

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 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 – 13	14 – 19	20 – 24

Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE	Accompanied choral			
(a)	<p><i>Transcription</i></p> <ul style="list-style-type: none"> see below <p><i>There are 10 pitches to be transcribed.</i></p> 	<p>Transcribes the music into the bass clef including TWO of:</p> <ul style="list-style-type: none"> correct durations accurate melodic contour 	<p>Transcribes the music into the bass clef including:</p> <ul style="list-style-type: none"> correct durations accurate pitches with allowance for incorrect octave and TWO errors performance markings. 	<p>Transcribes the music into the bass clef including:</p> <ul style="list-style-type: none"> correct durations accurate pitches performance markings. the correct octave
(b)	<p><i>Texture</i></p> <ul style="list-style-type: none"> the extract begins with a polyphonic texture with multiple melodies employing contrary motion and <u>different rhythms</u> the extract becomes homophonic on <u>beat three of bar 8</u>. All the parts are in rhythmic unison on different harmony notes the extract is monophonic for the final minim with unison octaves on the dominant of the key. <p><i>Other responses possible.</i></p>	<p>Identifies ONE texture used in the passage.</p>	<p>Explains how ONE texture is used, including underlined-type evidence.</p>	<p>Analyses the use of all THREE textures, including at least ONE piece of bold-type evidence.</p>
(c)	<p><i>Performance markings:</i></p> <ul style="list-style-type: none"> see below. 	<p>Demonstrates knowledge of conventions by indicating:</p> <ul style="list-style-type: none"> tempo OR crotchet = 60-85 dynamic marking 	<p>Demonstrates in-depth knowledge of conventions by indicating:</p> <ul style="list-style-type: none"> tempo AND crotchet = 60-85 dynamic marking Crescendo 	<p>Demonstrates comprehensive knowledge of conventions by indicating:</p> <ul style="list-style-type: none"> all performance markings

(hairpin marking)

OR

- Slur in tenor part

Andante ♩=70

Soprano

vi - - - am, at - ten - di - te et vi -
pass - - - by? Be - hold - and see, be - hold -

Alto

per vi am, at - ten - de - te et
that pass by? Be - hold - and see, be -

Tenor

vi - - - am, at - ten - di - te et vi -
pass - - - by? Be - hold - and see, be - hold -

Bass

vi - - - am, at - ten - di - te et vi -
pass - - - by? Be - hold - and see, be - hold -

Organ

Andante ♩=70

mp

(d)

Transposition:

- see below.

Transposes the music up including TWO of:

- correct durations
- accurate melodic contour
- performance markings.

Transposes the music up a 2nd including:

- correct durations
- accurate pitches (with incorrect key signature) with allowance for THREE errors
- performance markings.

Transposes the music up a major 2nd including:

- correct durations
- accurate pitches with allowance for TWO errors
- performance markings
- the correct key signature.

Clarinet in B \flat

cresc.

rit.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of four) opportunity at any level.	TWO (of four) opportunities 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
TWO	String quartet			
(a)	<p>Tonality / key: The key of the extract is G major, identified by:</p> <ul style="list-style-type: none"> the key signature has one sharp the use of a perfect cadence to finish the extract with a dominant 7th chord (V7 to I) Ib to IV chord to start the extract firmly establishing G major tonality 	Identifies the key.	Identifies the key, including TWO pieces of evidence to support the identification.	Identifies the key, including TWO pieces of evidence to support the identification including perfect cadence.
(b)	<p>Harmonic analysis:</p> <ul style="list-style-type: none"> see below. <p><i>If the key is incorrectly identifies in Q2 (a), jazz / rock notation will be the only possible correct response.</i></p>	<p>Identifies FOUR (of 6) different chords.</p> <p><i>(Response can be without quality of inversion, e.g. G or I)</i></p>	Identifies FOUR (of 6) chord accurately including quality and inversion.	<p>Identifies FIVE (of 6) chords accurately, including the 7th and inversions.</p> <p>Accurate use of upper and lower case Roman numerals.</p>
<p>Violin I</p>				
(c)	<p>Transcription</p> <ul style="list-style-type: none"> see below 	<p>Transcribes the music into the alto clef including TWO of:</p> <ul style="list-style-type: none"> correct durations accurate melodic contour performance markings 	<p>Transcribes the music into the alto clef including:</p> <ul style="list-style-type: none"> correct durations accurate pitches with allowance for TWO errors performance markings one sharp in key signature 	<p>Transcribes the music into the alto clef, including:</p> <ul style="list-style-type: none"> correct durations all accurate pitches performance markings the correct key signature
<p><i>There are 21 pitches to be transcribed (including 3 with accidentals).</i></p> <p>Viola</p>				

