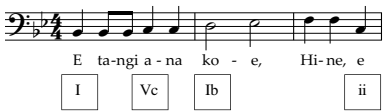





Assessment Schedule – 2016**Music: Demonstrate knowledge of conventions in a range of music scores (91276)****Assessment Criteria**

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>Key: B\flat major</i></p> <ul style="list-style-type: none"> key signature of two flats no accidentals to suggest G minor first chord is a B\flat major chord. 	Identifies the key.	Gives evidence to support the identification.	
(b) (i)	<p><i>Chord indications:</i></p> 	Identifies TWO chords.	Identifies TWO inverted chords in the correct inversion.	
(ii)	<p><i>Sample V-I chord progression:</i></p>  <ul style="list-style-type: none"> all notes in each triad present root doubled in each chord appropriate voice leading (e.g. no parallel 5ths / 8ves, no doubled leading note). 	<p>Notates the bass notes of BOTH chords</p> <p>OR</p>	Notates ONE chord.	Notates the chord progression.
(iii)	<i>Cadence: perfect.</i>	Names the cadence.		
(c)	<p><i>Piano reduction:</i></p> <p>Slow and smooth $\text{♩} = c. 56$</p>  <p>OR</p> <p>Slow and smooth $\text{♩} = c. 56$</p> 	<p>Begins to make a piano reduction, including, for ONE staff:</p> <ul style="list-style-type: none"> key signature time signature accurate transcription of pitch and rhythm, with allowance for ONE error. 	<p>Makes a partially accurate piano reduction, including:</p> <ul style="list-style-type: none"> key signature time signature performance directions accurate transcription of pitch and rhythm, with allowance for THREE errors. 	<p>Makes an accurate piano reduction, including:</p> <ul style="list-style-type: none"> key signature time signature performance directions correct stem direction and note-alignment no more than ONE error in rhythm and pitch.
(d)	<p><i>Characteristics of a lullaby:</i></p> <ul style="list-style-type: none"> the tempo is slow, which gives a lulling feel to the music the rhythmic values are steady so as to give the music a feeling of stillness. <p><i>Other responses possible.</i></p>	Identifies TWO musical elements or features that are characteristic of a lullaby.	Explains how TWO musical elements or features are used to create the mood of a lullaby.	

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (e) (i)	<p><i>Similarities:</i></p> <ul style="list-style-type: none"> melody <ul style="list-style-type: none"> similar / <u>identical</u> in both key / harmony <ul style="list-style-type: none"> both in <u>major keys</u> the harmony in both extracts is <u>similar</u> texture / instrumentation <ul style="list-style-type: none"> both extracts have the same texture / <u>are homophonic</u> <p><i>Differences:</i></p> <ul style="list-style-type: none"> melody <ul style="list-style-type: none"> in Extract Two, the melody is not in the top line / <u>is in the soprano 2 part</u> key / harmony <ul style="list-style-type: none"> the extracts are in different keys / <u>Extract Two is in D major</u> texture / instrumentation <ul style="list-style-type: none"> in Extract Two, more voices are used / <u>8 parts instead of 4 / each voice divides into two parts</u> <p><i>Other responses possible.</i></p>	Identifies ONE similarity and TWO differences.	Explains ONE similarity and TWO differences, including <u>underlined</u> -type evidence.	
(ii)	<p><i>The sound of Extract Two:</i></p> <ul style="list-style-type: none"> texture <ul style="list-style-type: none"> it would sound fuller / thicker due to the 8-part texture dynamics <ul style="list-style-type: none"> it would sound louder due to being marked <i>f</i> instead of <i>mf</i> / <i>mp</i> tonality <ul style="list-style-type: none"> it would sound brighter, due to being in D major rather than B\flat major. <p><i>Other responses possible.</i></p>			Demonstrates comprehensive knowledge of ONE way the sound of Extract Two would differ from Extract One.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of seven) opportunity at any level.	TWO (of seven) opportunities at any level.	THREE (of six) Achievement opportunities.	FOUR (of six) Achievement opportunities.	FOUR (of six) Merit opportunities.	FIVE (of six) Merit opportunities.	TWO (of three) Excellence opportunities.	THREE (of three) Excellence opportunities.


