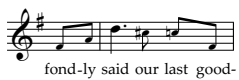


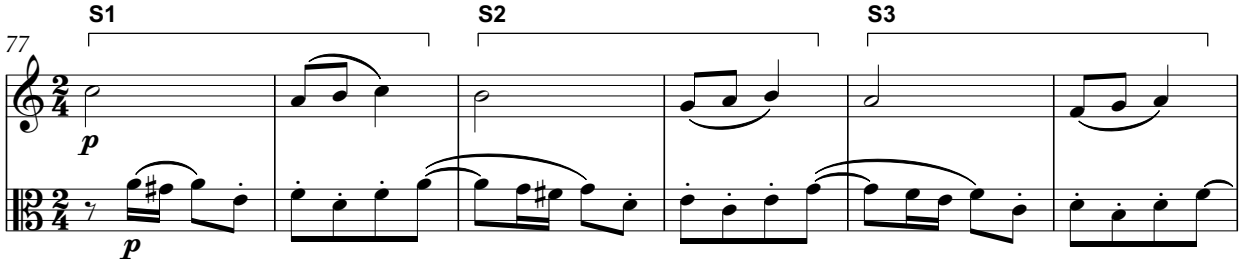


Assessment Schedule – 2018**Music: Demonstrate knowledge of conventions used in music scores (91094)****Assessment Criteria**

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									
(a)	(i) <i>Tempo indication:</i> <ul style="list-style-type: none"> • Andante / At a walking pace • Moderato / Moderate speed • ♩ = 82 	Indicates a valid Italian or English term OR metronome marking.	Indicates an appropriate Italian or English term.										
	(ii) <i>Time signature:</i> <ul style="list-style-type: none"> • $\frac{3}{4}$ 	Identifies the time signature.											
	(iii) <i>Rhythm:</i> <ul style="list-style-type: none"> • triple time, with three <u>crotchet</u> beats per bar • simple triple time, because each beat divides into two rather than three. <i>Other responses possible.</i>	Describes the metre.	Explains why the metre is “simple” time, including <u>underlined-type</u> evidence.										
(b)	(i) <i>Intervals: recognition</i> <ul style="list-style-type: none"> • major 6th • major 2nd • minor 3rd. 	Identifies TWO intervals by quality only (e.g. identifies a minor instead of a major 6th).	Specifies TWO intervals correctly.	Specifies THREE intervals correctly									
	(ii) <i>Intervals: notation</i> 			<i>AND</i> Notates the specified pitch and rhythm.									
(c)	<i>Chords:</i> <table border="1" data-bbox="236 1326 614 1473"> <tr> <td>(1)</td> <td>I</td> <td>tonic</td> </tr> <tr> <td>(2)</td> <td>IV</td> <td>subdominant</td> </tr> <tr> <td>(3)</td> <td>V⁷</td> <td>dominant 7th</td> </tr> </table>	(1)	I	tonic	(2)	IV	subdominant	(3)	V ⁷	dominant 7th	Identifies TWO chords.	Identifies TWO chords <i>AND</i> Specifies the name of those chords in relation to the key.	Identifies all THREE chords <i>AND</i> Specifies the name of those chords in relation to the key, including the 7th.
(1)	I	tonic											
(2)	IV	subdominant											
(3)	V ⁷	dominant 7th											
(d)	<i>Cadences:</i> <p>(i) Imperfect cadence, because <u>G–D⁷</u> is a <u>I–V⁷ progression</u></p> <p>(ii) Perfect cadence, which gives a sense of finality / closure at the end of the piece.</p>	Identifies ONE cadence.	Identifies ONE cadence, including <u>underlined-type</u> evidence in support.	Identifies BOTH cadences, and explains the effect of one, including bold-type evidence.									

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(e)	<p><i>Form / structure:</i></p> <ul style="list-style-type: none"> • (A) – bar 26 – the same melody / harmony as bars 18–25 • B – bar 34 – the <u>double-bar line indicates a new section</u>; new melodic / harmonic material in a different / contrasting key is introduced • A – bar 42 – the same melody / harmony as bars 18–25. <p><i>Other responses possible.</i></p>	Annotates the score to show ONE section.	Annotates the score to show the B section and an A section, and gives <u>underlined</u> -type evidence to support the identification.	Annotates the score to show ALL sections, and gives bold -type evidence to support the identification.
(f)	<p><i>Tempo changes:</i></p> <ul style="list-style-type: none"> • the singer will begin to slow down at the “rit.” in bar 46 • the first note of bar 47 is <u>held for a little longer</u> at the pause / fermata • the singer will <u>return to the initial tempo</u> at the “a tempo” on the third beat / at the end of bar 47 / for the last two bars. 	Identifies ONE tempo marking.	Explains the meaning of TWO tempo markings, including <u>underlined</u> -type evidence.	Analyses the effect of the pause / fermata AND ONE other tempo marking, including bold -type evidence.
(g)	<p><i>Transposition – there are:</i></p> <ul style="list-style-type: none"> • 11 pitches (including 4 with accidentals). 	Transposes the passage up , including: <ul style="list-style-type: none"> • accurate contour. 	Transposes the passage up a 5th , including: <ul style="list-style-type: none"> • all pitches unaffected by accidentals correct. 	Transposes the passage up a perfect 5th , including: <ul style="list-style-type: none"> • correct key signature • no more than TWO errors of pitch or notation.
<p>17</p>				
(h)	<p><i>Key:</i></p> <ul style="list-style-type: none"> • A minor • there is <u>no key signature</u> • the <u>leading note G#</u> and the (raised / lowered 6th and 7th degrees of the) melodic minor scale are used. 	Identifies the key.	Identifies the key, including <u>underlined</u> -type evidence in support.	Analyses the key, including bold -type evidence.

