately identifies all time signatures (allowance for ONE error).
(b)	<p><i>Time signature analysis</i></p> <ul style="list-style-type: none"> The frequent changes of time signature are irregular and creates ambiguity, uncertainty, lack of clarity and unease. It suggests an unknown landscape. The changes in time signature create a free, improvisatory feel rather than a steady metrical pulse. <p><i>Other responses possible.</i></p>	Identifies ONE aspect of changing time signatures or tempo.	Describes details about the changing time signatures.	Discusses the effect of changing time signatures.

Question THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	<p><i>Rhythmic analysis</i></p> <ul style="list-style-type: none"> Long and sustained notes: The opening is characterised by <u>sustained semibreve, dotted-minim and dotted-semibreves</u>, creating a slow and unpredictable rhythmic feel. Triplets : triplets are <u>used in the second half of the extract</u>, destablised, reinforcing a sense of pulse. Polyrhythm or crossrhythm: Bars 14–16 have <u>duplet quavers played against triplet quavers</u>, creating a hemiola-like effect. <p><i>Other responses possible.</i></p>	Identifies a rhythmic feature.	Explains how a rhythmic feature is used supported by <u>underlined</u> -type evidence.	Discusses the effect a rhythmic feature has on the music, including bold -type evidence.
(d)	<p><i>Intervals</i></p> <p>(1) Perfect 4th (2) Major 3rd (3) Minor 3rd (4) Minor 6th (5) Perfect octave / 8th (6) Major 6th.</p>	Identifies the quantity of FIVE (of 6) intervals.	Specifies the quality AND quantity of FOUR (of 6) intervals.	Specifies the quality and quantity of all SIX intervals.

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