

Assessment Schedule – 2023

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	Piano Duet			
(a) (i)	<i>Intervals:</i> (1) Perfect 5 th (2) Perfect 4 th (3) Perfect 5 th (4) Major 3 rd	Identifies the quantity of THREE (of 4) intervals	Specifies the quantity and quality of THREE (of 4) intervals	Specifies the quantity and quality of all FOUR intervals <i>AND</i>
(ii)	Accidentals are added as follows: <ul style="list-style-type: none"> • F# • G# • Eb or C# 			Applies knowledge of intervals by accurately applying accidentals to create TWO (of 3) specified intervals.
(b)	<i>Transcription</i> <ul style="list-style-type: none"> • see below 	<ul style="list-style-type: none"> • Transcribes the music into the treble clef including TWO of: • correct durations • accurate melodic contour • performance markings 	Transcribes the music into the treble clef including: <ul style="list-style-type: none"> • correct durations • accurate pitches with allowance for TWO errors • performance markings 	<ul style="list-style-type: none"> • Transcribes the music into the treble clef, including: • correct durations • all accurate pitches • performance markings
	<p>Trumpet 1</p> 			



(c)	<i>Transcription</i> <i>See below.</i>	Transcribes the tablature into notation, including: <ul style="list-style-type: none">SIX correct pitches	Transcribes the tablature into notation, including: <ul style="list-style-type: none">TEN correct pitchescorrect note durations	Transcribes the tablature into notation with allowance for ONE error overall, including: <ul style="list-style-type: none">correct pitchescorrect note durations including restsaccidentals
				

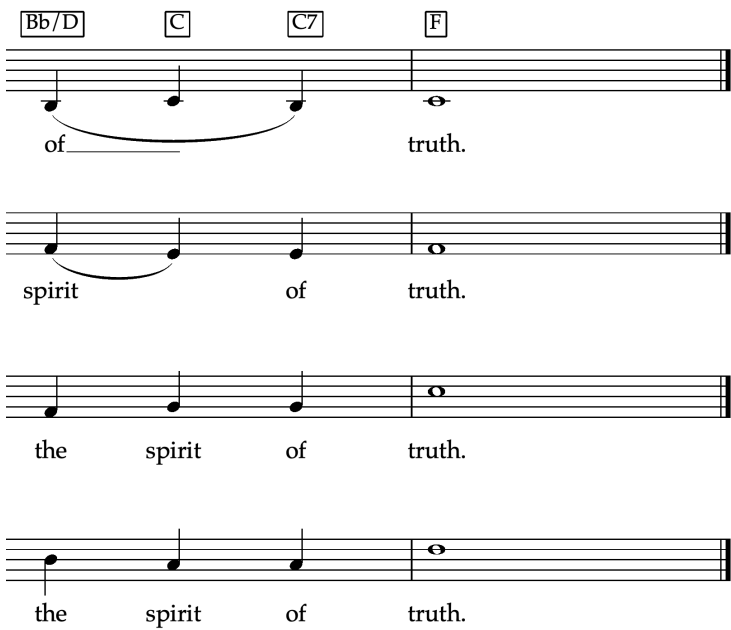
(d) (i)	<i>Transcription</i> (see boxed area on score below)	Transcribes the piano part up including correct contour and duration, OR	Transcribes the piano part up an octave, including correct pitch and duration, AND	Transcribes the piano part up an octave, including correct pitch and duration, AND
(ii)	<i>Score annotation</i> (see below)	Indicates: <ul style="list-style-type: none"> all dynamic markings for all parts. 	Indicates: <ul style="list-style-type: none"> all dynamic markings for all parts. all tied notes have accents legato markings (allowance for FOUR errors overall) 	Indicates: <ul style="list-style-type: none"> all dynamic markings for all parts. all tied notes have accents legato markings (allowance for ONE error overall)

D. Ferguson, "Inspired by Zeno", bars 27-30

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.

