

**Assessment Schedule – 2020****Music: Demonstrate knowledge of conventions in a range of music scores (91276)****Assessment Criteria**

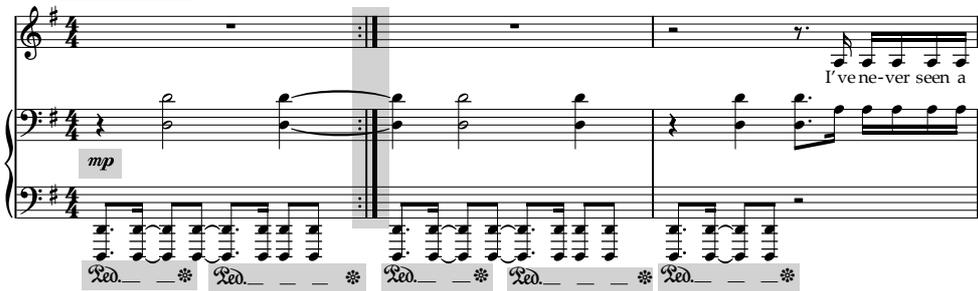
| <b>Achievement</b>  | <b>Achievement with Merit</b>   | <b>Achievement with Excellence</b>  |
|---|---|---|
| <p><i>Demonstrating <b>knowledge</b> of conventions in a range of music scores involves:</i></p> <ul style="list-style-type: none"> <li>• <b>identifying and describing</b> terms and signs and performance markings</li> <li>• <b>identifying and describing</b> aspects of pitch / tonality by naming (e.g.): <ul style="list-style-type: none"> <li>- keys</li> <li>- intervals (quantity only)</li> <li>- chords</li> </ul> </li> <li>• <b>identifying and describing</b> other musical elements and features.</li> </ul> | <p><i>Demonstrating <b>in-depth knowledge</b> of conventions in a range of music scores involves:</i></p> <ul style="list-style-type: none"> <li>• <b>explaining</b> how terms and signs and performance markings are played</li> <li>• <b>explaining</b> characteristics of pitch / tonality, by giving evidence of (e.g.): <ul style="list-style-type: none"> <li>- keys and modulation</li> <li>- intervals (quality and quantity)</li> <li>- chord notation</li> </ul> </li> <li>• <b>explaining</b> the use of other musical elements and features.</li> </ul> | <p><i>Demonstrating <b>comprehensive knowledge</b> of conventions in a range of music scores involves:</i></p> <ul style="list-style-type: none"> <li>• <b>applying</b> terms and signs and performance markings to music scores</li> <li>• <b>applying</b> knowledge of pitch / tonality by notation or analysis of (e.g.): <ul style="list-style-type: none"> <li>- transposition</li> <li>- transcription</li> <li>- chord progressions</li> </ul> </li> <li>• <b>applying</b> knowledge through the analysis of the effect of other musical elements and features on the performance and sound of the music.</li> </ul> |

**Cut Scores**

| <b>Not Achieved</b> | <b>Achievement</b> | <b>Achievement with Merit</b> | <b>Achievement with Excellence</b> |
|---------------------|--------------------|-------------------------------|------------------------------------|
| 0 – 8               | 9 – 14             | 15 – 19                       | 20 – 24                            |

## Evidence

| Question   | Sample Evidence  | Achievement  | Achievement with Merit   | Achievement with Excellence  |
|------------|--|--|--|--|
| <b>ONE</b> | <b>Rock / pop song (voice with piano accompaniment)</b>  |  |  |  |
| (a)        | <p><i>Compositional devices / features:</i></p> <ul style="list-style-type: none"> <li>repetition: there is a <u>repeated melodic fragment / ostinato</u> in the main vocal line <b>which gives a sense of unity to the melodic line</b></li> <li>pedal note: <u>pedal on D throughout</u> the bass part of the piano <b>which gives a sense of suspense or stability to the music.</b></li> </ul> <p><i>Other responses possible.</i></p>   | Identifies ONE compositional device used in the passage. | Explains how ONE compositional device is used, including <u>underlined</u> -type evidence. | Analyses the effect of the use of ONE compositional device including <b>bold</b> -type evidence. |
| (b)        | <p><i>Texture:</i></p> <ul style="list-style-type: none"> <li>the extract begins with a monophonic texture throughout the piano introduction, <u>with unison octaves continuing under the rest of the extract as a pedal point</u></li> <li>when the vocals enter, the texture is homophonic, with the <u>piano providing a harmonic context / accompaniment for the vocals.</u> <b>The open fourth and fifth harmonies in the piano right-hand provide an ambiguous sense of key, with the upper note doubling the vocal line.</b></li> </ul> <p><i>Other responses possible.</i></p> | Identifies ONE texture used in the passage.              | Explains how ONE texture is used, including <u>underlined</u> -type evidence.              | Analyses the use of BOTH textures, including at least ONE piece of <b>bold</b> -type evidence.   |

