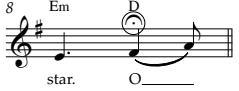
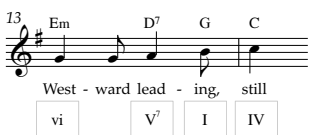



Assessment Schedule – 2017**Music: Demonstrate knowledge of conventions used in music scores (91094)****Assessment Criteria**


Achievement	Achievement with Merit	Achievement with Excellence
<p>Demonstrating knowledge of conventions involves:</p> <ul style="list-style-type: none"> • identifying and describing musical elements and features. • 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) • identifying and describing other musical elements and features. 	<p>Demonstrating in-depth knowledge of conventions involves:</p> <ul style="list-style-type: none"> • explaining musical elements and features. • 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 - intervals (quality and quantity) • explaining the use of other musical elements and features. 	<p>Demonstrating comprehensive knowledge of conventions involves:</p> <ul style="list-style-type: none"> • applying musical elements and features. • 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"> - modulation - transposition / transcription • applying knowledge through the analysis of the effect of other musical elements and features on the performance and sound of the music.

Evidence

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Extract One				
(a) (i)	<p><i>Tempo indication:</i></p> <ul style="list-style-type: none"> • Andante 	Indicates a valid Italian tempo marking.		
(ii)	<p><i>Time signature:</i></p> <ul style="list-style-type: none"> • $\frac{6}{8}$ is made up of <u>two dotted crotchet</u> beats, instead of plain <u>crotchet</u> beats • $\frac{2}{4}$ is simple duple while $\frac{6}{8}$ is compound duple time. 		Explains the difference between $\frac{6}{8}$ and $\frac{2}{4}$, including <u>underlined</u> -type evidence.	Shows detailed understanding of the difference between $\frac{6}{8}$ and $\frac{2}{4}$, including bold -type evidence.
(iii)	<p><i>Rhythm:</i></p>  <ul style="list-style-type: none"> • Pause (fermata) • The singer will hold the note (F#) for longer. 	Identifies the sign.	Identifies the sign AND comments on how the singer will perform the music.	
(b)	<p><i>Key:</i></p> <ul style="list-style-type: none"> (i) The key is E minor (ii) G major is the relative major of E minor. (iii) The raised seventh of E minor is D# D# would be heard in the accompaniment when it plays the B⁷ chord. 	Identifies the minor key.	Explains the relationship of the major to the minor key.	Identifies the leading note AND shows detailed understanding of how it will be heard in the music.
(c)	<p><i>Intervals:</i></p> <ul style="list-style-type: none"> • major 3rd • perfect 4th • perfect unison. 	Identifies TWO intervals by quality only (e.g. identifies a minor instead of a major 3rd).	Specifies THREE intervals correctly on the score.	
(d) (i)	<p><i>Cadence:</i></p> <ul style="list-style-type: none"> • Plagal cadence • C to G is a IV–I progression. 	Names the cadence.	Gives musical evidence to support the identification.	
(ii)	<p><i>Chords:</i></p> 			Notates THREE Roman numeral chords correctly (must include the 7 for V ⁷).

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(e)	<i>Time signature:</i> • $\frac{4}{4}$ or c	Identifies the time signature.		
(f)	<i>Clef:</i> (i) The clef change makes it easier for the performer to read. (ii) If the clef had not been changed, the notes would be <u>up to four leger lines above the staff</u> , and (in keyboard music) <u>it is not usual to use so many leger lines in the bass clef</u> .	Simply describes the effect of using the clef.	Explains the result of not using the clef, including <u>underlined</u> -type evidence.	
(g)	<i>Texture:</i> • Polyphonic • The music is linear rather than chordal, starting with the flute, followed by violin 1 and then violin 2.	Identifies the texture.	Gives musical evidence to support the identification.	
(h)	<i>Compositional device:</i> • Dominant pedal note • <u>Sustains the long note</u> underneath the moving upper parts	Specifies the compositional device used.	Gives musical evidence to support the identification, including <u>underlined</u> -type evidence.	Shows detailed understanding of the compositional device used, including bold -type evidence.
(i)	<i>Time signature:</i> • $\frac{3}{4}$	Identifies the time signature by writing it on the score for all five staves.		
(j)	<i>Texture:</i> • The texture is homophonic, because it is a series of chords. • Extract Three is linear / polyphonic, while Extract Four uses a horizontal / chordal texture. <i>Other responses possible.</i>	Identifies the texture.	Gives musical evidence to support the identification OR explains the difference in the texture of the extracts.	Gives musical evidence to support the identification AND explains the difference in the texture of the extracts.
(k)	<i>Transcription:</i> 	Transcribes ONE of the upper two parts, without accidentals.	Transcribes the upper two parts, with allowance for ONE error.	Transcribes all three parts, with allowance for ONE error.

