

Assessment Schedule – 2016


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


Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrating knowledge of conventions involves: • identifying and describing musical elements and features.	Demonstrating in-depth knowledge of conventions involves: • explaining musical elements and features.	Demonstrating comprehensive knowledge of conventions involves: • applying musical elements and features.

Evidence

Task	Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a) (i)	<i>Time signature:</i> • $\frac{4}{4}$, c (or $\frac{2}{2}$, ϕ)	Indicates a valid time signature for the extract.		
(ii)	<i>“Fast” tempo marking:</i> • Allegro	Indicates a valid Italian tempo marking.	Indicates an appropriate Italian tempo marking.	
(b) (i)	<i>Instrument A: trumpet (in B\flat)</i> • is in the brass section of the score layout (bracketed with the French horn) • uses treble clef • is a (B \flat) transposing instrument	Identifies the instrument.	Gives musical evidence to support the identification.	
(ii)	<i>Woodwind players:</i> • 8 (two each of flute, oboe, clarinet and bassoon)	Identifies the number of woodwind players specified in the score.		
(iii)	<i>Instrument that does not play:</i> • (solo) piano	Identifies the instrument that does not play in the score.		
(c)	<i>Opening key:</i> • C minor <i>Evidence</i> • key signature of 3 flats • opening outlines a C minor (tonic) chord • B \natural in bar 5 • dominant pedal (in bassoon and horns) in bars 5–8 <i>Other responses possible.</i>	Identifies the key.	Gives musical evidence to support the identification.	Demonstrates comprehensive knowledge of key by including bold -type evidence.
(d) (i)	<i>Texture in bars 1–4:</i> • monophonic – all parts play in (melodic) unison / octaves, in rhythmic unison	Identifies and describes the texture.		
(ii)	<i>Change of texture in bars 5–8:</i> • homophonic – all parts play in rhythmic unison but have different pitches / play harmony / chords		Explains how the texture changes.	
(iii)	<i>Change in another musical element in bars 5–8:</i> • timbre – changes from strings to wind and brass • pitch – changes to a higher register. <i>Other responses possible.</i>			Demonstrates comprehensive knowledge of another musical element.

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(e) (i)	<p><i>Dynamics:</i></p> <ul style="list-style-type: none"> the strings play softly / quietly. 	Identifies or describes the dynamics.		
(ii)	<p><i>Texture:</i></p> <ul style="list-style-type: none"> violins play the same melody an octave apart violas and cellos play the same melody as the double basses an octave apart. 		Explains how the texture is in two parts, in octaves.	
(iii)	<p><i>Musical markings in string parts:</i></p> <ul style="list-style-type: none"> crescendo in bars 11–14 <i>ff</i> in bar 15, beat 1 staccato markings on beats 2, 3, and 4 in bar 15. 			Indicates, using appropriate terminology, all THREE markings in both violin parts.
(f)	<p><i>Ties:</i></p> <ul style="list-style-type: none"> bassoons – bars 9–10, 11–12 <p><i>Slurs:</i></p> <ul style="list-style-type: none"> flute 1 – bars 13–14 strings – bars 9–14 <p><i>Difference between tie and slur:</i></p> <ul style="list-style-type: none"> Tie – notes of the same pitch are played / held for the duration of both without a break Slur – notes are played smoothly / legato / without breath or break 	Identifies an example of a tie AND a slur.	Explains the way that a tie AND a slur are played.	
(g)	<p>Violin I part in bars 9–10:</p> 	Notates the pitches, with allowance for TWO errors.	Accurately notates the pitches and performance markings (including accurate stem direction and alignment of dynamics).	

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(h) (i)	<i>Compositional device in bars 17–22:</i> <ul style="list-style-type: none"> sequence – the same music is repeated a third higher. 	Identifies ONE compositional device.	Explains how ONE compositional device is used.	
(ii)	<i>Compositional device in bars 24–29:</i> <ul style="list-style-type: none"> (tonic) pedal / repetition – the same note (E\flat) is repeated (under changing harmony). 			
(i) (i)	<i>New key: E\flat major</i> <ul style="list-style-type: none"> key signature of three flats, but no B\sharp to suggest C minor perfect / V–I cadence in E\flat major strings play an E\flat major (tonic) chord in bar 24 strings play an E\flat major (tonic) pedal in bars 24–29. 	Identifies the key.	Gives musical evidence to support the identification.	Demonstrates comprehensive knowledge of key by including bold -type evidence.
(ii)	<i>Relationship to tonic key:</i> <ul style="list-style-type: none"> relative major. 			States the relationship of the new key to the tonic.
(j) (i)	<i>Viola part as it would be played:</i> ²⁷ 		Notates the music as it would be played	Notates the music as it would be played
(ii)	<i>Why the composer did not use this notation:</i> <ul style="list-style-type: none"> because it takes up more space in the score / is slower to write out. 		<i>OR</i> Gives a reason for the use of the musical shorthand.	<i>AND</i> Gives a reason for the use of the musical shorthand.
(k)	<i>Differences when the opening bass riff is repeated in bars 31–33:</i> <ul style="list-style-type: none"> no upbeat / anacrusis only one pitch (G) instead of G and C 3 bars long instead of 4. 	Describes TWO differences.		
(l)	<i>Intervals:</i> (1) perfect 4th (2) major 2nd (3) major 2nd (4) minor 3rd.	Identifies the quantity of THREE intervals.	Specifies the quality and quantity of THREE intervals.	

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(m) (i)	<p><i>Why the scale is not D major:</i></p> <ul style="list-style-type: none"> the music is in C major D major requires F# and C#. 		Explains the characteristics of the specified major key.	
(ii)	<p><i>What would be needed to make the scale D minor:</i></p> <ul style="list-style-type: none"> D minor would require B\flat because the scale is ascending, in the melodic minor, the B\flat and C would be raised to B\natural and C#. 			Demonstrates comprehensive knowledge of the characteristics of a minor key, in context.
(n)	<p><i>Structure from end of verse 2:</i></p> <ul style="list-style-type: none"> go to % / bar 3 for verse 3 after bar 18, go to bar 3 for verse 4 skip bar 18 after bar 23, go to bar 34 for coda either: <ul style="list-style-type: none"> skip bar 43 and go to ending repeat bars 34–43 and fade out. 	Identifies terms and signs relevant to the structure.	Explains aspects of the structure of the score.	Gives a detailed and accurate account of the structure of the score.
(o)	<p><i>Comparison of bars 28 and 38:</i></p> <ul style="list-style-type: none"> in both, the rhythm of beats 1 and 2 is the same in both, the second quaver of beat 2 is tied to beat 3 in bar 38, the last note (C) is anticipated by a semiquaver, and an extra note (B) is added. <p><i>Other responses possible.</i></p>	Identifies one similarity.	Explains one difference AND explains how syncopation is used.	Demonstrates comprehensive knowledge in a comparison of the melodic extracts.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of 24) opportunity at any level.	TWO (of 24) opportunities at any level.	EIGHT (of 16) Achievement opportunities.	TEN (of 16) Achievement opportunities.	TEN (of 14) Merit opportunities.	TWELVE (of 14) Merit opportunities.	FIVE (of 9) Excellence opportunities.	EIGHT (of 9) Excellence opportunities.

N0 = No response; no relevant evidence.

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 2	3 – 4	5 – 6	7 – 8