

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> <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

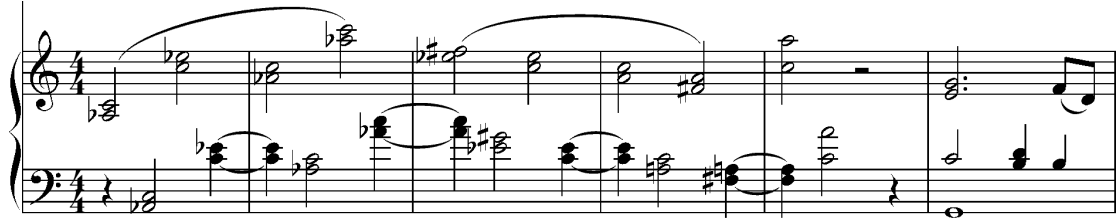
Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 13	14 – 19	20 – 24

Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE	STRING QUARTET			
(a)	<p><i>Texture</i></p> <ul style="list-style-type: none"> The opening four bars are played in <u>rhythmic unison</u>, creating a homophonic texture. Bars 5-7 are a polyphonic texture with the melodic theme being played as an accompanied canon across the four instruments. The first two times are played octaves apart, with the 3rd and 4th times played a 4th or 5th apart. Bars 8-9 return to homophonic texture with the <u>melody in violin 1</u> accompanied by the other string instruments. <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>Melodic motifs:</i></p> <ul style="list-style-type: none"> We see a 1-2 bar melodic motif first appear in the <u>violin 2 part in bar 5</u>. The motif uses many <u>dotted rhythms</u> creating a bouncy or skipping effect. The melodic motif is repeated an <u>octave above</u> in bar 6 of the violin 1 part. The motif is repeated in bar 6-7 in the viola part down a 4th. It is then <u>repeated down another octave</u> in the cello part in bar 7. The repetition of the melodic motif across the parts creates a 'call and answer' effect. The repetition at different octave ranges and pitches creates a sense of development and variety in the melody. <p><i>Other responses possible.</i></p>	Identifies a melodic feature.	Explains how the rhythmic feature is used, including <u>underlined</u> -type evidence.	Discusses how the use of melodic motif affects the music, including bold -type evidence.

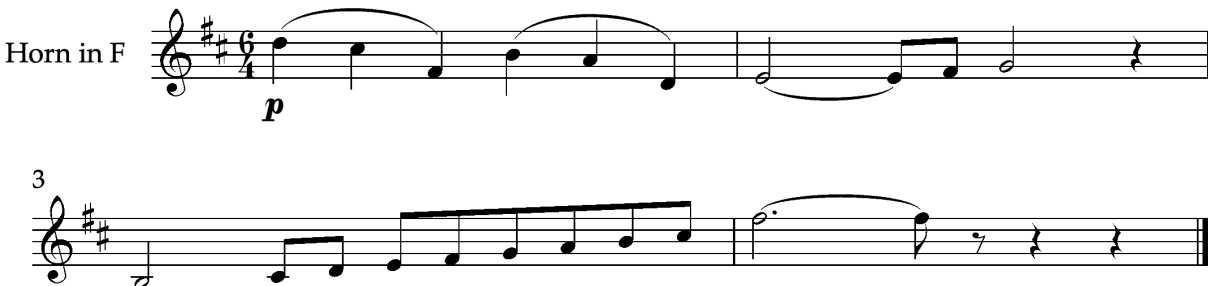
(c)	<p><i>Contrast</i></p> <p>Dynamics:</p> <ul style="list-style-type: none"> The opening establishes <u>two predominant dynamics</u> (f and p). The use of fz creates a 'forced' sound providing emphasis to the downbeat in bars 8 and 9. The extract expresses a dramatic change through the shifts in volume. <p>Articulation:</p> <ul style="list-style-type: none"> The is use of <u>stacctassimo</u>, slurs and <u>slurred staccato notes</u>. The difference in articulation creates a dramatic effect of sharp, detached notes, contrasting with smooth notes on the same bow. <p>Pitch</p> <ul style="list-style-type: none"> The repetition of melodic motifs at different pitches (<u>octaves and then 4ths/5ths</u>) creates a sense of structural unity, while also providing variation in how the theme is expressed. <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>Open to closed score.</i></p> <p><i>See score below</i></p>	<p>Transcribes the music into a piano reduction, including:</p> <ul style="list-style-type: none"> correct durations accurate melodic contour 	<p>Transcribes the music into a piano reduction, including:</p> <ul style="list-style-type: none"> correct durations accurate pitches with allowance for FOUR errors correct stem directions with allowance for TWO errors 	<p>Transcribes the music into a piano reduction, including:</p> <ul style="list-style-type: none"> correct durations accurate pitches with allowance for TWO errors correct stem directions correct inclusion of rests in bar 5.

