

**Assessment Schedule – 2014****Music: Demonstrate knowledge of conventions used in music scores (91094)****Evidence Statement**

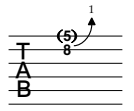
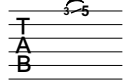
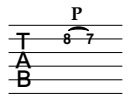

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>ONE</b>				
(a)	(i) $\frac{4}{4}$ (ii) Bar 35 / bar 48	BOTH responses correct.		
(b)	(i) “A tempo” is needed because the instruction “rit.” has made the music slow down. (ii) A minimum of six singers is required. ( <i>ie 1 each of SAATBB</i> )	ONE response correct.	BOTH responses correct.	
(c)	(i) “8 <sup>va</sup> ” is used EITHER: <ul style="list-style-type: none"> <li>• to indicate that the notes are to be played an octave higher than written</li> <li>OR</li> <li>• to avoid leger lines.</li> </ul> (ii) The notes would be played EITHER: <ul style="list-style-type: none"> <li>• as an arpeggio OR</li> <li>• one note at a time, from lowest to highest.</li> </ul>		ONE response correct.	BOTH responses correct.
(d)	Bar 37: <u>Monophonic</u> <ul style="list-style-type: none"> <li>• the piano plays an unaccompanied melody.</li> </ul> Bar 44: <u>Homophonic</u> <ul style="list-style-type: none"> <li>• the (majority of the) parts move in rhythmic unison.</li> </ul> Bar 48: <u>Homophonic</u> <ul style="list-style-type: none"> <li>• the parts move in rhythmic unison.</li> </ul> <i>Other responses possible.</i>	Identifies TWO textures.	Identifies TWO textures AND provides supporting evidence for both.	


Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (e)				Correctly notates ONE example of a melisma, including the notes, slur, and lyrics.
(f)	(i) Bar 46 / bar 47  (ii) E minor  (iii) Subdominant minor	Identifies the bar in which the modulation occurs.	Identifies the key of the modulation.	Identifies the key of the modulation  AND Identifies the relationship of the new key to the tonic key.
(g)	(1) Minor 6th (2) Minor 2nd (3) Perfect 4th	Demonstrates <b>knowledge</b> by identifying the quantity of TWO intervals.	Demonstrates <b>in-depth knowledge</b> by identifying TWO intervals.	Demonstrates <b>comprehensive knowledge</b> by identifying all THREE intervals.
(h)	The beginning of bar 44 is the climax point because: <ul style="list-style-type: none"> <li>• there is a crescendo from bar 42 to this point (<u>volume</u>)</li> <li>• the (overall) texture is thickest, with the full chord in the piano RH / divided alto part (<u>texture / volume</u>)</li> <li>• the sopranos have the highest note sung in the extract (<u>register</u>)</li> <li>• the words “leads him” are emphasised by the unison homophonic rhythm after the polyphonic writing in the previous bar (<u>word-setting / texture</u>).</li> </ul> Other responses possible.			Provides TWO pieces of musical evidence.

N1	N2	A3	A4	M5	M6	E7	E8
A partial piece of evidence at Achievement level.	ONE piece of evidence at Achievement level.	TWO (of five) pieces of evidence at Achievement level.	FOUR (of five) pieces of evidence at Achievement level.	THREE (of five) pieces of evidence at Merit level.	FOUR (of five) pieces of evidence at Merit level.	TWO (of five) pieces of evidence at Excellence level.	THREE (of five) pieces of evidence at Excellence level.

**N0** = No response; no relevant evidence.


Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>TWO</b>				
(a)	Variation of the melodic phrase in bars 61–62: <ul style="list-style-type: none"> <li>• bar 64 – <u>rhythm / pitch (melody)</u>: shortened duration of note for “shoes” / addition of note for “yeah”</li> <li>• bar 65 – <u>harmony</u>: changes (to a D major chord)</li> <li>• bar 65 – <u>rhythm</u>: anticipation / syncopation of “blue” on last quaver</li> <li>• bar 66 – <u>rhythm / pitch (melody)</u>: addition of notes for “baby” (with wide leap)</li> <li>• bar 68 – <u>rhythm / pitch (melody)</u>: alteration / syncopation of rhythm of “blue suede” / addition of notes for “Well, you can”.</li> </ul>	Describes TWO ways the vocal melody is varied.	Describes TWO ways the vocal melody is varied, AND for BOTH, identifies the bar number and <u>underlined</u> musical element.	
(b)	The guitar plays the notes of the chords individually / separately. <i>Other responses possible.</i>		Describes how the notes in the guitar part relate to the harmony.	
(c)	Similarities: <ul style="list-style-type: none"> <li>• <u>pitch</u>: the first four notes of both are the same / both are descending (overall)</li> <li>• <u>rhythm</u>: both start with a rest / are syncopated.</li> </ul> Differences in the second lick: <ul style="list-style-type: none"> <li>• <u>rhythm</u>: different note-durations / no triplets</li> <li>• <u>melody</u>: two bars long / one bar longer / the melody is extended</li> <li>• <u>pitch / harmony</u>: single pitches only / doesn’t begin with a two-note chord.</li> </ul> <i>Other responses possible.</i>		Describes any TWO ways the guitar lick is similar and / or different.	Describes any TWO ways the guitar lick is similar and / or different, AND for BOTH, identifies the <u>underlined</u> musical element.