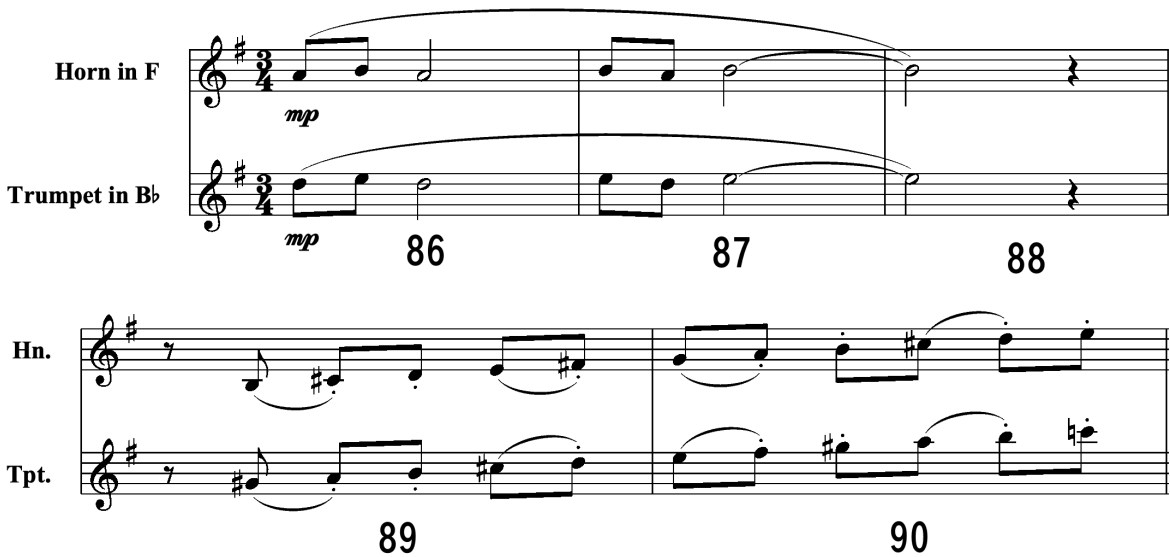
N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO	Vocal with accompaniment			
(a)	<p><i>Transcription</i> <i>See below.</i></p>	<p>Transcribes the music into the treble clef including:</p> <ul style="list-style-type: none"> • FIVE correct pitches 	<p>Transcribes the music into the treble clef including:</p> <ul style="list-style-type: none"> • EIGHT correct pitches • correct note durations 	<p>Transcribes the music into the treble clef including:</p> <ul style="list-style-type: none"> • correct pitches • correct note durations including rests • correct lyrics • correct octave
<p><i>There are 11 pitches to be transcribed.</i></p> <p>TENOR</p> 				
(b)	<p><i>Piano reduction</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 	<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.
<p><i>Gently</i></p> <p>Piano</p>  <p>Pno.</p>				
(c) (i)	<p><i>Chord recognition</i> C, Bb/F, F, Bb, F, C/E, Dm, Bb/D</p>	<p>Identifies FOUR different chords (<i>without quality or inversion</i>).</p>	<p>Identifies FIVE chords accurately including an inversion.</p>	<p>Identifies SIX chords accurately including an inversion.</p>

(ii)	<p><i>Tonality / key:</i> F major</p> <ul style="list-style-type: none"> The key signature has one flat (Bb) The piece finishes with an F chord There is a perfect cadence in F major in bars 25-26 There is a V7 (C7) dominant chord 	OR	AND	AND
		Identifies the key	Identifies the key AND Provides a reason for identifying the key, including <u>underlined</u> -type evidence.	Identifies the key AND Analyses the key throughout the extract, including bold -type evidence.
(d) (i) and (ii)	<p><i>Cadence notated appropriately (see example below)</i> Cadence: Perfect</p>  <p><i>(other realisations of the score possible)</i></p>	<p>Notates the appropriate bass notes for the cadence OR Names the cadence.</p>	<p>Notates the cadence appropriately. <i>(allowance for ONE error).</i> AND Names the cadence.</p>	<p>Names the cadence AND notates the cadence accurately including the 7th chord.</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	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE	Wind Quintet			
(a) (i)	<p><i>Transposition</i></p>  <p>Horn in F</p> <p>Trumpet in Bb</p> <p>Hn.</p> <p>Tpt.</p> <p>86 87 88</p> <p>89 90</p>	<p>Notates:</p> <ul style="list-style-type: none"> • ONE instrument with correct transposition (allowance for TWO errors) 	<p>Notates:</p> <ul style="list-style-type: none"> • correct durations <p>Accurate pitch (allowance for FOUR errors including incorrect key signature for ONE instrument)</p>	<p>Notates:</p> <ul style="list-style-type: none"> • correct durations • correct key signatures • accurate pitch (allowance for TWO errors)
(b)	<p><i>Texture</i></p> <p>The opening texture from bars 76-79 is <u>monophonic</u> with the trumpet, horn and trombone playing in <u>unison</u> (with the <u>trombone an octave lower</u>).</p> <p>From bar 80-85 the texture is <u>homophonic</u> with the melody in the horn and chordal accompaniment provided by the tuba and trombone.</p> <p>From bar 86-91 the texture is <u>polyphonic</u> with the melody continuing in the horn part with answering phrases provided by the trumpets. They are harmonising in 3rds in bars 86-87, then 4^{ths} in 89, then 5^{ths} in 90-92 before finishing with 6^{ths} in 94-95.</p> <p>The final texture in bars 91-95 is <u>homophonic</u> clearly outlining the harmony to give the piece a strong harmonic and rhythmical finish.</p>	<p>Identifies ONE texture.</p>	<p>Describes TWO textures, including <u>underlined</u>-type evidence.</p>	<p>Analyses TWO textures, including bold-type evidence.</p>

