

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> <p>identifying and describing terms and signs and performance markings</p> <p>identifying and describing aspects of pitch / tonality by naming (e.g.): keys intervals (quantity only) chords</p> <p>identifying and describing other musical elements and features.</p>	<p><i>Demonstrating in-depth knowledge of conventions in a range of music scores involves:</i></p> <p>explaining how terms and signs and performance markings are played</p> <p>explaining characteristics of pitch / tonality, by giving evidence of (e.g.): keys and modulation intervals (quality and quantity) chord notation</p> <p>explaining the use of other musical elements and features.</p>	<p><i>Demonstrating comprehensive knowledge of conventions in a range of music scores involves:</i></p> <p>applying terms and signs and performance markings to music scores</p> <p>applying knowledge of pitch / tonality by notation or analysis of (e.g.): transposition transcription chord progressions</p> <p>applying knowledge through the analysis of the effect of other musical elements and features on the performance and sound of the music.</p>

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.

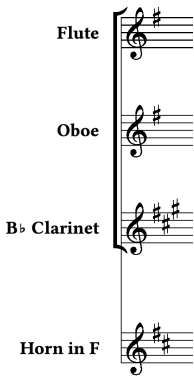

Qualitative Assessment


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	CHAMBER ENSEMBLE			
(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 Signature:</i> 	Identifies a valid time signature	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"> In 6/8 timing the rhythms are usually <u>2 groups of three quaver</u> or <u>1/8th notes</u>. The rhythm of bar three is written as three groups of 2 quavers or three crotchets. 		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) Perfect 4 th (2) Major 3 rd (3) Major 2 nd (4) Perfect 4 th (5) Minor 3 rd (6) Diminished 5th	Identifies the quantity of SIX intervals, <i>e.g. "3rd"</i> .	Specifies the quality <i>AND</i> quantity of FIVE intervals, <i>e.g. "minor 3rd"</i> .	Specifies the quality <i>AND</i> quantity of FIVE intervals, including the diminished 5th.

(c)	<p><i>Transposition</i> <i>See below.</i></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 durations • accurate pitch with allowance for FIVE errors 	<p>Applies knowledge of intervals by transposing the music into concert pitch, including:</p> <ul style="list-style-type: none"> • correct durations • accurate pitch with allowance for THREE errors • G major key signature
	<p>Trumpet (concert pitch)</p> 			
(d)	<p><i>Texture</i></p> <ul style="list-style-type: none"> • The opening is monophonic from bars 1-8. • From the end of bar 8 until the end the texture is a <u>thicker texture</u> due to the addition of more instruments and homophonic • Everything in this extract is in rhythmic unison except for the timpani which plays quaver rhythms outlining the beat and supporting the other instruments with complimentary rhythmic hits. 	Identifies a texture.	Identifies both textures including underlined-type evidence.	Identifies both textures including bold -type evidence.
(e)	<p><i>Character and feel of the music</i></p> <ul style="list-style-type: none"> • Articulation - The piece has a jaunty feel due to the use of <u>staccato (short and detached)</u> articulation. • Tempo - The tempo of allegro, combined with the <u>fast quaver and semi-quaver rhythms</u> gives the piece a lot of energy. • Dynamics – there is great <i>contrast going from pp to ff</i>, add an element of surprise to this listener 	Identifies two elements or conventions.	Explains the character and feel using at least two elements or conventions, including <u>underlined</u> -type evidence.	Analyses the character and feel using at least two elements or conventions, including bold -type evidence.

	<ul style="list-style-type: none"> The combination of tempo, major chords, bright rhythms, contrasting dynamics and short articulation give this piece a lot of energy and variety. <p><i>Other responses possible</i></p>			
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N1	N2	A3	A4	M5	M6	E7	E8
Partial evidence from ONE opportunity (of five) at any level.	ONE opportunity (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	Vocal with accompaniment			
(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 D7 chord.
(b)	<p><i>Tonality / key</i> Key: G major Evidence of key signature:</p> <ul style="list-style-type: none"> The use of F# in the key signature There is an imperfect cadence in G major. 	Identifies the key.	Provides ONE piece of evidence to identify the key.	Provides TWO pieces of evidence to identify the key.

