
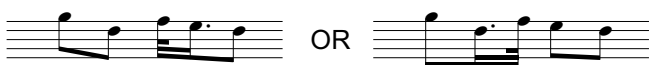


Assessment Schedule – 2015

Music: Demonstrate knowledge of conventions in a range of music scores (91276)


Evidence Statement

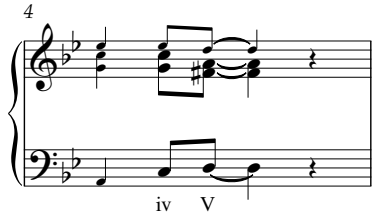

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE				
(a)	<p><i>Clef: Alto</i></p> <ul style="list-style-type: none"> • using it avoids (too many) leger lines. 	Names the clef.	Explains why the use of this clef is appropriate.	
(b)	<p><i>Textures:</i></p> <ul style="list-style-type: none"> • homophonic <ul style="list-style-type: none"> - bar 9 – the violin 1 melody is accompanied by broken chords - bars 13–14, 15–16 – the melody and harmony / accompaniment are in rhythmic unison • polyphonic <ul style="list-style-type: none"> - bars 9–11 – the violin 1 melody is imitated a bar later by the viola - bars 13–14 – the violin 1 and / or viola are imitated half a bar later by the violin 2. 	Identifies BOTH textures used in the passage, and the location or the instruments involved for each.	Identifies BOTH textures used in the passage, and gives a general definition for each.	Identifies BOTH textures used in the passage, and explains, with reference to the bar numbers, how each is exemplified in the music.
(c) (i)	<p><i>Articulation markings:</i></p> <ul style="list-style-type: none"> • slur • staccato. 	Identifies BOTH articulation markings.		
(ii)	<p><i>How the slur is played:</i></p> <ul style="list-style-type: none"> • clarinet – the notes are played in a single breath, and not tongued separately • violin – the notes are played in a single bow / without changing the direction of the bow. 		Explains how BOTH instruments would play the articulation marking.	
(d)	<p><i>Equivalent time signature:</i></p> <ul style="list-style-type: none"> • $\frac{12}{8}$ 			Identifies the time signature.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (e)	(i) <i>Keys:</i> <ul style="list-style-type: none"> • Theme: A major • Variation III: A minor (ii) <i>Relationship</i> <ul style="list-style-type: none"> • tonic minor / parallel minor. 	Identifies the key of BOTH sections.	Explains the relationship between the keys identified.	
(f)		Transposes two bars of the passage into any key, including: <ul style="list-style-type: none"> • all pitches correct relative to the original passage, with allowance for ONE error. 	Transposes the passage into a key other than C major, including: <ul style="list-style-type: none"> • all pitches correct relative to the original passage, with allowance for ONE error. 	Transcribes the passage accurately up a minor 3rd into C major, including: <ul style="list-style-type: none"> • all pitches correct, with allowance for ONE error.
(g)	(i) <i>Grace note:</i> <ul style="list-style-type: none"> • acciaccatura (accept “crush(ed) note”). (ii) <i>How it is played:</i> <ul style="list-style-type: none"> • it is played as quickly as possible on the beat / before the beat / before the following note. (iii) <i>How it might be notated:</i> 	Names the grace note.	Explains how the grace note is played.	Notates the grace note as it might be played.

N1	N2	A3	A4	M5	M6	E7	E8
ONE piece of evidence.	TWO pieces of evidence.	THREE (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 four) pieces of evidence at Excellence level.	THREE (of four) pieces of evidence at Excellence level.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence									
TWO													
(a) (i) (ii)	<p><i>Vocal and instrumental parts:</i></p> <p>[A] Soprano</p> <p>[B] (Mezzo) soprano / alto</p> <p>[C] (Mezzo) soprano / alto</p> <ul style="list-style-type: none"> • treble clef • range (D4–G5, D4–D5, A3–B♭4 respectively) <p>[D] Piano</p> <ul style="list-style-type: none"> • treble and bass clefs • two staves, joined by a brace • instrument can play chords <p>[E] (double / string / acoustic) bass</p> <ul style="list-style-type: none"> • bass clef • “pizz.” • walking bass 	Identifies THREE (of five) parts.	Gives different evidence to justify the identification of THREE parts.										
(b)	<p>(i) <i>Meaning of the performance direction “Swung”:</i></p> <ul style="list-style-type: none"> • <u>pairs of</u> quavers are performed unevenly <u>as triplet crotchet + triplet quaver</u>. <p>(ii) </p>	Gives a general definition of the convention.	Explains the meaning of the convention, including <u>underlined</u> -type detail.	Applies the convention through notation.									
(c)	<p><i>Modulations:</i></p> <table border="1" data-bbox="257 1204 846 1364"> <thead> <tr> <th></th> <th>Key</th> <th>Relationship to G minor</th> </tr> </thead> <tbody> <tr> <td>A</td> <td>B♭ major</td> <td>Relative major</td> </tr> <tr> <td>B</td> <td>C minor</td> <td>Subdominant (minor)</td> </tr> </tbody> </table>		Key	Relationship to G minor	A	B♭ major	Relative major	B	C minor	Subdominant (minor)		Identifies the key of BOTH passages.	Explains the relationship between BOTH keys and the tonic.
	Key	Relationship to G minor											
A	B♭ major	Relative major											
B	C minor	Subdominant (minor)											

