

Assessment Schedule – 2022**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

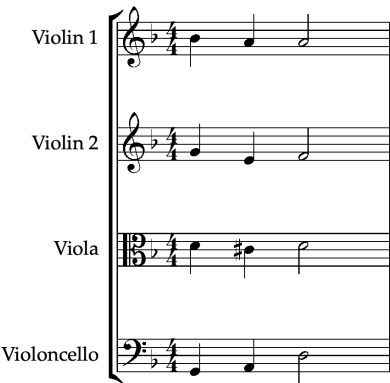
In the Evidence Statements, the steps up from Achievement → Merit → Excellence are intended to be qualitative, rather than quantitative – that is, rather than a higher grade requiring “more of the same” type of evidence as the grade(s) below, it should require demonstration of appreciably greater skill, 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	Piano Duet			
(a) (i)	<i>Intervals:</i> (1) Perfect 4 th (2) Major 6 th (3) Major 3 rd (4) Aug 4 th (5) Minor 3 rd (6) Major 2 nd	Identifies the quantity of FOUR (of 6) intervals	Specifies the quantity of FOUR (of 6) intervals AND Applies knowledge of intervals by accurately notating the left hand a 6 th lower than the part in the right hand with allowance for one error (accidentals in bar 6 are not required).	Specifies the quantity of FIVE (of 6) intervals AND Applies knowledge of intervals by accurately notating the left hand a 6 th lower than the part in the right hand (accidentals in bar 6 are not required).
(ii)				
(b)	<i>Compositional devices / features:</i> <ul style="list-style-type: none"> Sequence In bars 6-7 in piano 1 RH we see a pattern of two quavers and a crotchet repeated twice, <u>each time down a semi-tone</u>. The descending chromatic movement creates an unusual sense of harmonic movement. Pedal point – the piano 2 part has a <u>repeating chord progression</u> based over a tonic pedal creating a harmonically complex chord progression. <i>Other responses possible</i>	Identifies ONE compositional device used in the passage.	Explains how ONE compositional device is used, including underlined-type evidence.	Analyses the effect of one compositional device on the music, including bold -type evidence.

(c)	<p>Chords:</p> 	Completes the bass line and completes chord I.	Completes the cadence appropriately, including: <ul style="list-style-type: none"> • correct durations • accurate pitches with allowance for ONE error. 	Completes the cadence accurately, including: <ul style="list-style-type: none"> • correct durations • accurate pitches in the alto clef.
(d)	<p>Performance markings:</p> <ul style="list-style-type: none"> • Staccato – <u>short, detached</u> notes give a feeling of brightness and energy. • Marcato – <u>short and accented notes</u>, which heavily emphasise those notes / beats of the bar. • Accent – <u>played slightly louder than usual</u>, particularly to emphasise the quaver syncopation. • Slur – notes are <u>played joined together</u> to create a smooth sound between the notes. 	Identifies TWO performance markings used in the passage.	Explains how TWO performance markings are played, including <u>underlined</u> -type evidence.	Analyses THREE performance markings, including bold -type evidence.

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
TWO	Vocal with accompaniment			
(a)	<p><i>Transcription</i> See below.</p>	<p>Transcribes the tablature into notation, including:</p> <ul style="list-style-type: none"> FIVE correct pitches 	<p>Transcribes the tablature into notation, including:</p> <ul style="list-style-type: none"> SIX correct pitches correct note durations 	<p>Transcribes the tablature into notation with allowance for ONE error overall, including:</p> <ul style="list-style-type: none"> correct pitches correct note durations including rests accidentals
	<p>Acoustic Guitar </p> <p>A. Gtr. </p>			
(b)	<i>Transposition</i>	Transposes the music up, including:	Transposes the music up a major 6th, including:	Transposes the music up a major 6th, including:
		<ul style="list-style-type: none"> correct durations accurate melodic contour performance markings. 	<ul style="list-style-type: none"> correct durations accurate pitches with allowance for THREE errors performance markings. the correct key signature <p>OR</p> <p>Transposes the music down a minor 3rd with no errors.</p>	<ul style="list-style-type: none"> correct durations accurate pitches (accidentals must be included) performance markings. the correct key signature
	<p>Alto Saxophone </p>			
(c) (i) and (ii)	<p><i>Compositional devices:</i></p> <ul style="list-style-type: none"> <i>Augmentation</i> – a theme or motif is presented in longer note-values than were previously used. <i>Sequence</i> – repeating a motif several times at a 	Provides a partially correct definition of the selected compositional device.	Accurately defines the selected compositional device.	<p>Applies knowledge of the selected compositional device by creating a valid musical example</p> <p>AND</p> <p>accurately defines</p>