(d) (i)	<i>Intervals:</i> 1. Maj 2 nd 2. Dim 5 th 3. Per 5 th 4. Per 4 th 5. Maj 6 th 6. Min 2 nd	Identifies the quantity of FOUR (of 6) intervals.	Specifies the quality and quantity of FOUR (of 6) intervals.	Specifies the quality and quantity of FIVE (of 6) intervals <i>AND</i> Transcribes the music a 3 rd above the violin 2 part, by notating the violin 1 part with: <ul style="list-style-type: none"> • correct durations • all accurate pitches
	(ii)			

Violin I

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of four) opportunity at any level.	TWO (of four) opportunities at any level.	THREE (of four) Achievement opportunities.	FOUR (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 Band			
(a)	<p><i>Transcription from tablature:</i></p> <ul style="list-style-type: none"> see below 	<p>Transcribes the passage for ONE instrument, including:</p> <ul style="list-style-type: none"> FOUR distinct pitches 	<p>Transcribes the passage into tablature for BOTH instruments, with allowance for TWO errors overall, including:</p> <ul style="list-style-type: none"> accurate contour incorrect octave range for one instrument is allowed correct durations 	<p>Transcribes the passage into tablature for BOTH instruments, with allowance for TWO errors overall, including:</p> <ul style="list-style-type: none"> correct octave ranges for BOTH instruments correct durations
	<p style="text-align: right;"><i>D. Ferguson, "Chapel View"</i></p> 			
(b)	<p><i>Compositional devices / features:</i></p> <ul style="list-style-type: none"> repetition: there is a <u>repeated rhythmic and melodic figure in bars 30 and 32</u> which gives a sense of unity to the melodic line sequence: there is a melodic figure in bar 36 which is <u>repeated in bars 37 and 38</u> first up a step then up a third. <p><i>Other responses possible.</i></p>	<p>Identifies ONE compositional device used in the passage.</p>	<p>Explains how ONE compositional device is used, including <u>underlined</u>-type evidence.</p>	<p>Analyses the effect of the use of ONE compositional device including bold-type evidence.</p>
(c)	<p><i>Terms and symbols:</i></p> <ul style="list-style-type: none"> pedal and up pedal – the pianist would hold the sustain pedal until the end of the bar <i>fp</i> cresc – the note is initially played loud and then immediately softly. The performer then increases the volume 	<p>Identifies (names) FOUR of the terms and symbols.</p>	<p>Explains how FOUR of the terms and symbols would be played with some minor inaccuracies.</p>	<p>Explains how ALL of the terms and symbols would be played in detail.</p>

	<p>throughout the rest of the note</p> <ul style="list-style-type: none"> • accent – the note is played forcefully • arpeggio – the pianist plays the notes from bottom to top quickly (but not all together at once) • crotchet triplets with tenuto markings – three notes are played within the space of two beats. They are all played with emphasis. 			
(d)	<p><i>Harmonic scale</i></p> <ul style="list-style-type: none"> • see below. 	Annotates ONE of the scales with allowance for ONE error.	Accurately annotates ONE of the scales.	Annotates both scales without error.

Soprano Saxophone (concert pitch)

Trombone 1

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

NO = No response; no relevant evidence.