

Assessment Schedule – 2017**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.

Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE				
(a)	<p><i>Intervals:</i></p> <p>(1) Perfect 5th (2) Perfect 4th (3) Major 2nd (4) Perfect 4th (5) Major 3rd (6) Minor 6th</p>	Identifies the quantity of FIVE intervals.	Specifies the quality and quantity of FOUR intervals.	
(b)	<p><i>String techniques:</i></p> <ul style="list-style-type: none"> double-stopping – the player <u>plays two strings at once</u> with the bow, which creates a fuller sound tremolo – the player <u>rapidly alternates up- and down-strokes</u> of the bow, which creates a shimmering effect / increases intensity pizzicato – instead of playing with the bow, the player <u>plucks the string with a finger</u>, which has an abrupt / percussive effect, lightening the sound or contrasting with the smooth unbroken sound of a bowed note. <p><i>Other responses possible.</i></p>	Identifies ONE string technique.	Explains how ONE of the string techniques would be played, including <u>underlined</u> -type evidence.	Analyses the effect of ONE technique on the timbre of the music, including bold -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (d)	<p><i>Keyboard reduction:</i></p>	<p>Demonstrates knowledge by transcribing:</p> <ul style="list-style-type: none"> the notes only of the cello part into the keyboard left hand. <p>Allow THREE errors.</p>	<p>Demonstrates in-depth knowledge by transcribing:</p> <ul style="list-style-type: none"> the notes of the cello part into the keyboard left hand the notes of the violin I OR violin II part into the keyboard right hand performance markings. <p>Allow THREE errors.</p>	<p>Makes an accurate keyboard reduction, including:</p> <ul style="list-style-type: none"> the upper three string parts in the right hand, and the cello part in the left hand correct stem direction and note-alignment accurately placed performance markings. <p>Allow TWO errors.</p>
(e)	<p><i>Texture:</i></p> <ul style="list-style-type: none"> all four instruments play throughout, without a break the texture in the first three bars (bars 28–30) is homophonic <ul style="list-style-type: none"> all instruments play in harmony in <u>rhythmic unison</u> <u>the cello and then violin I play a melody against the sustained chords</u> the texture in the fourth bar (bar 31) is monophonic <ul style="list-style-type: none"> all instruments play <u>unison octaves</u> <u>the upper three parts are playing / doubling the same notes</u> the final bar (bar 32) is homophonic <ul style="list-style-type: none"> the texture is <u>the same as in the first three bars</u>. <p><i>Other responses possible.</i></p>	<p>Identifies and describes ONE texture used in the passage.</p>	<p>Explains how ONE texture is used, including <u>underlined</u>-type evidence.</p>	<p>Analyses the use of texture in detail, including a range of evidence.</p>

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of five) opportunity at any level.	TWO (of five) opportunities at any level.	THREE (of five) Achievement opportunities.	FOUR (of five) Achievement opportunities.	THREE (of five) Merit opportunities.	FOUR (of five) 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				
(a)	<p><i>Chord indications:</i></p> <ul style="list-style-type: none"> • Em • A⁷ • Dm/F • G/B 	Identifies TWO chords.	Specifies the inversion or the seventh for TWO chords.	Accurately analyses all FOUR chords.
(b)	<p><i>Rhythmic features:</i></p> <ul style="list-style-type: none"> • syncopation / syncopated feel <ul style="list-style-type: none"> - the keyboard and / or the voice emphasise the off-beats / anticipate beats one and three - this creates a Latin feel • dotted rhythm / a tied crotchet followed by two quavers. <p><i>Other responses possible.</i></p>	Identifies a rhythmic feature used in the passage.	Explains the use of a rhythmic feature, including <u>underlined</u> -type evidence.	Analyses the use of a rhythmic feature, including bold -type evidence.
(c)	<p><i>Transcription of guitar tablature:</i></p>	<p>Transcribes the passage into standard notation, including:</p> <ul style="list-style-type: none"> • correct rhythm OR pitch for EIGHT notes. 	<p>Transcribes the passage into standard notation, including:</p> <ul style="list-style-type: none"> • performance markings (slurs, accents, slide). <p>Allow SIX errors.</p>	<p>Transcribes the passage into standard notation, including:</p> <ul style="list-style-type: none"> • performance markings (slurs, accents, slide). <p>Allow THREE errors.</p>
	<p>31</p>			