| Question  | Sample Evidence  | Achievement   | Achievement with Merit  | Achievement with Excellence   |
|---|--|---|---|---|
| One (c)   | <p><i>Performance markings:</i></p> <ul style="list-style-type: none"> <li>• see below.</li> </ul> | <p>Demonstrates knowledge of conventions by indicating:</p> <ul style="list-style-type: none"> <li>• tempo<br/>OR<br/>(♩=70–100)</li> <li>• dynamic marking.</li> </ul>                     | <p>Demonstrates in-depth knowledge of conventions by indicating:</p> <ul style="list-style-type: none"> <li>• tempo<br/>AND<br/>(♩=70–100)</li> <li>• dynamic marking</li> <li>• pedal<br/>OR<br/>repeat marking.</li> </ul>                        | <p>Demonstrates comprehensive knowledge of conventions by indicating:</p> <ul style="list-style-type: none"> <li>• all performance markings including correct repeat marks over both hands of piano part.</li> </ul>  |
| <div style="text-align: center;"> <p>Moderate ♩ = 85</p>  <p><i>Pedal may be represented in brackets.</i></p> </div> |  |   |   |   |
| (d)   | <p><i>Transposition:</i></p> <ul style="list-style-type: none"> <li>• see below.</li> </ul>        | <p>Transposes the music up including TWO of:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate melodic contour</li> <li>• performance markings.</li> </ul> | <p>Transposes the music up a sixth including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches (with incorrect key signature) with allowance for THREE errors</li> <li>• performance markings.</li> </ul> | <p>Transposes the music up a major sixth including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches with allowance for TWO errors</li> <li>• performance markings</li> <li>• the correct key signature.</li> </ul> |
| <div style="text-align: center;"> <p>3</p> <p>V.</p>  </div>  |  |   |   |   |