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(i)	<p><i>Compositional device:</i></p> <ul style="list-style-type: none"> the sequence <u>descends by step / by a 2nd / by a tone.</u> 	Identifies TWO instances of the two-bar sequence.	Identifies the sequence, and explains its use, including <u>underlined</u> -type evidence.	Identifies all THREE instances of the sequence, and analyses its use, including bold -type evidence.
(j)	<p><i>Timbre:</i></p> <ul style="list-style-type: none"> Instrument A is a viola – because it uses the <u>viola / alto clef</u>, and is found (in a score) between the violin 2 and cello (in a string quartet). 	Identifies the instrument.	Identifies the instrument, including <u>underlined</u> -type evidence in support.	Identifies the instrument, including bold -type analysis of context in support.
(k)	<p><i>Transcription:</i></p> 	<p>Transcribes the passage, including:</p> <ul style="list-style-type: none"> the treble clef correct durations (excluding the tie) accurate contour. 	<p>Transcribes the passage, including:</p> <ul style="list-style-type: none"> the treble clef correct durations (excluding the tie) no more than THREE errors in pitch. 	<p>Transcribes the passage with no more than ONE error in any of:</p> <ul style="list-style-type: none"> the treble clef durations (including the tie) articulation markings pitch.
(l)	<p><i>Articulation:</i></p> <p>(i) <i>Notation</i></p>  <p>(ii) <i>Name:</i> slur</p> <p>(iii) <i>The violinist will play:</i></p> <ul style="list-style-type: none"> <u>legato / the notes linked together</u> the (three) notes in a single bow. 	<p>Notates a slur above the specified notes</p> <p>OR</p> <p>Identifies the marking.</p>	<p>Notates a slur above the specified notes</p> <p>AND</p> <p>Explains the meaning of the marking, including <u>underlined</u> type evidence.</p>	<p>Notates a slur above the specified notes</p> <p>AND</p> <p>Explains the effect of the marking, including bold-type contextual evidence.</p>

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(m)	<p><i>Texture:</i></p> <ul style="list-style-type: none"> bars 85–90 – polyphonic, because the music is <u>linear</u> rather than chordal, with different melodies being played at the same time (to create counterpoint) bars 91–94 – homophonic, because the music is <u>chordal</u> rather than linear, with all parts playing in the same rhythm (to create chords). 	Identifies ONE texture.	Identifies BOTH textures, and includes <u>underlined</u> -type evidence in support for ONE.	Identifies BOTH textures, including bold -type evidence in support.
(n)	<p><i>Articulations, and how they are performed:</i></p> <ul style="list-style-type: none"> slur – to be played <u>smoothly / legato</u>, in one breath / without tonguing in between the notes staccato – to be played <u>short and detached</u>, by articulating (tonguing) each note separately (<u>staccato</u>) accent – to be played (<u>short and detached and</u>) with more force, by increased breath pressure / harder tonguing. <p><i>Contrast between phrases:</i></p> <ul style="list-style-type: none"> The contrast created by the articulation means bars 112–113 will be smoother than bars 116–117, which will be more detached and include an accent. 	Identifies TWO articulation markings.	Identifies TWO articulation markings and explains their effect including <u>underlined</u> -type evidence.	Shows detailed understanding of articulation including bold -type contextual evidence OR Analyses the contrast between the phrases.
(o)	<p><i>Transposing instruments:</i></p> <ul style="list-style-type: none"> alto saxophone tenor saxophone baritone saxophone trumpet they are <u>transposing instruments</u>, so what they play sounds in a different key from what is written. 	Identifies THREE instruments whose key signature is different to the concert pitch key.	Identifies THREE instruments whose key signature is different to the concert pitch key and explains the reason for this, including <u>underlined</u> -type evidence.	Identifies THREE instruments whose key signature is different to the concert pitch key and analyses the effect of this, including bold -type evidence.

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(p)	<p><i>Rhythmic device:</i></p> <ul style="list-style-type: none"> • syncopation [found in all three complete bars] • notes are played <u>on the off-beat</u> (e.g. bars 2 and 4, up-beat to beat 3) / <u>before the beat</u> (e.g. bars 2 and 3, before beat 2) • it is notated as a dotted note followed by another tied note that anticipates the following beat. 	Identifies the rhythmic device and indicates an example on the score.	Identifies and labels the rhythmic device and explains its characteristics, with reference to <u>underlined</u> -type evidence.	Identifies and labels the rhythmic device and analyses its use in the score, with reference to bold -type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of 18) opportunity at any level.	FOUR (of 18) opportunities at any level.	SEVEN (of 18) Achievement opportunities.	ELEVEN (of 18) Achievement opportunities.	TEN (of 17) Merit opportunities.	THIRTEEN (of 17) Merit opportunities.	EIGHT (of 16) Excellence opportunities.	TWELVE (of 16) 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