Piano



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.	THREE (of four) Achievement opportunities.	FOUR (of four) Achievement opportunities.	THREE (of four) Merit opportunities.	FOUR (of four) Merit opportunities.	THREE (of four) Excellence opportunities.	FOUR (of four) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO	Solo instrument with accompaniment			
(a)	<p><i>Tonality / key</i> Key: G major</p> <ul style="list-style-type: none"> There is one sharp in the key signature The starting chord is G major There is a V7 – I perfect cadence in bars 4-5. 	Identifies the key, supported by a piece of evidence.	Identifies the key, supported by TWO pieces of evidence.	Identifies the key, supported by TWO pieces of evidence, including the perfect cadence.
(b)	<p><i>Transposition / transcription</i> See horn score below.</p> <p>Horn in F</p> 	<p>Transposes the horn up including:</p> <ul style="list-style-type: none"> correct durations accurate melodic contour 	<p>Transposes the horn up a perfect 5th including:</p> <ul style="list-style-type: none"> correct durations accurate pitch (allowance for FOUR errors) 	<p>Transposes the horn up a perfect 5th including:</p> <ul style="list-style-type: none"> correct durations accurate pitch (allowance for TWO errors) correct key signature
(c)	<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, AND provides a definition of the selected compositional device.</p>	<p>Accurately defines the selected compositional device, AND</p>	<p>Defines the selected compositional device with detail, AND</p>

			Creates a four-bar example. <i>Allowance for minor errors.</i>	Demonstrates applied knowledge of the selected compositional device by creating an effective musical example.
(d)	Intervals: (1) Minor 2 nd (2) Minor 3 rd (3) Major 3 rd (4) Perfect 4 th (5) Major 6 th (6) Perfect 5 th	Identifies the quantity of SIX intervals, <i>e.g. "3rd".</i>	Specifies the quality AND quantity of FIVE intervals, <i>e.g. "minor 3rd".</i>	Specifies the quality AND quantity of FIVE intervals, including the minor 2 nd .

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	ROCK / POP SONG			
(a)	<p>There are FIVE chords to identify:</p> <ul style="list-style-type: none"> A, C#m, B, F#m/A, B7 	Identifies THREE chords, including the slash chord (inversion)	Identifies FOUR chords, including the slash chord (inversion)	Identifies FIVE chords, including the inversion and the B7 dominant chord
(b)	<p><i>Drum part analysis:</i></p> <ul style="list-style-type: none"> The drums start with a standard rock beat at a <u>loud volume</u> with repeated 1/8 notes/quavers on the hi-hat providing a driving rhythm. In bar 4 there is a <u>fill</u> primarily of 1/16th notes using <u>the snare drum and toms to lead into a section.</u> <u>This fill finishes with a crash cymbal in bar 5.</u> Bars 5-7 employ a half-time feel with a <u>thinner texture of just bass/kick drum and snare.</u> Bar 8 uses another fill of 1/16th notes to build up to a return of the driving feel (double time) in bar 9. 	Provides a description of the drum performance.	Provides a detailed description of the drum performance, including <u>underlined</u> -type evidence.	Analyses the drum performance, including bold -type evidence.
(c)	<p><i>Terms and symbols</i></p> <ul style="list-style-type: none"> Arpeggio – the notes of the guitar chord are strummed from bottom to top at a moderately loud volume. Crescendo – the performer is to play from moderately soft to loud. Accent – the note is played loudly with more force Grace note - smaller notes placed before the main note, indicating a brief, soft stroke played slightly before the main note Open hi-hat – the 	Identifies (names) FOUR of the terms and symbols.	Explains how FOUR of the terms and symbols would be played with some minor inaccuracies.	Explains how ALL of the terms and symbols would be played in detail.

