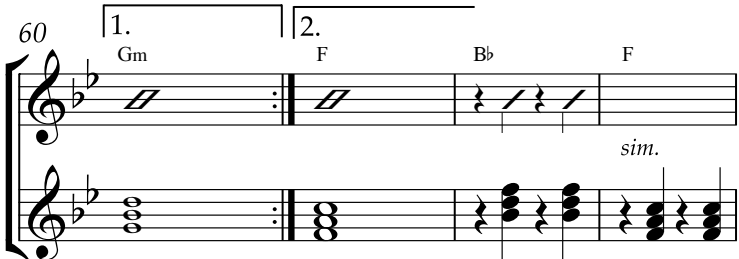


Assessment Schedule – 2011

Music: Demonstrate knowledge of conventions used in music scores (91094)



Evidence Statement

Question	Achievement	Achievement with Merit	Achievement with Excellence
<p>ONE</p>	<p>(a) <u>Instrumentation</u></p> <p>(i) <i>Vocalists</i>: 5</p> <p>(ii) <i>Instrumentalists</i>: 4</p> <p>(iii) <i>Missing instrument</i>: (Electric / lead) guitar</p> <p>(iv) <i>Unusual instrument</i>: Harmonica</p> <p>(b) <u>Tempo</u></p> <p>(i) <i>Metronome mark (both underlined details required)</i>: 92 <u>minim</u> beats per minute</p> <p>(ii) <i>Tempo in English</i>: Fast / Lively (accept Moderate)</p> <p>(iii) <i>Tempo in Italian</i>: Allegro / Vivace / Allegro vivace (accept Moderato or Presto)</p>	<p>(c) <u>Texture and Harmony</u></p> <p>(i) <i>Texture in bars 43–44</i>:</p> <ul style="list-style-type: none"> - Homophonic – all voices sing harmony / different pitches in rhythmic unison. <p>(ii) <i>Jazz / rock chords</i>:</p> <ul style="list-style-type: none"> - B\flat major - G minor - F major - B\flat major <p>(d) <u>Notation</u></p> <p><i>See below.</i></p>	<p>(e) <u>Compositional devices</u></p> <ul style="list-style-type: none"> • <u>Syncopation</u> – eg vocals, bar 44, “the word ‘like’ anticipates the third beat”; bass and kick drum, bar 43, “both instruments anticipate the third beat”. • <u>Half-time feel</u> – shows the effect, eg drums / all parts, bar 69, “the drums emphasise beats 1 and 3, instead of 1 and 2 as before, making the beat half as fast / twice as slow”. • <u>Melisma</u> – eg lead vocal, bar 51, “the word ‘green’ is sung to several notes” • <u>Rhythmic variation of same melodic phrase</u> – eg lead vocal, bar 53 / 57, “the same melody / pitches are sung to different rhythms, to fit the different words”. • <u>Three-note ascending chromatic figure</u> – eg bass guitar, bar 54, “The bass plays the notes C, D\flat, D\natural”. <p><i>Other responses possible.</i></p>
<p>Notation in (d).</p> <p><i>There are nine pieces of evidence (rests and chords) to notate.</i></p> 			

Question One cont'd

N1	N2	A3	A4	M5	M6	E7	E8
TWO pieces of evidence from (a) and / or (b)	THREE pieces of evidence from (a) and / or (b).	FOUR pieces of evidence from (a) and / or (b) <i>OR</i> SIX pieces of evidence from (c) and / or (d).	FIVE pieces of evidence from (a) and / or (b) <i>OR</i> EIGHT pieces of evidence from (c) and / or (d).	TEN pieces of evidence from (c) and / or (d) <i>OR</i> Identifies FOUR instruments with correct bar number in (e).	TWELVE pieces of evidence from (c) and / or (d) <i>OR</i> Identifies FIVE instruments with correct bar number in (e).	Identifies THREE instruments with correct bar number, and gives a correct explanation in (e).	Identifies FOUR instruments with correct bar number, and gives a correct explanation in (e).

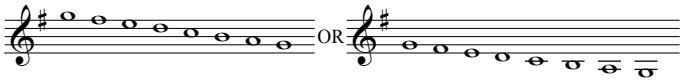
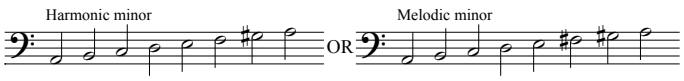
N0 = No response; no relevant evidence.

Question	Achievement	Achievement with Merit	Achievement with Excellence
<p>TWO</p>	<p>(a) <u>Articulation</u></p> <p><i>Response must name or draw the mark and explain how it affects the notes.</i></p> <ul style="list-style-type: none"> • <u>Staccato dot</u> – the note is short and detached / given less than its full duration. • <u>Slur</u> – the notes are played smoothly / legato / without a break between them. • <u>Bend</u> – the note is attacked slightly earlier, and (about a semitone) lower in pitch than written, and rises to the written pitch. • <u>Vibrato</u> – the pitch of the note is rapidly and minutely varied up and down. 	<p>(c) <u>Musical period</u></p> <p><i>Response must identify the period and give evidence in support.</i></p> <p><u>Baroque</u></p> <ul style="list-style-type: none"> • Use of figured bass • Use of basso continuo instruments • Da capo aria form. <p><i>Other responses possible.</i></p>	<p>(d) <u>Form</u></p> <p><i>Response must identify the form and give evidence in support.</i></p> <p><u>Ternary / ABA / Da capo aria</u></p> <ul style="list-style-type: none"> • Two sections – the first (A) section is bars 1–30; the second (B) section is bars 31–42 • Section B contrasts with A (in instrumentation, density, melody, text and tonality) • “D.C. al Fine” requires section A to be repeated after B.
	<p>(b) <u>Transposition</u></p> <p><i>There are eight pitches (the tied note counts as one, and six performance markings (not including the rest or tie) to transcribe.</i></p> <p>Clarinet in B\flat</p> 	<p>(e) <u>Keyboard reduction</u></p> <p><i>See below.</i></p>	
	<p>Keyboard reduction in (e).</p> <p><i>There are two performance directions to transcribe.</i></p> <p>Largo</p> 		