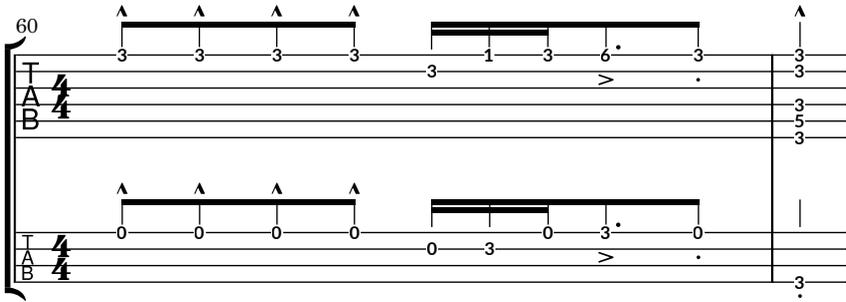
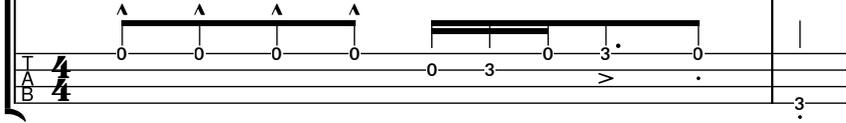
| <b>N1</b>   | <b>N2</b>                               | <b>A3</b>                                | <b>A4</b>                                  | <b>M5</b>                          | <b>M6</b>                            | <b>E7</b>                               | <b>E8</b>                                 |
|---|---|--|--|------------------------------------|--------------------------------------|---|---|
| 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   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
|---|---|--|---|---|--|---------|--|--------------|--|----------|----|--------------------|--|-------|--|----|--|----------|--|--------------|--|--------|--|----|--|--|--|--|
| <b>TWO</b>  | <b>Chamber ensemble (piano trio)</b>  |  |   |   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
| (a)   | <p><i>Tonality / key:</i><br/>The key of the extract is G minor, identified by:</p> <ul style="list-style-type: none"> <li>• the use of the raised 7th (F#)</li> <li>• the key signature of two flats</li> <li>• the use of the tonic chord in bars 1 and 5.</li> <li>• perfect cadence V(7) – I in bars 189–190</li> </ul>   | Identifies the key.  | Identifies the key, including TWO pieces of evidence to support the identification.   | Identifies the key, including TWO pieces of evidence to support the identification including perfect cadence.   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
| (b)   | <p><i>Harmonic analysis:</i></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 15%;">(1) V</td> <td style="width: 15%;"></td> <td style="width: 15%;">D</td> <td style="width: 15%;"></td> </tr> <tr> <td>(2) i b</td> <td></td> <td>Gm/B<math>\flat</math></td> <td></td> </tr> <tr> <td>(3) V7 b</td> <td style="text-align: center;">OR</td> <td>D<math>^7</math>/F<math>\sharp</math></td> <td></td> </tr> <tr> <td>(4) i</td> <td></td> <td>Gm</td> <td></td> </tr> <tr> <td>(5) iv b</td> <td></td> <td>Cm/E<math>\flat</math></td> <td></td> </tr> <tr> <td>(6) iv</td> <td></td> <td>Cm</td> <td></td> </tr> </table> <p><i>If the key is incorrectly identified in Q2 (a), jazz / rock notation will be the only possible correct response.</i></p> | (1) V  |   | D   |  | (2) i b |  | Gm/B $\flat$ |  | (3) V7 b | OR | D $^7$ /F $\sharp$ |  | (4) i |  | Gm |  | (5) iv b |  | Cm/E $\flat$ |  | (6) iv |  | Cm |  | <p>Identifies FOUR (of 6) different chords.</p> <p><i>(Response can be without quality or inversion, e.g. G or I).</i></p> | Identifies FOUR (of 6) chords accurately including quality and inversion | <p>Identifies FIVE (of 6) chords accurately, including the 7th and inversions.</p> <p>Accurate use of upper and lower case Roman numerals.</p> |
| (1) V   |   | D  |   |   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
| (2) i b   |   | Gm/B $\flat$   |   |   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
| (3) V7 b  | OR  | D $^7$ /F $\sharp$   |   |   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
| (4) i   |   | Gm   |   |   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
| (5) iv b  |   | Cm/E $\flat$   |   |   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
| (6) iv  |   | Cm   |   |   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
| (c)   | <p><i>Transcription:</i></p> <ul style="list-style-type: none"> <li>• see below</li> </ul>  | <p>Transcribes the music into the alto clef including TWO of:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate melodic contour</li> <li>• performance markings.</li> </ul> | <p>Transcribes the music into the alto clef including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate pitches with allowance for TWO errors</li> <li>• performance markings</li> <li>• two flats in the key signature.</li> </ul> | <p>Transcribes the music into the alto clef, including:</p> <ul style="list-style-type: none"> <li>• correct durations</li> <li>• all accurate pitches</li> <li>• performance markings</li> <li>• the correct key signature.</li> </ul> |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |
| <p><i>There are 22 pitches to be transcribed (including 3 with accidentals).</i></p> <div style="display: flex; align-items: flex-start;"> <div style="margin-right: 10px;">Viola</div> <div style="margin-bottom: 10px;"> <p>92</p> </div> <div> <p>96</p> </div> </div> |   |  |   |   |  |         |  |              |  |          |    |                    |  |       |  |    |  |          |  |              |  |        |  |    |  |  |  |  |