	<p>higher or lower pitch each time.</p> <ul style="list-style-type: none"> <i>Diminution</i> - a theme or motif is presented in shorter note-values than were previously used. <p><i>Other responses possible</i></p>			the selected compositional device.
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N1	N2	A3	A4	M5	M6	E7	E8
Partial evidence from ONE opportunity (of three) at any level.	ONE opportunity (of three) at any level.	TWO (of three) Achievement opportunities.	THREE (of three) Achievement opportunities.	TWO (of three) Merit opportunities.	THREE (of three) Merit opportunities.	TWO (of three) Excellence opportunities.	THREE (of three) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE	Wind Quintet			
(a) (i)	<p><i>Tonality / key:</i> G major</p> <ul style="list-style-type: none"> The key signature has one sharp (F#) There is a perfect cadence in G major in bars 26-27 There is a V7 (D7) dominant chord 	<p>Identifies:</p> <ul style="list-style-type: none"> evidence to support the identification of G major as the key. 	<p>Identifies:</p> <ul style="list-style-type: none"> evidence to support the identification of G major as the key including the perfect cadence the modulated key as D major 	<p>Identifies:</p> <ul style="list-style-type: none"> evidence to support the identification of G major as the key including the perfect cadence AND the V7 chord the modulated key as D major <p>AND</p> <ul style="list-style-type: none"> adds correct accidentals to bars 21-22
(b)	<p><i>Harmonic analysis:</i></p> <ol style="list-style-type: none"> I IVc Ic V7b I 	Identifies THREE different chords.	<p>Identifies THREE chords accurately, including:</p> <ul style="list-style-type: none"> inversions <p>OR</p> <ul style="list-style-type: none"> 7th chord. 	<p>Identifies THREE chords accurately, including:</p> <ul style="list-style-type: none"> inversions <p>AND</p> <ul style="list-style-type: none"> 7th chord.
(c) (i)	<p><i>Texture:</i> The opening texture is a <u>thin homophonic texture</u> with the bass line provided by the bassoon, and the rhythmic using choral accompaniment provided by the flute and oboe. <u>The texture thickens with the addition of the horn in bar 9.</u> We have <u>brief moments of monophonic texture in bars 12-13 and 16-17.</u></p> <p>For the majority of the piece the clarinet has the melody with all the instruments finishing on a strong rhythmic using chordal passage in bars 26-27.</p> <p><i>Dynamics:</i> The <u>accompaniment parts are playing moderately softly</u> with the melody (alto sax) playing a bit louder with mf. <u>In bars 21-22 all the parts gradually get louder arriving at a loud volume in bar 23.</u></p>	Identifies TWO musical changes in the passage.	Describes TWO musical changes in the passage with appropriate musical evidence, including <u>underlined</u> -type evidence.	Discusses the effect of the musical changes, including TWO pieces of bold -type evidence.

(ii)	<p><i>Tempo:</i> The piece is to be played <u>quickly</u> (presto). In <u>bar 23</u> the <u>music increases it's speed</u> to the end of the piece.</p> <p><i>Effect on the music:</i> The increases in textural thickness, volume and speed give the piece an energetic forward momentum to finish the extract.</p> <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 three) at any level.	ONE opportunity (of three) at any level.	TWO (of three) Achievement opportunities.	THREE (of three) Achievement opportunities.	TWO (of three) Merit opportunities.	THREE (of three) Merit opportunities.	TWO (of three) Excellence opportunities.	THREE (of three) Excellence opportunities.

N0 = No response; no relevant evidence.