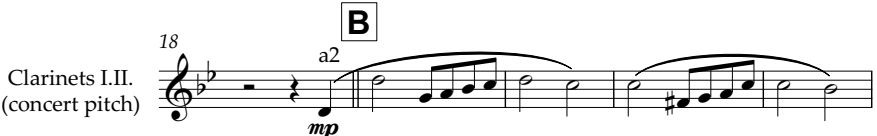
Question	Sample Evidence				Achievement	Achievement with Merit	Achievement with Excellence												
Two (d)	Technique	Bar no.	Notation	How it is played	For TWO techniques: <ul style="list-style-type: none"> <li>identifies the bar number</li> <li>copies the notation.</li> </ul>	For TWO techniques: <ul style="list-style-type: none"> <li>identifies the bar number</li> <li>copies the notation</li> <li><b>simply describes</b> the technique.</li> </ul>	For TWO techniques: <ul style="list-style-type: none"> <li>identifies the bar number</li> <li>copies the notation</li> <li><b>explains</b> the technique.</li> </ul>												
Whole-step bend	52		Simple description: bend the string. Explanation: after picking the note, bend the string up (a whole tone higher) with the fretting finger.																
Legato slide	58		Simple description: slide to the note / play two notes. Explanation: after picking the first note, slide the fretting finger to the second note without picking it.																
Pull-off	53, 56		Simple description: let go of the string / make it lower. Explanation: fret both notes, pick the first note, then pull the fretting finger off to allow the second note to sound (without picking it).																
<i>Other responses possible.</i>																			
(e)	(i) A major				Identifies the key.														
	(ii) 				Notates one octave of the scale, with key signature, ascending, in semibreves.														
	(iii) <table border="1" data-bbox="302 1125 1173 1356"> <thead> <tr> <th>Bar no.</th> <th>Word</th> <th>Scale degree</th> </tr> </thead> <tbody> <tr> <td>62, 64, 66, 68</td> <td>shoes</td> <td rowspan="2">Mediant</td> </tr> <tr> <td>70</td> <td>blue</td> </tr> <tr> <td>64</td> <td>yeah</td> <td rowspan="2">Leading note</td> </tr> <tr> <td>69</td> <td>do, (any)thing</td> </tr> </tbody> </table>			Bar no.	Word	Scale degree	62, 64, 66, 68	shoes	Mediant	70	blue	64	yeah	Leading note	69	do, (any)thing	Identifies, for TWO chromatically altered notes: <ul style="list-style-type: none"> <li>the bar number</li> <li>the lyric</li> </ul>	Identifies, for TWO chromatically altered notes: <ul style="list-style-type: none"> <li>the bar number</li> <li>the lyric</li> </ul> AND for ONE, identifies the scale degree OR the note number (3rd or 7th).	Identifies, for TWO chromatically altered notes: <ul style="list-style-type: none"> <li>the bar number</li> <li>the lyric</li> <li>the scale degree</li> </ul>
Bar no.	Word	Scale degree																	
62, 64, 66, 68	shoes	Mediant																	
70	blue																		
64	yeah	Leading note																	
69	do, (any)thing																		
	(iv) Blue notes						Identifies the musical term.												

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (f)	Chords used in the extract: 	For TWO chords: <ul style="list-style-type: none"> <li>• writes the chord symbol</li> <li>• notates a triad in root position, including accidentals.</li> </ul>		
(g)	(i) <u>Part of the song</u> : the end of the song <ul style="list-style-type: none"> <li>• “outro” indicated in the heading</li> <li>• “CODA” indicated in bar 60</li> <li>• last note / chord is the tonic</li> <li>• fermata / pause-mark over final note</li> <li>• double bar at the end.</li> </ul> (ii) <u>Form</u> : 12-bar blues <ul style="list-style-type: none"> <li>• uses the 12-bar blues chord pattern</li> <li>• guitar solo and coda are each 12 bars long</li> <li>• only three chords (I, IV, V) used</li> <li>• the first four-bar vocal phrase is repeated before a different third phrase.</li> </ul> <i>Other responses possible.</i>		Identifies the location of the extract, and provides TWO pieces of supporting evidence.	Identifies the form, and provides ONE piece of supporting evidence.

