

Assessment Schedule – 2019

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

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrating knowledge of conventions involves: <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. 	Demonstrating in-depth knowledge of conventions involves: <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) - Roman numerals for chords • explaining the use of other musical elements and features. 	Demonstrating comprehensive knowledge of conventions involves: <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.

Guidelines for applying the Assessment Schedule

“Top-down” marking

(With some exceptions) rather than specifying that a particular task offers an opportunity for the candidate to meet the standard at Achievement level only, or Merit level only, the tasks in the examination are designed to allow the candidate to meet the standard at any level of Achievement. Each response should therefore be marked from “top-down” – that is, evidence for meeting the standard at Excellence should first be sought, then, if necessary, evidence for Merit, and then evidence for Achievement.

Qualitative Assessment



In the Evidence Statements, the steps up from Achievement → Merit → Excellence are intended to be qualitative, rather than quantitative – that is, rather than a higher grade requiring “more of the same” type of evidence as the grade(s) below, it should require demonstration of appreciably greater skill, as specified in the Assessment Criteria.



Cut Scores

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

Evidence

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a)	(i) <i>Tempo</i> <ul style="list-style-type: none"> • “very fast” • ♩ = 160–200. 	Gives a valid English meaning of the tempo marking OR an appropriate metronome marking.	Gives a valid English meaning of the tempo marking AND an appropriate metronome marking.	
	(ii) <i>Metre</i> <ul style="list-style-type: none"> • $\frac{4}{4}$ • four <u>crotchet</u> beats per bar. 	Identifies the metre and the number of beats per bar.	Identifies the metre and the number AND type of beats per bar.	
	(iii) <i>Feel</i> <ul style="list-style-type: none"> • bars 1–4 have a smooth / legato / straight feel • this changes to a rhythmic / syncopated feel at bar 5. 		Explains the feel in either bars 1–4 or 5–8.	Analyses the contrasting feel of the music in the two specified sections.
(b)	<p><i>Performance directions:</i></p> <ul style="list-style-type: none"> • tempo – the presto (very fast) tempo does not change throughout • dynamics – the music starts piano / <u>softly</u>, gets <u>gradually louder in bars 2 and 3</u> until reaching a <u>medium-loud / mezzo-forte</u> dynamic in bar 4. There is a sudden change at bar 8 to a forte / <u>loud</u> dynamic • technique – in bars 4–7, the performer applies pedal to allow the notes to <u>sustain for the duration of each bar</u>. • technique – in bars 4–7, the performer plays a glissando, <u>sliding smoothly with the mallets from the lowest note to the highest note and back again, playing all the notes in between</u>; the speed / rate of the glissando doubles in bar 7. <p><i>Other responses possible.</i></p>	Identifies TWO performance directions.	Explains the meaning of THREE performance directions, including <u>underlined</u> -type evidence.	Explains how TWO location-specific tempo or dynamic performance directions AND ONE vibraphone-specific performance direction would be performed, including bold -type evidence.

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	<p><i>Transcription:</i></p> 	<p>Makes a transcription, with allowance for TWO errors, including:</p> <ul style="list-style-type: none"> • pitches and durations correct in TWO parts. 	<p>Makes a transcription, with allowance for THREE errors, including:</p> <ul style="list-style-type: none"> • pitches and durations correct in THREE parts. 	<p>Makes a transcription, with allowance for THREE errors, including:</p> <ul style="list-style-type: none"> • pitches and durations correct in the viola part • pitches and durations correct in the other THREE parts • performance markings included • notes correctly aligned.
(d)	<p>(i) <i>Intervals (recognition)</i></p> <p>(1) major 2nd (2) perfect 4th (3) minor 7th</p> <p>(ii) <i>Intervals (notation)</i></p> 	<p>Identifies TWO intervals by quality only (e.g. identifies a major instead of a minor 6th).</p>	<p>Specifies THREE intervals correctly.</p>	<p>Notates the specified pitch and duration.</p>
(e)	<p><i>Texture:</i></p> <ul style="list-style-type: none"> • bars 26–28 – homophonic <ul style="list-style-type: none"> - there is a <u>melody in the soprano sax / vibraphone</u> - there is a <u>bass line in the bassoon / bass</u> - <u>chords are created</u> by the other instruments playing the same rhythm as the melody • bars 29–30 – monophonic <ul style="list-style-type: none"> - there is a <u>melody played by the alto sax</u> - there is <u>no harmony / chords</u> / the melody is solo / unaccompanied. <p><i>Other responses possible.</i></p>	<p>Identifies ONE texture.</p>	<p>Identifies BOTH textures, including <u>underlined</u>-type evidence in support.</p>	<p>Identifies BOTH textures, including bold-type evidence in support.</p>

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(f)	(i) <i>Chord analysis:</i> <ul style="list-style-type: none"> • Em: i • Am: iv • C: VI 		Analyses all THREE chords using Roman numerals (allow “I” for “i”, etc.)	
	(ii) <i>Chord notation:</i> 	Notates TWO triads OR the root note of THREE chords.	Notates THREE triads in root position, including: <ul style="list-style-type: none"> • correct duration (semibreves). 	Notates THREE triads in root position, including: <ul style="list-style-type: none"> • correct duration (semibreves) • the F major chord, with accidental.
(g)	<i>Compositional device:</i> <ul style="list-style-type: none"> • sequence • the <u>motif</u> from bar 1 is <u>repeated in bar 2 a note / a second lower</u>. 	Identifies the compositional device.	Identifies the compositional device, and explains its use, including <u>underlined</u> -type evidence.	Identifies the compositional device, and analyses its use, including bold -type evidence.
(h)	<i>Structure / form:</i> <ul style="list-style-type: none"> • bars 1–8 – instrumental introduction, with the melody played by acoustic guitar • bars 9–16 – verse (1) • (bars 17–24 – pre-chorus) • bars 25 (or 17)–32 – chorus • “D.C. al fine” means go back to the start and repeat the whole piece again / the whole song is repeated but verse 2 has different words (bars 9–16) • double-barlines indicate the divisions between the sections of the song. 	Identifies THREE sections of the song.	Explains how the song is structured into sections, with allowance for ONE error.	Analyses the structure of the song, including reference to bar numbers, the repeat, and bold -type evidence, with allowance for ONE error.
(i)	<i>Transposition – there are:</i> <ul style="list-style-type: none"> • 8 distinct (non-repeated) pitches, including 2 with accidentals • 3 chord symbols. 	Transposes the passage up , including: <ul style="list-style-type: none"> • correct durations • accurate contour. 	Transposes the passage up a 2nd , including: <ul style="list-style-type: none"> • correct durations • all pitches unaffected by accidentals correct. 	Transposes the passage up a major 2nd , with allowance for ONE error, including: <ul style="list-style-type: none"> • correct durations • correct key signature • correct chord symbols.
				

N1	N2	A3	A4	M5	M6	E7	E8
ONE opportunity (of 13) at any level.	FOUR (of 13) opportunities at any level.	SIX (of 10) Achievement opportunities.	SEVEN (of 10) Achievement opportunities.	SEVEN (of 12) Merit opportunities.	EIGHT (of 12) Merit opportunities.	FIVE (of 9) Excellence opportunities.	SIX (of 9) Excellence opportunities.