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (d)	<p><i>Comparison of the two extracts:</i></p> <ul style="list-style-type: none"> • Similarities <ul style="list-style-type: none"> - the bass and keyboard left hand play (mostly) together / in rhythmic and melodic unison - both extracts feature a syncopated rhythm (<u>quaver tied to following beat</u>) which enhances the Latin feel • Differences <ul style="list-style-type: none"> - the two vocal lines are in contrary motion with / <u>move in the opposite direction to each other</u> - on the word “thing”, Extract Six has a sustained note while Extract Five has a <u>decorated</u> / melismatic passage - in Extract Five, the guitar plays a melody / countermelody while in Extract Six it plays chords / in rhythmic unison with the (right hand) of the keyboard - in Extract Five, the bass and keyboard play a <u>syncopated rhythm</u> that emphasises the syncopation in the vocal part, and in Extract Six the bass and keyboard left hand have a driving <u>dotted rhythm</u> that is independent of the vocal part. <p><i>Other responses possible.</i></p>	Identifies ONE similarity and ONE difference.	Explains ONE similarity and ONE difference, including <u>underlined</u> -type evidence.	Analyses ONE similarity and ONE difference, including bold -type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of four) opportunity at any level.	TWO (of four) opportunities at any level.	THREE (of four) Achievement opportunities.	FOUR (of four) Achievement opportunities.	THREE (of four) Merit opportunities.	FOUR (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				
(a)	<p><i>Compositional device:</i></p> <ul style="list-style-type: none"> • (tonic) pedal note <ul style="list-style-type: none"> - is repeated for eight bars, which establishes the tonality of E major • repetition <ul style="list-style-type: none"> - the motif in the trumpet is repeated (three times) with different dynamics, which creates / adds contrast • imitation <ul style="list-style-type: none"> - the opening motif is imitated by the accompaniment a perfect 5th lower / one bar later - there is imitation between the solo and accompaniment in alternating bars, with the keyboard in bar 60 imitating the solo, then in bars 61–63 the solo imitating the accompaniment / which creates a dialogue / gives unity in the music. <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-type</u> evidence.	Analyses the effect of the use of ONE compositional device by including bold-type evidence.
(b)	<p><i>Sample V–I chord progression:</i></p>  <p style="text-align: center;">V I</p> <p><i>Other responses (rhythms) possible.</i></p> <p><i>Cadence:</i></p> <ul style="list-style-type: none"> • perfect. 	<p>Notates the bass notes of BOTH chords</p> <p><i>OR</i></p> <p>Identifies the cadence.</p>	<p>Notates ONE chord</p> <p><i>AND</i></p> <p>Identifies the cadence.</p>	<p>Notates the chord progression</p> <p><i>AND</i></p> <p>Identifies the cadence.</p>
(c)	<p><i>Transposition of trumpet part:</i></p> 	<p>Demonstrates knowledge, by transcribing the passage into another key, including:</p> <ul style="list-style-type: none"> • all pitches correct relative to the original passage. 	<p>Demonstrates in-depth knowledge, by transcribing the passage up a major 6th OR down a minor 3rd, including:</p> <ul style="list-style-type: none"> • accurate pitches with allowance for THREE errors. 	<p>Transcribes the passage up a major 6th, including:</p> <ul style="list-style-type: none"> • accurate pitches with allowance for TWO errors • correct key signature (none) and stem directions.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence						
Three (d) (i)	<i>Tonality:</i> • See below.		Applies all necessary accidentals to the music for ONE specified key, with allowance for ONE error	Applies all necessary accidentals to the music for BOTH specified keys, with allowance for ONE error						
(ii)	<table border="1"> <thead> <tr> <th>Key</th> <th>Relationship</th> </tr> </thead> <tbody> <tr> <td>C minor</td> <td>relative / submediant minor</td> </tr> <tr> <td>B♭ major</td> <td>dominant major</td> </tr> </tbody> </table>	Key	Relationship	C minor	relative / submediant minor	B♭ major	dominant major	Identifies the key relationship of ONE key.	AND Identifies the key relationship of ONE key.	AND Identifies the key relationship of ONE key.
Key	Relationship									
C minor	relative / submediant minor									
B♭ major	dominant major									
<p>72</p> <p>77</p>										

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of four) opportunity at any level.	TWO (of four) opportunities at any level.	THREE (of four) Achievement opportunities.	FOUR (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.

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 7	8 – 13	14 – 19	20 – 24