N1	N2	A3	A4	M5	M6	E7	E8
A partial piece of evidence at Achievement level.	ONE piece of evidence at Achievement level.	TWO (of six) pieces of evidence at Achievement level.	FOUR (of six) pieces of evidence at Achievement level.	THREE (of six) pieces of evidence at Merit level.	FOUR (of six) pieces of evidence at Merit level.	TWO (of five) pieces of evidence at Excellence level.	THREE (of five) pieces of evidence at Excellence level.

**N0** = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence									
<b>THREE</b>													
(a)	(i) Wind band / concert band / symphonic band (ii) ALL of: flute, oboe, trombone, baritone, tuba	ONE response correct.											
	(iii) “a2” means that the Clarinet I and II parts both play the same music.	Explains the meaning of the term.											
(b)	<p><u>Snare / side drum:</u></p> <ul style="list-style-type: none"> <li>usually found in second space on percussion staff</li> <li>plays mostly on weak beats / beats 2 and 4</li> <li>plays rolls (eg bar 6).</li> </ul> <p><u>Bass drum</u> (accept “kick drum”):</p> <ul style="list-style-type: none"> <li>usually found in bottom space on percussion staff</li> <li>plays mostly on strong beats / beats 1 and 3.</li> </ul> <p><i>Other responses possible.</i></p>	Identifies BOTH instruments.	Identifies BOTH instruments AND provides ONE different piece of supporting evidence for each.										
(c)	(i) ONE of: Largo / Adagio / Lento / Andante (moderato), (con espressione) (ii) Rehearsal letter / rehearsal mark			BOTH responses correct.									
(d)	<table border="1" data-bbox="257 885 1176 1045"> <thead> <tr> <th></th> <th>Pitch name</th> <th>Instrument</th> </tr> </thead> <tbody> <tr> <td>Highest pitch</td> <td>G</td> <td>Flute</td> </tr> <tr> <td>Lowest pitch</td> <td>B<math>\flat</math></td> <td>Tuba</td> </tr> </tbody> </table>		Pitch name	Instrument	Highest pitch	G	Flute	Lowest pitch	B $\flat$	Tuba	Identifies BOTH instruments.	Identifies BOTH instruments AND pitches.	
	Pitch name	Instrument											
Highest pitch	G	Flute											
Lowest pitch	B $\flat$	Tuba											
(e)		<p>Makes a transcription, including:</p> <ul style="list-style-type: none"> <li>no more than TWO incorrect pitches.</li> </ul>	<p>Makes a transcription, including:</p> <ul style="list-style-type: none"> <li>no more than ONE incorrect pitch.</li> <li>dynamics and phrase marks OR tempo modification and fermata.</li> </ul>	<p>Makes a transcription, including:</p> <ul style="list-style-type: none"> <li>all pitches, durations, stem direction and note-alignment correct</li> <li>dynamics and phrase marks AND tempo modification and fermata.</li> </ul>									

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (f)	<u>Compositional device</u> : sequence	Identifies the compositional device.		
(g)	(i) The notes are shorter and detached / the tuba plays crotchets with crotchet rests, instead of minims. <i>Other responses possible.</i> (ii) In bar 19–24 the note values are halved / the rhythm is twice as fast. (iii) <u>Compositional device</u> : diminution		Describes how the tuba part has changed.	Describes how the rhythm is different AND identifies the compositional device.
(h)	<i>There are 15 pitches to be transposed.</i> 	Transposes TWELVE pitches <b>down a 2nd</b> .	Transposes TWELVE pitches <b>down a major 2nd</b> , and includes: <ul style="list-style-type: none"> <li>the correct key signature</li> <li>the F# in bar 21</li> <li>correct durations of the transposed pitches.</li> </ul>	Transposes FOURTEEN pitches <b>down a major 2nd</b> , and includes: <ul style="list-style-type: none"> <li>the correct key signature</li> <li>the F# in bar 21</li> <li>correct durations AND stem directions of the transposed pitches</li> <li>the dynamic marking, rehearsal marking, and slurs.</li> </ul>

N1	N2	A3	A4	M5	M6	E7	E8
A partial piece of evidence at Achievement level.	ONE piece of evidence at Achievement level.	TWO (of seven) pieces of evidence at Achievement level.	FOUR (of seven) pieces of evidence at Achievement level.	THREE (of five) pieces of evidence at Merit level.	FOUR (of five) pieces of evidence at Merit level.	ONE (of four) pieces of evidence at Excellence level.	TWO (of four) pieces of evidence at Excellence level.

**N0** = No response; no relevant evidence.

### Cut Scores

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 7	8 – 14	15 – 19	20 – 24