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (d)	<p><i>Chords (jazz / rock notation):</i></p> <p>(1) Gm (2) D (3) Cm</p>	Identifies TWO chords, but spells out “major” / “minor”.	Identifies all THREE chords using jazz /rock notation.	
(e)	<p><i>Features of an imperfect (iv–V) cadence in G minor:</i></p> <ul style="list-style-type: none"> • duration of added chords matches melody • chords complete (four notes in each) • root doubled in each chord • leading note raised • smooth voice leading (contrary motion between bass and upper parts, avoidance of parallel 5ths and octaves).  <p><i>Other responses possible.</i></p>	Identifies the correct bass notes of the imperfect cadence.	Writes a partially accurate imperfect cadence, with no more than TWO features incorrect.	Writes an accurate imperfect cadence.
(f)	<p><i>Short score:</i></p>  <p><i>Note: pitches sounded simultaneously may share a single stem (as in the right-hand part above), or may be shown in separate voices with stems up and down.</i></p>	<p>Begins to make a short score, including:</p> <ul style="list-style-type: none"> • key signature • performance directions. <p>• for EITHER the upper or lower staff, no errors in the first bar.</p>	<p>Makes a partially accurate short score, including:</p> <ul style="list-style-type: none"> • key signature • performance directions <p>• for EITHER the upper or lower staff, no more than ONE error in rhythm and pitch.</p>	<p>Makes an accurate short score, including:</p> <ul style="list-style-type: none"> • key signature • performance directions • all notes correctly aligned • no more than ONE error in rhythm and pitch.

N1	N2	A3	A4	M5	M6	E7	E8
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Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence															
THREE																			
(a)	<p><i>Performance directions:</i></p> <ul style="list-style-type: none"> ♩ = 132 – 132 crotchet beats per minute G.P. – general / grand pause <i>più f</i> – more loudly / louder than before. 	Gives the meaning in English of TWO performance directions.																	
(b) (i)	<p><i>Another name for $\frac{4}{4}$:</i></p> <ul style="list-style-type: none"> c / common time / simple quadruple (time). 	Gives another name for the time signature.																	
(ii)	<table border="1" data-bbox="257 558 1176 877"> <thead> <tr> <th data-bbox="257 558 510 606">Metre</th> <th data-bbox="510 558 752 606">Time signature</th> <th data-bbox="752 558 1176 606">Bar nos.</th> </tr> </thead> <tbody> <tr> <td data-bbox="257 606 510 654">Simple duple</td> <td data-bbox="510 606 752 654">$\frac{2}{4}$</td> <td data-bbox="752 606 1176 654">28, 42, 44, 46, 78, 80, 82</td> </tr> <tr> <td data-bbox="257 654 510 702">Compound duple</td> <td data-bbox="510 654 752 702">$\frac{6}{8}$</td> <td data-bbox="752 654 1176 702">26, 29, 32, 35, 38, 68, 71, 74</td> </tr> <tr> <td data-bbox="257 702 510 790">Simple triple</td> <td data-bbox="510 702 752 790">$\frac{3}{8}$</td> <td data-bbox="752 702 1176 790">27, 30, 33, 36, 39, 41, 43, 45, 69, 72, 75, 77, 79, 81</td> </tr> <tr> <td data-bbox="257 790 510 877">Irregular</td> <td data-bbox="510 790 752 877">$\frac{7}{8}$ or $\frac{5}{8}$</td> <td data-bbox="752 790 1176 877">13–15, 31, 34, 37, 40, 61–63, 70, 73, 76</td> </tr> </tbody> </table>	Metre	Time signature	Bar nos.	Simple duple	$\frac{2}{4}$	28, 42, 44, 46, 78, 80, 82	Compound duple	$\frac{6}{8}$	26, 29, 32, 35, 38, 68, 71, 74	Simple triple	$\frac{3}{8}$	27, 30, 33, 36, 39, 41, 43, 45, 69, 72, 75, 77, 79, 81	Irregular	$\frac{7}{8}$ or $\frac{5}{8}$	13–15, 31, 34, 37, 40, 61–63, 70, 73, 76		Identifies FOUR time signatures, making reference to the score.	
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(c) (i)	<p><i>Intervals:</i></p> <ol style="list-style-type: none"> minor 3rd perfect 5th minor 2nd perfect 4th major 3rd. 	Identifies the quantity of FOUR intervals.	Fully describes FOUR intervals.																
(ii)	<p><i>Ranges:</i></p> <ul style="list-style-type: none"> Trumpet 1 – minor 10th / compound minor 3rd Trombone – perfect 11th / compound perfect 4th. 			Describes the range of BOTH instruments.															

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Three (d)	(i) <i>Repetition in bars 1–3:</i> <ul style="list-style-type: none"> the music in bar 1 is repeated exactly in bar 3. (ii) <i>Comparison of bars 9–11 with bars 1–3:</i> <ul style="list-style-type: none"> the first and third bars in the upper three parts are repeated exactly in each passage, but the trombone part is different in the second passage the music in both passages is the same, apart from the trombone part, <u>which adds a (tonic) pedal</u> <u>the lower three parts in bars 1–3 have been moved up a part in bars 9–11.</u> 	Describes the repetition.	Explains the relationship between the two passages	Comprehensively explains , with <u>underlined</u> -type detail, the relationship between the two passages.
(e)	<i>Compositional device:</i> ascending (<u>tonal</u>) sequence <ul style="list-style-type: none"> the same (7-note) melody is repeated three times in the trumpet 1 part, one step / <u>a major or minor second</u> higher each time. 	Identifies the compositional device.	Explains how the compositional device is exemplified in the music.	Comprehensively explains , with <u>underlined</u> -type detail, how the compositional device is exemplified in the music.
(f)	<i>Compositional device:</i> imitation <ul style="list-style-type: none"> each part plays the same melodic motif, one after the other, <u>at a lower pitch.</u> 	Identifies the compositional device.	Explains how the compositional device is exemplified in the music.	Comprehensively explains , with <u>underlined</u> -type detail, how the compositional device is exemplified in the music.

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Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 7	8 – 13	14 – 18	19 – 24