

Assessment Schedule – 2018

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

Assessment Criteria

| Achievement | Achievement with Merit | Achievement with Excellence |
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| <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. |

Cut Scores

| Not Achieved | Achievement | Achievement with Merit | Achievement with Excellence |
|--------------|-------------|------------------------|-----------------------------|
| 0 – 8 | 9 – 13 | 14 – 18 | 19 – 24 |

Evidence

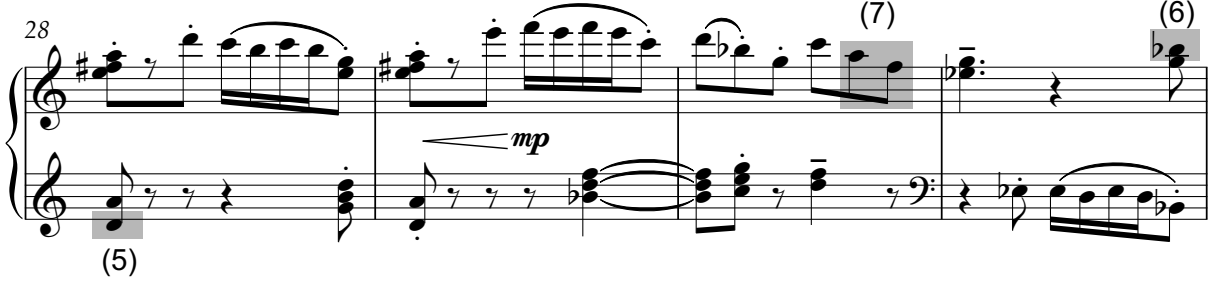

| Question | Sample Evidence | Achievement | Achievement with Merit | Achievement with Excellence |
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| ONE | Brass Quintet | | | |
| (a) | <p><i>Compositional devices:</i></p> <ul style="list-style-type: none"> • pedal <ul style="list-style-type: none"> - there is a <u>tonic</u> pedal note in bars 5–8 in the Horn and Tuba parts, which emphasises the tonic key / centres the harmony around the root of chord I • repetition <ul style="list-style-type: none"> - (of rhythm) bars 3 and 4 are <u>rhythmically identical</u> to bars 1 and 2, but the arpeggio figure has been inverted, which creates a sense of cohesion despite the changed contour - (of melody) <u>the thematic / melodic ideas in bars 5–6 are repeated exactly in bars 7–8.</u> <p><i>Other responses possible.</i></p> | Identifies ONE compositional device used in the passage. | Explains how ONE compositional device is used, including <u>underlined</u> -type evidence. | Analyses the effect of the use of ONE compositional device by including bold -type evidence. |
| (b) | <p><i>Texture:</i></p> <ul style="list-style-type: none"> • the extract begins with a monophonic texture with instruments playing in <u>unison octaves</u>, with the exception of the D in trumpet 2 • from bar 5 the texture is homophonic <u>with the melody being played by trumpet 1</u> and the other instruments providing a harmonic accompaniment above a tonic pedal. <p><i>Other responses possible.</i></p> | Identifies ONE texture used in the passage. | Explains how ONE texture is used, including <u>underlined</u> -type evidence. | Analyses the use of BOTH textures, including one piece of bold -type evidence. |

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| One (c) | <p><i>Transposition:</i></p> <ul style="list-style-type: none"> • see below. | <p>Transposes ALL THREE parts into a different key, including TWO of:</p> <ul style="list-style-type: none"> • correct rhythms • accurate melodic contour • expression markings. | <p>Transposes TWO parts by the correct interval, including:</p> <ul style="list-style-type: none"> • accurate pitches and rhythms, with allowance for THREE errors. | <p>Transcribes the trumpet parts up a tone and the horn up a fifth, including:</p> <ul style="list-style-type: none"> • accurate pitches and rhythms with allowance for THREE errors • the correct key signatures. |
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| One (d) (i) | <i>Melody in trumpet 1 part:</i> • bars 15–16 – see below. | Demonstrates knowledge of conventions by indicating: | Demonstrates in-depth knowledge of conventions by indicating: | Applies knowledge to communicate the melody by accurately adding: • the melody notes as specified, with allowance for ONE error. |
| (ii) | <i>Performance markings in trumpet and trombone parts</i> • bar 15 – dynamic <i>mp</i> (allow <i>mf</i>) • bars 15–17 – 9 slurs • bars 15–17 – 18 staccato marks • bar 20 – 3 semiquaver slash marks | • <i>mp</i> OR <i>mf</i> in ONE trumpet part • slurs with allowance for TWO errors OR staccato markings with allowance for FOUR errors | • <i>mp</i> in BOTH trumpet parts. • semiquaver shorthand for ALL minims | |
| (iii) | <i>F major scale in trumpet 1 part:</i> • bar 21, beat 4 – E natural. | | | • the accidental, to make the specified scale. |
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| N1 | N2 | A3 | A4 | M5 | M6 | E7 | E8 |
|-----------------------------------------------|-------------------------------------------|------------------------------------------|--------------------------------------------|------------------------------------|--------------------------------------|-----------------------------------------|-------------------------------------------|
| A partial (of four) opportunity at any level. | ONE (of four) opportunities at any level. | TWO (of four) Achievement opportunities. | THREE (of four) Achievement opportunities. | TWO (of four) Merit opportunities. | THREE (of four) Merit opportunities. | TWO (of four) Excellence opportunities. | THREE (of four) Excellence opportunities. |