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(l) (i)	<i>Concert pitch key:</i> • B \flat major	Identifies the key of the extract		
(ii)	<i>Transposing instruments:</i> • Trumpet, Tenor Saxophone, and Alto Saxophone • They are transposing instruments, so the music sounds in a different key from what is written. The trumpet and tenor saxophone are B \flat instruments and so are written a major second higher, in the key of C major.		Identifies all THREE transposing instruments AND explains why their key signature is different from the concert pitch key.	Identifies all THREE transposing instruments AND applies specific bold -type knowledge to explain why their key signature is different from the concert pitch key.
(m)	<i>Dynamics:</i> • The opening dynamic is <i>mp</i> (in the saxophones); increasing to <i>mf</i> in bar 2, and <i>f</i> in bar 4. • There is a <u>diminuendo</u> in bar 7, and then a return to <i>mp</i> in bar 8. • The dynamics in the brass parts follow this pattern, a bar later , and diminuendo over bars 7 and 8.	Identifies AND describes ONE dynamic marking (e.g. " <i>mp</i> = moderately soft").	Explains how the dynamics are used, including <u>underlined</u> -type evidence.	Shows detailed understanding of how dynamics are used, including bold -type evidence.
(n) (i)	<i>Articulation:</i> • staccato – indicates that the note is played short and detached • marcato / accent – indicates that the notes is played with emphasis.	Identifies BOTH articulation markings.	Explains the way that staccato AND accented notes are played.	
(ii)	<i>Slurs and ties:</i> • slur – indicates the notes are played smoothly / legato • tie – indicates that two notes of the same pitch are played without a break.			Shows detailed understanding of the difference between a slur and a tie.
(o) (i)	<i>Rhythmic device:</i> • Swing	Names the rhythmic device		
(ii)	<i>Syncopation:</i> • saxophones in bars 17, 19, 21, 23, 25, 26 • the effect is of a note being played <u>before the beat</u> • it is often shown by <u>tied notes</u> .	AND Indicates an example of syncopation on the score.	Explains how syncopation changes the rhythm of the music, including <u>underlined</u> -type evidence.	

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(p)	<p><i>Sequence:</i></p> <ul style="list-style-type: none"> the next occurrence of the sequence is bars 19–21. the sequence is eight beats (two bars) long, even though it doesn't start on the first beat of the bar. 	Identifies the next occurrence of the sequence with a bracket in the score.	Explains how the sequence is two bars long.	
(q)	<p><i>Transposition:</i></p> 	Transposes THREE pitches up a 2nd .	<p>Transposes THREE pitches up a major 2nd, including:</p> <ul style="list-style-type: none"> the dominant (F → G) the tonic (B\flat → C) a pitch with an accidental. 	<p>Transposes all SIX pitches up a major 2nd, including:</p> <ul style="list-style-type: none"> correct stem directions tie, rests, courtesy accidental. <p>Allow ONE error.</p>

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of 21) opportunity at any level.	FIVE (of 21) opportunities at any level.	EIGHT (of 16) Achievement opportunities.	NINE (of 16) Achievement opportunities.	EIGHT (of 15) Merit opportunities.	NINE (of 15) Merit opportunities.	FIVE (of 10) Excellence opportunities.	EIGHT (of 10) Excellence opportunities.

N= No response; no relevant evidence.

Cut Scores

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