

## Conventions common to scores in any style

For use with the externally assessed standards 91094, 91276, and 91421.

	Level 1	Level 2 (cumulative)	Level 3 (cumulative)
<b>Rhythm &amp; metre</b>	<p>Limited to time signatures <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math> / c, and <math>\frac{6}{8}</math></p> <ul style="list-style-type: none"> <li>metre – recognition of rhythmic groupings and classifications (simple, compound; duple, triple, quadruple)</li> <li>duration (notes and rests) – semibreves, (dotted) minims, (dotted) crotchets, (dotted) quavers, semiquavers; ties</li> <li>rhythmic characteristics – e.g. syncopation, swing</li> </ul>	<p>Limited to commonly used time signatures (including c, <math>\frac{5}{4}</math>, <math>\frac{5}{8}</math>, <math>\frac{7}{8}</math>)</p> <ul style="list-style-type: none"> <li>metre – recognition of simple, compound and irregular rhythmic groupings and classifications; anacrusis (up-beats)</li> <li>duration – duplets, triplets, quintuplets</li> </ul>	
<b>Tonality</b>	<p>Limited to major and minor keys, of up to three sharps and three flats</p> <ul style="list-style-type: none"> <li>key signatures and scales – recognition of major and (harmonic and melodic) minor keys; “blue notes”</li> <li>key relationships – tonic, subdominant, dominant, relative major, relative minor</li> </ul>	<p>Limited to major and minor keys, of up to four sharps and four flats</p> <ul style="list-style-type: none"> <li>key signatures and scales – recognition of natural minor and chromatic scales</li> <li>key relationships – tonic minor and supertonic</li> </ul>	<p>Limited to all major and minor keys</p>
<b>Pitch (melody)</b>	<ul style="list-style-type: none"> <li>clefs – treble, bass, alto C-clef, percussion, and “vocal tenor” (i.e. treble-octave); <math>\mathcal{8}^{va}</math> / <math>\mathcal{8}^{vb}</math> markings</li> <li>names of all scale degrees (i.e. tonic, supertonic, ... leading note)</li> <li>intervals – recognition of major, minor and perfect intervals up to and including an octave (lower note limited to the tonic of one of the seven permitted major keys)</li> <li>accidentals – recognition of sharps, flats, naturals</li> <li>transposition – instruments in B<math>\flat</math> and F; sounding pitch <math>\rightarrow</math> written pitch (upwards only)</li> <li>transcription – from treble clef <math>\leftrightarrow</math> bass clef; alto clef <math>\leftrightarrow</math> other clefs; open <math>\leftrightarrow</math> closed score; written pitch <math>\leftrightarrow</math> sounding pitch (i.e. vocal tenor, guitar / (double) bass, piccolo)</li> </ul>	<ul style="list-style-type: none"> <li>clefs – tenor C-clef, guitar TAB</li> <li>intervals – recognition of intervals including augmented fourth and diminished fifth (lower note limited to the tonic of one of the nine permitted major keys)</li> <li>transposition (notation) – instruments in E<math>\flat</math>; sounding pitch <math>\leftrightarrow</math> written pitch (upwards or downwards)</li> <li>transcription – from tenor clef <math>\leftrightarrow</math> other clefs; guitar / bass tablature <math>\leftrightarrow</math> written pitch</li> </ul>	

\*See page 4 for a list of changes made since the 2020 version of this document.