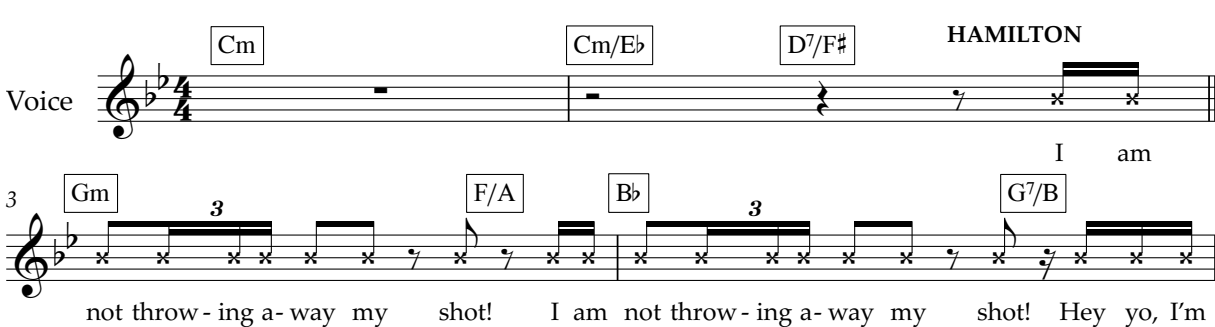
N0 = No response; no relevant evidence.

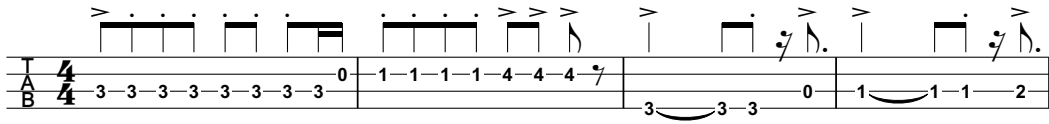
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| TWO | Solo Piano | | | |
| (a) (i) | <p><i>Interval identification:</i></p> <p>(1) Major 2nd (2) Minor 3rd (3) Minor 2nd (4) Major 3rd</p> | Identifies the quantity of THREE intervals. | Specifies the quality and quantity of THREE intervals. | |
| (ii) | <p><i>Interval notation:</i></p> <ul style="list-style-type: none"> • see below. | | | Applies knowledge of intervals by notating the specified pitches. |
|  <p>28</p> <p>(5) (7) (6)</p> <p><i>mp</i></p> | | | | |
| (b) | <p><i>Time signatures and metre:</i></p> <ul style="list-style-type: none"> • the $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{2}{4}$ time signatures are characterised by quavers grouped in pairs of 2 while $\frac{6}{8}$ has quavers grouped in 3s • the note-groupings in the music indicate metres of: <ul style="list-style-type: none"> - simple duple – $\frac{2}{4}$ - simple triple – $\frac{3}{4}$ - simple quadruple – $\frac{4}{4}$ - compound duple – $\frac{6}{8}$. <p><i>Other responses possible.</i></p> | Identifies FOUR (of 6) time signatures. | Identifies: <ul style="list-style-type: none"> • ONE compound time signature • THREE of (4) other time signatures <p>AND</p> <p>Explains the characteristics of the metre they represent, including <u>underlined</u>-type evidence.</p> | Identifies SIX (of 6) time signatures AND applies knowledge of metre by including bold -type evidence. |
|  <p>4</p> <p><i>f</i></p> <p>35</p> <p><i>f</i> <i>p</i></p> | | | | |