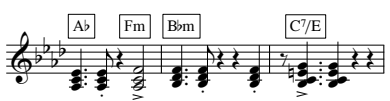
N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO				
(a)	<p><i>Time signature:</i></p> <ul style="list-style-type: none"> • $\frac{2}{4}$ 	Indicates an appropriate time signature on the score.		
(b)	<p><i>Scale in the flute part:</i></p> <ul style="list-style-type: none"> • a descending chromatic scale • from E to E. 	Identifies the scale as chromatic AND descending.	Explains that the descending chromatic scale begins on E.	
(c) (i)	<p><i>Articulation in flute part:</i></p> 			<p>With allowance for ONE error: Indicates BOTH types of articulation AND Indicates two phrase marks.</p>
(ii)	<p><i>Phrasing in piano part:</i></p> 			
(d)	<p><i>Texture:</i></p> <ul style="list-style-type: none"> • polyphonic <ul style="list-style-type: none"> - flute, oboe and piano (right-hand part) have different / rhythmically and melodically independent lines. <p><i>Other responses possible.</i></p>	Identifies a texture used in the passage.	Explains how the texture is used, including <u>underlined</u> -type evidence.	Demonstrates comprehensive knowledge of how the texture is used by including bold -type evidence.
(e)	<p><i>Compositional devices used:</i></p> <ul style="list-style-type: none"> • contrary motion <ul style="list-style-type: none"> - the <u>flute and oboe in bar 13 and at the end of bar 15</u> • ostinato / repetition <ul style="list-style-type: none"> - the <u>clarinet, bassoon, horn and piano</u> have a repeating 2-bar pattern • inversion <ul style="list-style-type: none"> - the <u>piano right-hand part</u> alternates ascending and descending scales • chordal accompaniment <ul style="list-style-type: none"> - the <u>piano left-hand part</u> provides an Alberti bass-style / broken chordal accompaniment • syncopation <ul style="list-style-type: none"> - the <u>clarinet</u> has an off-beat rhythm in bars 14 and 16. <p><i>Other responses possible.</i></p>	Identifies TWO compositional devices used in the passage.	Explains how TWO compositional device are used, including <u>underlined</u> -type evidence.	Demonstrates comprehensive knowledge of the use of TWO compositional devices by including bold -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (f)	<p><i>Why the horn part changes clef:</i></p> <ul style="list-style-type: none"> the first note is much lower than the second notes the horn is usually written in the treble clef, but <u>changing clef avoids the use of ledger lines</u>. 	Observes a difference in pitch.	Explains why the different clefs are used, including <u>underlined</u> -type evidence.	Demonstrates comprehensive knowledge of conventions by including bold -type evidence.
(g)	<p><i>Terms and symbols:</i></p> <ul style="list-style-type: none"> octave sign <ul style="list-style-type: none"> play the notes an octave higher than written more soft <ul style="list-style-type: none"> play more quietly than before sforzando <ul style="list-style-type: none"> “force” the tone / accent the note strongly simile <ul style="list-style-type: none"> continue to play the notes staccato, as in the preceding bar marcato (accent) <ul style="list-style-type: none"> play the note more strongly a crushed note / acciaccatura <ul style="list-style-type: none"> played on the beat, as quickly as possible before the main note. <p><i>Other responses possible.</i></p>	Identifies (names) FOUR of the performance directions.	Explains what FOUR of the performance directions would mean to the player.	
(h)	<p><i>Transposition of clarinet part:</i></p> 	<p>Transposes the passage into another key, including:</p> <ul style="list-style-type: none"> in any TWO bars, all pitches correct relative to the original passage, with allowance for ONE error. 	<p>Transposes the passage into another key, including:</p> <ul style="list-style-type: none"> a key signature all pitches correct relative to the original passage, with allowance for ONE error. 	<p>Transcribes the passage down a tone, including:</p> <ul style="list-style-type: none"> a key signature of B\flat major all pitches correct, with allowance for ONE error.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of eight) opportunity at any level.	TWO (of eight) opportunities at any level.	FOUR (of seven) Achievement opportunities.	FIVE (of seven) Achievement opportunities.	FIVE (of six) Merit opportunities.	SIX (of six) Merit opportunities.	THREE (of five) Excellence opportunities.	FOUR (of five) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE				
(a)	<p><i>Metre:</i></p> <ul style="list-style-type: none"> • five <u>crotchet</u> beats per bar • irregular / grouped as 3 + 2. 	Describes the metre.	Explains the metre, including <u>underlined</u> -type evidence.	Demonstrates comprehensive knowledge of metre by including bold -type evidence.
(b)	<p><i>Effect of the tempo indication:</i></p> <ul style="list-style-type: none"> • 160 crotchet beats per minute (i.e. fast) • pairs of quavers are performed unevenly as triplet crotchet + triplet quaver, e.g:  <p><i>Other responses possible.</i></p>	Describes the tempo.	Explains the meaning of the tempo indication, including <u>underlined</u> -type evidence.	Illustrates the meaning of the tempo indication with a musical example.
(c)	<p><i>Terms and symbols:</i></p> <ul style="list-style-type: none"> • staccato – play the notes short and detached • play on the rim of the snare drum with the stick • tenuto – hold the note for its full value • roll (accept tremolo) – unmeasured, rapid alternation of sticks on the cymbal • bar repeat – play the same thing as was played in the preceding bar. 	Identifies (names) FOUR of the terms and symbols.	Explains how FOUR of the terms and symbols would be played.	
(d)	<p><i>Intervals:</i></p> <ol style="list-style-type: none"> (1) major 2nd (2) perfect 5th (3) major 3rd (4) major 6th (5) diminished 5th (6) perfect octave 	Identifies the quantity of FOUR intervals.	Specifies the quality and quantity of FOUR intervals.	
(e) (i)	<p><i>Chord indications:</i></p> 	Identifies TWO chords.	Identifies TWO chords, including: <ul style="list-style-type: none"> • ONE minor chord • the inverted chord in correct inversion. 	
(ii)	<p><i>Cadence:</i></p> <ul style="list-style-type: none"> • imperfect 			Names the cadence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (f)	<p><i>Transcription of bass tablature:</i></p>			