| Question     | Sample Evidence  | Achievement                                       | Achievement with Merit   | Achievement with Excellence  |
|--------------|--|---|--|--|
| <b>THREE</b> | <b>Instrumental jazz / rock ensemble</b>   |   |  |  |
| (a)          | <p><i>Comparison of the two extracts:</i></p> <ul style="list-style-type: none"> <li>• Similarities <ul style="list-style-type: none"> <li>- the bass line is the same in both passages, <u>trombone and bass guitar joined by baritone sax and piano LH in the second passage</u>, <b>providing a thematic link between the passages</b></li> <li>- piano plays the same chords <u>on bars 1,3 ,5 linking the passages harmonically</u>.</li> </ul> </li> <li>• Differences: <ul style="list-style-type: none"> <li>- the texture is much denser in the second extract with <u>addition of alto sax and electric guitar playing a new syncopated rhythmic pattern, trumpet playing melodic riffs in an improvisatory way</u>, and <u>the piano playing additional chords on bars 2 and 4 changing the harmonic feel</u></li> <li>- The drum part is much more complex in the second passage <u>moving from off-beat crotchets to a continuous-quaver feel giving a faster rhythmic momentum</u>.</li> </ul> </li> </ul> <p><i>Other responses possible.</i></p> | Identifies ONE similarity and ONE difference.     | Explains ONE similarity and ONE difference, including <u>underlined-type</u> evidence. | Analyses the effect of ONE similarity and ONE difference, including <b>bold-type</b> evidence. |
| (b)          | <p><i>Articulation:</i></p> <ul style="list-style-type: none"> <li>• staccato – <u>short detached notes give a feeling of brightness and energy / emphasise the semiquaver syncopation</u></li> <li>• tenuto – <u>notes held slightly longer to emphasise the main beats of the bar (1 and 3)</u></li> <li>• accents – <u>notes played louder in the trumpet part</u>, particularly to <b>emphasise the off-beat motifs</b></li> <li>• slurs – <u>groups of three semiquavers joined in the trumpet part to emphasise the off-beat semiquavers</u>.</li> <li>• Marcato – <u>short and accented notes which heavily emphasise those notes / beats of the bar</u>.</li> </ul> <p><i>Other responses possible.</i></p>  | Identifies TWO articulations used in the passage. | Explains how TWO articulations are used, including <u>underlined-type</u> evidence.    | Analyses the effect of the use of TWO articulations by including <b>bold-type</b> evidence.    |

| Question  | Sample Evidence   | Achievement   | Achievement with Merit   | Achievement with Excellence  |
|---|---|---|--|--|
| Three (c)   | <p><i>Transcription into tablature:</i></p> <ul style="list-style-type: none"> <li>see below</li> </ul> | <p>Transcribes the first bar of the passage into tablature for ONE instrument, including:</p> <ul style="list-style-type: none"> <li>FOUR different distinct pitches with correct fingering.</li> </ul> | <p>Transcribes the first bar of the passage into tablature for BOTH instruments, with allowance for TWO errors overall, including:</p> <ul style="list-style-type: none"> <li>accurate contour</li> <li>articulation markings</li> <li>correct durations.</li> </ul> | <p>Transcribes the passage into tablature for BOTH instruments, with allowance for TWO errors overall, including:</p> <ul style="list-style-type: none"> <li>correct fingering (alternative fingering accepted)</li> <li>articulation markings</li> <li>correct durations</li> <li>correct chord.</li> </ul> |
| <div style="display: flex; justify-content: space-between;"> <div style="width: 20%;"> <p>Electric guitar (tablature)</p>  </div> <div style="width: 20%;"> <p>Bass guitar (tablature)</p>  </div> <div style="width: 10%; text-align: center;"> <p>OR</p> </div> </div> <p><i>Other tablature conventions accepted.</i></p> |   |   |  |  |
| (d)   | <p><i>Chromatic scale.</i></p> <ul style="list-style-type: none"> <li>see below</li> </ul>              | <p>Annotate ONE of the scales with allowance for THREE errors.</p>  | <p>Accurately annotates ONE of the scales.</p>   | <p>Annotates both scales without error.</p>  |
| <div style="display: flex; justify-content: space-between;"> <div style="width: 20%;"> <p>Baritone Saxophone</p>  </div> <div style="width: 20%;"> <p>Bass Guitar</p>  </div> </div>  |   |   |  |  |

| N1  | N2                                      | A3                                       | A4   | M5                                 | M6                                   | E7                                      | E8  |
|---|---|--|--|------------------------------------|--------------------------------------|---|---|
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**N0** = No response; no relevant evidence.