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| Two (c) | <p><i>Comparison of the two extracts:</i></p> <ul style="list-style-type: none"> • Similarities <ul style="list-style-type: none"> - the melodic line and / or harmony and articulation is the same <u>for the first two-and-a-half bars</u> - the metre is the same in the first three bars of both extracts - the texture is homophonic in both extracts - the loud dynamic is the same in both extracts - to maintain a consistent / familiar mood or feel. • Differences <ul style="list-style-type: none"> - in Ex.6 the melody is <u>an octave higher</u> and changes direction in the third bar - Ex.6 is loud throughout; Ex.5 has <u>dynamic shading within the loud dynamic that provides contrast</u> - the music reaches a cadence in the final bar of Ex.5, but the melody continues in the final bar of Ex.6, meaning the two extracts move in different directions (harmonically / melodically) - in Ex.6 the accompaniment is thicker and is played by the right hand as well as the left, giving a fuller sound, and <u>a chord is omitted in the first bar.</u> <p><i>Other responses possible.</i></p> | Identifies ONE similarity and ONE difference. | Explains ONE similarity and ONE difference, including <u>underlined</u> -type evidence. | Analyses the effect of ONE similarity and ONE difference, including bold -type evidence. |
| (d) | <p><i>Compositional devices:</i></p> <ul style="list-style-type: none"> • imitation / canon <ul style="list-style-type: none"> - in the first three bars, <u>the left-hand part follows the right-hand part in exact imitation a perfect 4th lower</u> • sequence <ul style="list-style-type: none"> - in the first three bars, <u>the melodic and rhythmic material is repeated, ascending by step</u> in (imitative) sequence • the <u>rising</u> repetition and increase in dynamics build to a climax in the fourth bar, where the dynamics and pitch reach their highest point. | Identifies a compositional device used in the passage. | Explains how the compositional device is used, including <u>underlined</u> -type evidence. | Analyses the effect of ONE compositional device, including bold -type evidence. |

| N1 | N2 | A3 | A4 | M5 | M6 | E7 | E8 |
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| THREE | Musical Theatre | | | |
| (a) (i) | <p><i>Chord indications:</i> see below.</p> | <p><i>EITHER</i></p> <ul style="list-style-type: none"> Identifies THREE (of 6) chords <p><i>OR</i></p> <ul style="list-style-type: none"> Identifies the home key | <p>Specifies the inversion or the seventh for ONE chord</p> <p>AND</p> <p>Identifies the home key, including <u>underlined</u>-type evidence to support the identification.</p> | <p>Analyses the home key, including one piece of bold-type evidence (i.e. naming the chords of the cadential progression).</p> |
| (ii) | <p><i>Home key:</i></p> <ul style="list-style-type: none"> G minor <ul style="list-style-type: none"> key signature of two flats raised leading note F# iv-V⁷-i chord progression / perfect cadence in G minor. | <p><i>AND</i></p> <p>Identifies the new key and its relationship to the home key.</p> | | |
| (iii) | <p><i>New key:</i></p> <ul style="list-style-type: none"> B\flat major <p><i>Relationship to home key:</i></p> <ul style="list-style-type: none"> relative major. | | | |
| <p><i>There are 6 chords (including 4 inversions and 2 dominant 7ths) to be identified.</i></p>  | | | | |
| (b) | <p><i>Vocal notation:</i></p> <ul style="list-style-type: none"> cross noteheads <ul style="list-style-type: none"> indicate that the notes are <u>unpitched</u> / have <u>no specific pitch</u> the vocalist would perform (rap) the lyrics in a speech-like / rhythmical way. <p><i>Other responses possible.</i></p> | <p>Identifies the defining aspect of the vocal notation (i.e the cross noteheads).</p> | <p>Explains the meaning of the vocal notation, including <u>underlined</u>-type evidence.</p> | <p>Analyses the effect of the vocal notation, including bold-type evidence.</p> |

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| Three (c) | <p><i>Transcription into bass tab:</i></p> <ul style="list-style-type: none"> see below. | <p>Transcribes the passage into tablature, including:</p> <ul style="list-style-type: none"> TEN notes with correct fingering OR durations. | <p>Transcribes the passage into tablature, including:</p> <ul style="list-style-type: none"> accurate contour correct durations articulation markings, with allowance for TWO errors. | <p>Transcribes the passage into tablature, with allowance for THREE errors, including:</p> <ul style="list-style-type: none"> correct fingering correct durations articulation markings. |
| <p><i>There are 8 distinct fingerings to be transcribed (including the first given C).</i></p> <p>Bass Guitar (tablature) </p> <p><i>Other responses possible.</i></p> | | | | |
| (d) | <p><i>Contrast in texture:</i></p> <ul style="list-style-type: none"> the texture is homophonic in both extracts, but <u>the texture is more dense</u> in Ex.11 – the chords are voiced similarly but repeated / arpeggiated instead of being sustained, and the drummer’s part is more active / complex. <p><i>Contrast in rhythm:</i></p> <ul style="list-style-type: none"> The rhythm is more complex in Ex.11 – <u>the chords in Ex.10 are sustained for longer, while in Ex.11 the chords are repeated rapidly</u> the left and right hands of the piano part in Ex.11 are rhythmically independent in Ex.11 the drummer’s part is more complex and <u>based on quavers rather than crotchets</u> there is <u>more syncopation</u> in Ex.11, in the piano right hand and the kick-drum. <p><i>Other responses possible.</i></p> | <p>Describes an aspect of contrast in texture OR rhythm.</p> | <p>Explains a contrast in the texture OR rhythm of the extracts, including <u>underlined</u>-type evidence.</p> | <p>Analyses the effect of contrast in the texture OR rhythm of the extracts, including bold-type evidence.</p> |

| N1 | N2 | A3 | A4 | M5 | M6 | E7 | E8 |
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