(c)	<p><i>Compositional device</i></p> <p>Pedal point – from bar 80-91 is a <u>dominant</u> pedal with the tuba playing a D note while there are changing harmonies provided by the other instruments. The changing harmonies over the constant bass D-note builds up tension before being released by the perfect cadence to G in bars 91-92.</p> <p>Rhythmic augmentation – the unison melody in bars 76 consists of quavers. In the next phrase this ascending figure is <u>lengthened out with crotchets in bar 80.</u> The rhythmic variation provides a subtle variation to make the repeats of the melodic figure interesting to listen to.</p> <p>Call and response – the melody is played throughout by the horn but from bars 86-91 the <u>trumpets provide an answering phrase in between the melodic phrases from the horn to provide melodic and textural interest each time the melody is repeated.</u></p> <p><i>Other responses possible</i></p>	Identifies a compositional device.	Describes a compositional device, including <u>underlined</u> -type evidence.	Analyses a compositional device, including bold -type evidence.
(d) (i)	<p><i>Similarities between systems.</i></p> <p>Melody:</p> <p>The melody is the same in both extracts <u>even though they are in different octave ranges in the first four bars.</u> This creates a sense of unity.</p> <p>Accompaniment:</p> <p>The accompaniment is the same with a <u>homophonic</u> texture. This creates a sense of continuity and familiarity.</p> <p>Instrumentation:</p> <p>The instruments are all from the brass family. <u>In each extract there is an instrument playing the role of playing the bass part with another outlining the rest of the harmony.</u> This provides continuity and certainty of the harmony supporting the melody.</p>	Identifies ONE similarity OR ONE difference.	Explains how the systems have a similarity and a difference, including <u>underlined</u> -type evidence.	Analyses how a similarity and difference between the systems affect the music, including bold -type evidence.

(ii)	<p><i>Differences between systems.</i></p> <p>Melody:</p> <p>In system 1 the melody is played by the horn throughout but with a response phrase or <u>'counter-melody' from the trumpets</u>. In system 2 the melody is played by the trombone in bars 28-31 and then by the <u>trumpets</u> <u>harmonised in 3rds from bars 32-36</u>. This creates aural interest and timbral contrast.</p> <p>Accompaniment:</p> <p>In system 1 the bass is played by the tuba with the trombone outlining the harmony with pulsing crotchet rhythms. In system 2 there is <u>a thinner texture with just two instruments before thickening out at bar 32 as the trombone moves from a melodic role to an accompanying role as the trumpets take the melody.</u></p> <p>Instrumentation:</p> <p>In system 1, the horn has the melody, the trumpets have the counter-melody, the tuba has the bassline and the trombone the accompanying harmony line. In system 2, roles are shared and change. The trombone starts with the melody for four bars but then moves to an accompanying role, <u>the tuba doesn't play at all, the horn plays the bassline but at a higher octave and the trumpets play the melody in the final four bars harmonised.</u> The variation in texture in this extract provide interesting variations that makes the extract more interesting to listen to.</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 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.