	<b>Level 1</b>	<b>Level 2 (cumulative)</b>	<b>Level 3 (cumulative)</b>
<b>Harmony</b>	<p><i>Limited to root position triads I, IV, V, vi, and dominant seventh V<sup>7</sup> in the permitted major and minor keys</i></p> <ul style="list-style-type: none"> <li>• chord recognition – using jazz / rock notation (i.e. chord symbols), Roman numerals (i.e. “functional” chord names)</li> <li>• cadences – recognition of perfect, plagal, imperfect (I–V and IV–V), interrupted</li> <li>• notation / realisation – individual chords</li> <li>• modulation – recognition of modulation to related keys (subdominant, dominant, relative major, relative minor) via perfect cadence</li> </ul>	<p><i>Limited to root position and first inversion triads I, ii, IV, V, vi, I<sup>SUS4</sup>, V<sup>SUS4</sup>, and dominant seventh V<sup>7</sup>, and second inversion triad Ic, in the permitted major and minor keys</i></p> <ul style="list-style-type: none"> <li>• cadences – recognition of imperfect (II–V)</li> <li>• notation / realisation – cadences (root position only) – perfect (V–I only; no V<sup>7</sup>), plagal, imperfect (I–V only)</li> <li>• modulation – recognition of modulation to related keys (including tonic minor) via perfect cadence</li> </ul>	<p><i>Limited to chords of the following types in any inversion in any major or minor key:</i></p> <ul style="list-style-type: none"> <li>• triads – including VIIb</li> <li>• seventh chords – major, minor, dominant</li> <li>• diminished chords</li> <li>• extended chords – ninths</li> <li>• suspended chords – seconds and fourths</li> <li>• added-note chords – seconds and sixths</li> <li>• non-chord tones (“non-harmonic notes” e.g. passing notes)</li> </ul> <ul style="list-style-type: none"> <li>• cadences – recognition of any type</li> <li>• notation / realisation of chord progressions within a provided harmonic framework</li> <li>• modulation – recognition of modulation (via pivot chord) to any key</li> </ul>