Question Two cont'd

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies ONE articulation mark only in (a).</p> <p><i>OR</i></p> <p>Identifies the period in (c).</p>	<p>Identifies TWO articulation marks only in (a).</p> <p><i>OR</i></p> <p>Gives one piece of evidence in (c).</p>	<p>Identifies and explains ONE articulation mark in (a).</p> <p><i>OR</i></p> <p>No more than THREE inexactly transposed pitches, and FOUR performance markings transcribed in (b).</p>	<p>Identifies and explains TWO articulation marks in (a).</p> <p><i>OR</i></p> <p>No more than TWO inexactly transposed pitches, and FIVE performance markings transcribed in (b).</p>	<p>No more than ONE inexactly transposed pitches, no incorrect key signature, and all SIX performance markings transcribed in (b)</p> <p><i>OR</i></p> <p>Identifies the period, with ONE piece of evidence in (c).</p>	<p>No inexactly transposed pitches, no incorrect key signature, and all SIX performance markings transcribed in (b)</p> <p><i>OR</i></p> <p>Identifies the period, with TWO pieces of evidence in (c).</p>	<p>Identifies the form, with ONE piece of evidence in (d)</p> <p><i>OR</i></p> <p>Makes a keyboard reduction with no more than TWO inexact pitches per stave, in (e).</p>	<p>Identifies the form, with TWO pieces of evidence in (d)</p> <p><i>OR</i></p> <p>Makes a keyboard reduction with no more than ONE inexact pitch per stave, in (e).</p>

N0 = No response; no relevant evidence.

Question	Achievement	Achievement with Merit	Achievement with Excellence																									
THREE	<p>(a) <u>Intervals</u></p> <ul style="list-style-type: none"> • Perfect 4th • Major 2nd • Minor 6th • Minor 2nd <p>(b) <u>Keys and scales</u></p> <p>(i) <i>One-octave descending scale of G major in semibreves, including key signature:</i></p>  <p>(ii) <i>The modulation to G major occurs in bar: 10</i></p> <p>(iii) <i>One-octave ascending scale of A (harmonic or melodic) minor in minims, including accidentals:</i></p>  <p>(iv) <i>The modulation to A minor occurs in bar: 31</i></p>																											
			<p>(c) <u>Chords and cadences</u></p> <table border="1"> <thead> <tr> <th>Bar no.</th> <th>Chord no.</th> <th>Chord</th> <th>Cadence</th> </tr> </thead> <tbody> <tr> <td>23</td> <td>1</td> <td>I</td> <td rowspan="2">Imperfect</td> </tr> <tr> <td>24</td> <td>2</td> <td>V</td> </tr> <tr> <td>27</td> <td>3</td> <td>IV</td> <td rowspan="2">Plagal</td> </tr> <tr> <td>28</td> <td>4</td> <td>I</td> </tr> <tr> <td>29</td> <td>5</td> <td>V</td> <td rowspan="2">Perfect</td> </tr> <tr> <td>30</td> <td>6</td> <td>I</td> </tr> </tbody> </table>	Bar no.	Chord no.	Chord	Cadence	23	1	I	Imperfect	24	2	V	27	3	IV	Plagal	28	4	I	29	5	V	Perfect	30	6	I
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27	3	IV	Plagal																									
28	4	I																										
29	5	V	Perfect																									
30	6	I																										

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies the quantity of ONE interval in (a).</p> <p>OR</p> <p>Notates one tetrachord of the scale correctly in (b) (i).</p>	<p>Identifies the quantity of TWO intervals in (a).</p> <p>OR</p> <p>Notates the scale with incorrect durations in (b) (i).</p>	<p>Identifies the quantity of THREE intervals in (a).</p> <p>OR</p> <p>Notates the scale correctly in (b) (i).</p>	<p>Identifies the quantity of all FOUR intervals in (a).</p> <p>OR</p> <p>Notates the scale correctly in (b) (i), and identifies the bar of the key change in (b) (ii).</p>	<p>Identifies THREE intervals in (a).</p> <p>OR</p> <p>Notates the scale correctly in (b) (iii).</p> <p>OR</p> <p>Identifies THREE chords in (c).</p>	<p>Identifies all FOUR intervals in (a).</p> <p>OR</p> <p>Notates the scale correctly in (b) (iii), AND identifies the bar of the key change in (b) (iv).</p> <p>OR</p> <p>Identifies FOUR chords in (c).</p>	<p>Identifies TWO pairs of chords AND the cadence formed by each in (c).</p>	<p>Identifies all THREE pairs of chords AND the cadence formed by each in (c).</p>

N0 = No response; no relevant evidence.

Judgement Statement

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 8	9 – 15	16 – 20	21 – 24