

Assessment Schedule – 2025

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

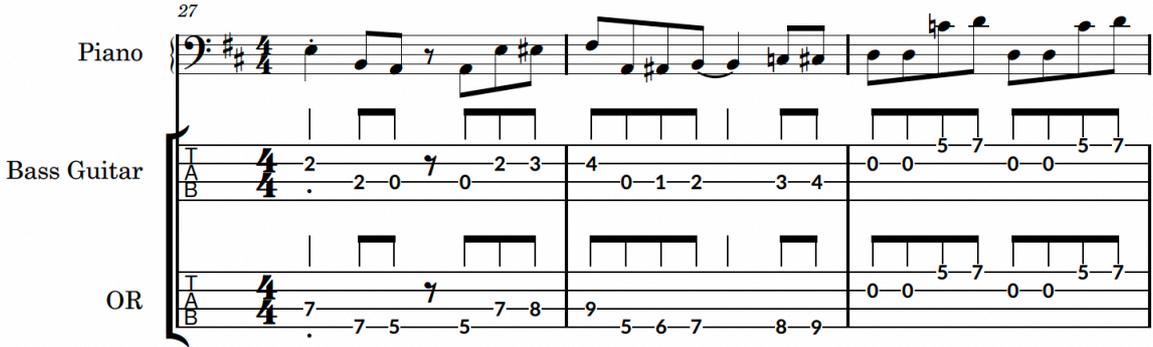
In the Evidence Statements, the steps up from Achievement → Merit → Excellence are intended to be qualitative, rather than quantitative – that is, rather than a higher grade requiring “more of the same” type of evidence as the grade(s) below, it should require demonstration of appreciably greater skill, as specified in the Assessment Criteria.

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0–7	8–14	15–19	20–24

Evidence

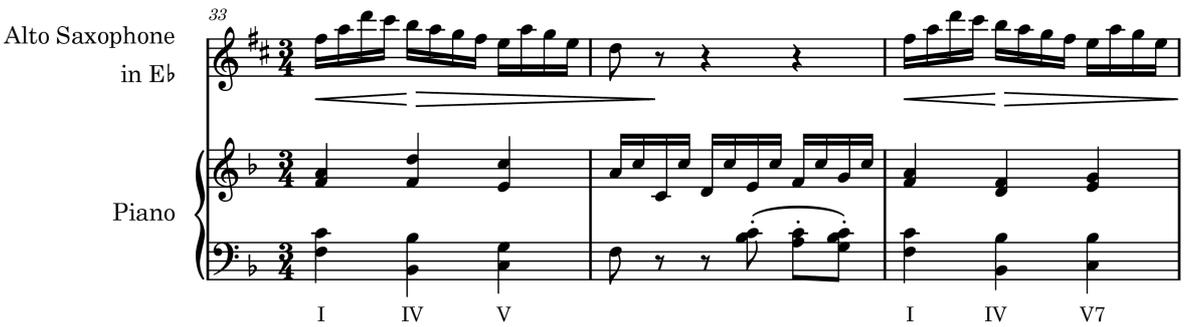
Question ONE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Rock / pop song				
(a) (i), (ii)	<p><i>Compositional devices</i></p> <ul style="list-style-type: none"> • Ostinato: Repeating a motif many times. • Sequence: Repeating a motif several times, each time at a higher or lower pitch. • Inversion: Turning a motif upside down so if the original melody goes up, the new melody goes down and vice versa. • Diminution: Reducing the note values (e.g. by halving them). • Augmentation: Increasing the note values (e.g. by doubling them). <p><i>Other answers are possible.</i></p>	Identifies a short motif.	Defines the selected compositional device accurately. <i>OR</i> Creates a four-bar example. <i>(Allowance for minor errors).</i>	Explains the selected compositional device with detail. <i>AND</i> Demonstrates applied knowledge of the selected compositional device by creating an effective musical example, with correct time signatures, key signature, and notations.
(b)	<p><i>Chord identification:</i></p> <p>Em7 A7 Bm7</p>	Identifies the correct chord name for TWO chords	Correctly identifies TWO chords and extensions <i>(allowance for one minor error)</i>	Correctly identifies ALL chords and their extensions
(c)	<p><i>Similarities:</i> The bass line follows the same rhythmic outline with a <u>rest on the third beat of the bar</u> and the same material is used in bar 2 of each extract. Both extracts maintain the syncopated feel with the harmony changing on the second quaver of beats 2 and 4.</p> <p><i>Differences:</i> The extracts are in different tonal centres. The tonal centre of the <u>first extract is in G</u> where the <u>second extract has an E minor tonal centre.</u> Extract Two has a steadier harmonic rhythm with the use of dotted crotchets in place of repeated quavers.</p>	Identifies one similarity AND one difference between the extracts.	Describes one similarity AND one difference, including <u>underlined</u> -type evidence.	Analyses one similarity AND one difference, including bold -type evidence.

Question ONE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(d)	<i>Bass Guitar TAB</i> <i>See below.</i>	Transcribes SIX correct pitches to tablature. (Allowance for incorrect octave).	Transcribes EIGHT correct pitches to tablature and all note durations.	Transcribes ALL correct pitches, and note / rest durations. (<i>allowance for ONE error overall</i>).
 <p>27</p> <p>Piano</p> <p>Bass Guitar</p> <p>OR</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.