	Level 1	Level 2 (cumulative)
<b>Terms &amp; signs</b>	<ul style="list-style-type: none"> <li>• “simple” articulation markings (words and symbols) – including <i>staccato</i>, <i>legato</i>, <i>marcato</i> (“accent”), slurs</li> <li>• “common” dynamic markings and modifiers (words and symbols) – <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>; <i>crescendo</i>, <i>diminuendo</i> / <i>decrecendo</i></li> <li>• “common” tempo / metronome markings – <i>largo</i>, <i>lento</i>, <i>adagio</i> (~40–76 bpm); <i>andante</i>, <i>moderato</i> (~76–120 bpm); <i>allegro</i> (~120–168 bpm); <i>presto</i> (~168–200 bpm)</li> <li>• “common” tempo modifiers – <i>rallentando</i> / <i>ritardando</i>, <i>accelerando</i>, <i>a tempo</i>, ^ (“pause”)</li> <li>• instrument-specific performance directions (words and symbols) – e.g. <i>pizzicato</i>, <i>arco</i>, sustain-pedal markings, arpeggio [“broken chord”], slide, hammer-on, pull-off</li> <li>• “common” structural markings – e.g. double barlines, repeat barlines, first- and second-time bars</li> </ul>	<ul style="list-style-type: none"> <li>• articulation markings (words and symbols) – including phrase marks, <i>tenuto</i>, <i>portato</i> (“semi-staccato”), <i>staccatissimo</i></li> <li>• dynamic markings (words and symbols) – <i>ppp</i>, <i>fff</i>; dynamic articulations e.g. <i>fp</i>, <i>sf</i>, <i>fz</i></li> <li>• tempo / metronome markings – <i>andante</i> (~76–108 bpm); <i>andantino</i> (~80–108 bpm); <i>moderato</i> (~108–120 bpm); <i>allegretto</i> (~112–120 bpm); <i>vivace</i> (~168–176 bpm)</li> <li>• tempo modifiers – <i>allargando</i>; expression markings – <i>espressivo</i>, <i>grazioso</i>, <i>cantabile</i>, <i>tranquillo</i>, <i>poco a poco</i>, <i>molto</i>, <i>piu</i>, <i>meno</i></li> <li>• instrument-specific performance directions (words and symbols), including description of timbral effect – e.g. up- and down-bow, harmonics, <i>con sordino</i>, <i>tremolo</i>, <i>una corda</i></li> <li>• common drum kit techniques – e.g. roll, flam, drag, rimshot, snare on / off, hi-hat open / closed</li> <li>• structural markings (words and symbols) – e.g. <i>D.C.</i> / <i>da capo</i>; <i>D.S.</i> / <i>dal segno</i> / %; (...<i>al</i>) <i>Fine</i>; (...<i>al</i> ♪ e poi <i>la</i>) <i>Coda</i></li> </ul>
<b>Instrumentation</b>	<p><i>Limited to scores of no more than 16 instruments, including common orchestral and jazz / rock instruments, and common voice types</i></p> <ul style="list-style-type: none"> <li>• instrument names – English</li> <li>• score layout – recognition of family / instrument order</li> </ul>	<p><i>Limited to scores of varying levels of complexity including common symphonic, chamber, choral and jazz / rock ensembles</i></p> <ul style="list-style-type: none"> <li>• instrument names – Italian</li> </ul>
<b>Form / structure</b>	<p><i>Recognition of features including:</i></p> <ul style="list-style-type: none"> <li>• general structural components (e.g. introduction, outro / coda)</li> <li>• binary (A–B) form</li> <li>• ternary (A–B–A) form</li> <li>• 12-bar blues form</li> <li>• verse–chorus form</li> </ul>	<p><i>Recognition and some analysis of features including:</i></p> <ul style="list-style-type: none"> <li>• common forms (e.g. rondo, theme and variations, strophic, through-composed)</li> </ul>
<b>Compositional devices</b>	<p><i>Recognition of features including:</i></p> <ul style="list-style-type: none"> <li>• various types of repetition (e.g. sequence, ostinato / riff, motif)</li> <li>• rhythmic devices (e.g. syncopation, swing)</li> <li>• melodic devices (e.g. imitation, call and response)</li> <li>• harmonic devices (e.g. pedal note)</li> <li>• textural devices (e.g. similar and contrary motion)</li> </ul>	<p><i>Recognition and some analysis of features including:</i></p> <ul style="list-style-type: none"> <li>• phrases (regular and irregular)</li> <li>• melodic range and contour</li> <li>• vocal writing (e.g. melisma)</li> <li>• devices, and their use in thematic development (e.g. motifs, variation, inversion, imitation, augmentation and diminution, word-painting)</li> </ul>
<b>Texture</b>	<p><i>Recognition of features including:</i></p> <ul style="list-style-type: none"> <li>• monophony, homophony, polyphony</li> <li>• melody and accompaniment, countermelody</li> <li>• density and layering (background, foreground etc.)</li> </ul>	<p><i>Recognition and some analysis of features including:</i></p> <ul style="list-style-type: none"> <li>• contrapuntal textures (e.g. imitation, canon, fugue)</li> </ul>

## Changes made since the 2020 version of this document

### Document header

- Changed “2020” to “2021”

### Rhythm & metre – Level 1

- Changed “*Limited to  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  / C,  $\frac{6}{8}$* ” to “*Limited to time signatures  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  / C, and  $\frac{6}{8}$* ”

### Rhythm & metre – Level 2

- Changed “*Limited to commonly used simple, compound and irregular time (including  $\frac{5}{4}$ ,  $\frac{5}{8}$ ,  $\frac{7}{8}$ )*” to “*Limited to commonly used time signatures (including  $\frac{5}{4}$ ,  $\frac{5}{8}$ ,  $\frac{7}{8}$ )*”
- Changed “metre – recognition of rhythmic groupings and classifications; anacrusis (“up-beats”)” to “Metre – recognition of simple, compound and irregular rhythmic groupings and classifications; anacrusis (up-beats)”

### Pitch (melody) – Level 1

- Changed “recognition of major, minor and perfect intervals within an octave” to “recognition of major, minor and perfect intervals up to and including an octave”

### Pitch (melody) – Level 2

- Changed “guitar / bass tablature → written pitch” to “guitar / bass tablature ↔ written pitch”