(c)	Modulation There is a brief modulation to the dominant key of <u>D major</u> through the use of an A7/C# to D major chord in bars 2-3.	Identifies the modulation in bars 2-3.	Explains the modulation using <u>underlined</u> -type evidence.	Analyses the modulation using bold -type evidence.
(d)	<i>Transcription of bass clef to vocal tenor clef</i> See below	Transcribes to vocal tenor pitch including: <ul style="list-style-type: none"> • correct durations • accurate melodic contour 	Transcribes to vocal tenor pitch including: <ul style="list-style-type: none"> • correct durations • correct stem directions • accurate pitch • key signature • articulation • lyrics <i>Allowance for THREE errors overall.</i>	Transcribes to vocal tenor pitch including: <ul style="list-style-type: none"> • correct durations • correct stem directions • accurate pitch • key signature • articulation • lyrics <i>Allowance for ONE error overall (excluding pitch).</i>

The musical score is written on two staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains the melody for 'Lord of creation, to you be all praise! Most' and the second staff contains the melody for 'mighty your work-ing, most won-drous your ways!'. The lyrics are written below the notes.

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	SOLO PIANO			
(a) (i)	<p><i>Description of performance</i></p> <ul style="list-style-type: none"> It starts moderately softly with <i>mp</i> dynamic playing smoothly in a <u>legato</u> style for bars 1-2. In bars 3-4 the performance gets <u>gradually louder</u> becoming loud with a <i>forte</i> dynamic marking as the melodic line rises using a three note motif played as a sequence. The pianist is to play bar 3 with staccato (<u>short and detached</u>) and then with <u>tenuto</u> accents in bar 4 finishing with an accent on the 2nd beat. The left hand enters in bar 5 providing chordal accompaniment in an '<u>omm pah</u>' fashion. Each chord has a <u>pedal marking</u> to make it sound smooth. Bar 5 goes back to <i>mp</i> and gradually gets louder rising to <i>forte</i> at the start of bar 7. Bars 7-8 <u>gradually get softer</u> reducing to a <i>piano</i> or soft marking. The final bar slows down due to the <i>rit</i> and with final beat of bar 8 holding for longer with a pause. The final chord is played as a 'strum' or arpeggio in the left hand. <p><i>Other responses possible.</i></p>	Identifies three features of the piano performance	Explains the piano performance with at least four features including <u>underlined</u> -type evidence.	Explains the piano performance with at least four features including bold -type evidence.
(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 	Transcribes the entire extract to TAB, including: <ul style="list-style-type: none"> accurate contour correct

			<p> durations</p> <p> Allowance for <i>THREE</i> errors overall.</p>	<p> durations</p> <ul style="list-style-type: none"> all performance markings <p> Allowance for <i>THREE</i> errors overall.</p>
	<p>Acoustic Guitar</p>			
(c)	<p><i>Harmony realisation.</i> See below.</p>	<p>Realises any FOUR complete chords.</p>	<p>Realises any FIVE complete chords, accurately.</p>	<p>Realises the entire passage accurately.</p>
	<p>Piano</p>			
(d)	<p><i>Compositional devices</i> Definitions: <i>Ostinato</i> – Repeating a motif many times. <i>Sequence</i> – Repeating a motif several times, each time at a higher or lower pitch. <i>Inversion</i> – Turning a motif upside- down so if the original melody goes up, the new melody goes down and vice versa. <i>Diminution</i> – Reducing the note values (e.g. by halving them). <i>Augmentation</i> – Increasing the note values (e.g. by doubling them).</p>	<p>Identifies a short motif, <i>AND</i></p> <p>provides a definition of the selected compositional device.</p>	<p>Accurately defines the selected compositional device, <i>AND</i></p> <p>Creates a four-bar example. Allowance for minor errors.</p>	<p>Defines the selected compositional device with detail, <i>AND</i></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.