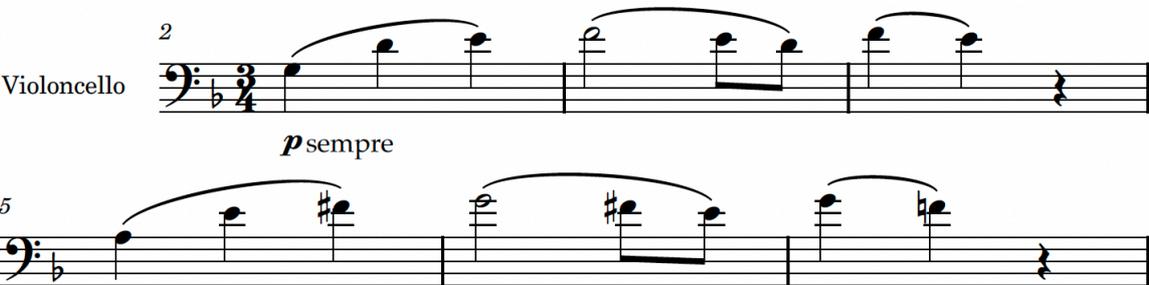
N0 = No response; no relevant evidence.

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Instrumental solo with accompaniment				
(a)	<p><i>Transposition</i> <i>See below.</i></p> 	<p>Transposes the alto saxophone down, including:</p> <ul style="list-style-type: none"> • correct durations • accurate melodic contour. 	<p>Transposes the alto saxophone down a major or minor 6th, including:</p> <ul style="list-style-type: none"> • correct durations • accurate pitch (<i>allowance for TWO errors</i>). 	<p>Transposes the alto saxophone down, into correct concert pitch, including:</p> <ul style="list-style-type: none"> • correct durations • accurate pitch (<i>allowance for ONE error</i>) • correct key signature • performance markings.
(b)	<p><i>Tonality and modulation</i></p> <p>The extract modulates to B-flat major (submediant major) in bar 25. This is evidenced by the perfect cadence V–I (F–Bb) <u>and the addition of the E-flat accidental</u>.</p> <p>The piece modulates to F major (<u>the relative major</u>) in the last two bars of the piece. This is evidenced by the <u>two bars of F major chord</u>, the removal of the E-flat accidental, and the C dominant pedal note throughout.</p> <p>There is also an <u>F major scale outlined in the final bar</u>.</p>	<p>Identifies a key supported by a piece of evidence.</p>	<p>Identifies both modulations supported by <u>underlined</u>-type evidence.</p>	<p>Analyses the modulations supported by bold-type evidence.</p>
(c)	<p><i>Tempo, accompaniment, and articulation</i></p> <p>The extract opens at a <u>brisk tempo</u> with quaver movement in the accompaniment. After a <u>short slowing in the tempo</u> a new section begins that is slower and more lyrical. This is achieved by the gentle arpeggiated accompaniment, slurred melodic lines, <u>softer dynamics</u>, and more moderate tempo that create a tender mood.</p>	<p>Identifies the use of one feature of the extract supported by a piece of evidence.</p>	<p>Describe the use of TWO features supported by <u>underlined</u>-type evidence.</p>	<p>Analyses the features of the extract and their effect on the music supported by bold-type evidence.</p>

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(d)	<p><i>Harmony</i> <i>See below.</i></p> <p>Alto Saxophone in Eb</p>  <p>Piano</p> <p>I IV V I IV V7</p>	Notates an appropriate bass line for the given chords.	<p>Completes the cadence appropriately, including:</p> <ul style="list-style-type: none"> • correct number of parts in each hand • triad chords accurately notated. 	Completes the cadence accurately including seventh chords.

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
String quartet				
(a)	<p><i>Compositional devices</i> Imitation, both melodically and rhythmically, <u>is found between the opening viola and the cello counterpoint.</u> The second violin joins the rhythmic imitation in counterpoint. This gives a feeling of three-part counterpoint thickening the texture and intensifying of the opening section.</p> <p><i>Other answers possible (e.g. chromaticism, sequence).</i></p>	Identifies a compositional device used in the passage.	Explains how a compositional device is used, including <u>underlined</u> -type evidence.	Analyses the effect of one compositional device on the music, including bold -type evidence.
(b)	<p><i>Thematic development</i> The original melodic idea is inverted and extended <u>in bars 11–20.</u> This creates a familiar yet new variation of the original theme that has a descending nature.</p> <p>There is a thicker homophonic or polyphonic texture.</p> <p><u>The thematic idea is extended from a repeated two bar motif into more extended phrases of 5–6 bars.</u></p> <p><i>Other answers possible.</i></p>	Identifies one feature or aspect of thematic development supported by evidence.	Describes the thematic development supported by <u>underlined</u> -type evidence.	Analyses the thematic development supported by bold -type evidence.
(c)	<p><i>Tenor clef transcription</i> <i>See below.</i></p>	<p>Transcribes:</p> <ul style="list-style-type: none"> • correct durations • accurate melodic contour. 	<p>Transcribes:</p> <ul style="list-style-type: none"> • correct durations • accurate pitches <i>(allowance for TWO errors and incorrect octave).</i> 	<p>Transcribes:</p> <ul style="list-style-type: none"> • correct durations • accurate pitches <i>(allowance for ONE error)</i> • accidentals • performance markings • key signature.
<p style="text-align: center;">Violoncello</p> 				

Question THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(d)	<p><i>Intervals</i></p> <p>(1) Major 3rd (2) Augmented 4th (3) Major 6th (4) Augmented 4th (5) Perfect 8ve (6) Major 2nd.</p>	Identifies the quantity of FOUR (of six) intervals.	Specifies the quality and quantity of FOUR (of six) intervals.	Specifies the quality and quantity of the intervals (<i>with allowance for ONE error</i>) including intervals in the alto clef.

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.