

**Assessment Schedule – 2021****Music: Demonstrate knowledge of conventions used in music scores (91094)****Assessment Criteria**

<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
Demonstrating knowledge of conventions involves: <ul style="list-style-type: none"> <li>• <b>identifying and describing</b> musical elements and features</li> <li>• <b>identifying and describing</b> terms and signs and performance markings</li> <li>• <b>identifying and describing</b> aspects of pitch / tonality by naming (e.g.):               <ul style="list-style-type: none"> <li>- keys</li> <li>- intervals (quantity only)</li> </ul> </li> <li>• <b>identifying and describing</b> other musical elements and features.</li> </ul>	Demonstrating in-depth knowledge of conventions involves: <ul style="list-style-type: none"> <li>• <b>explaining</b> musical elements and features</li> <li>• <b>explaining</b> how terms and signs and performance markings are played</li> <li>• <b>explaining</b> characteristics of pitch / tonality, by giving evidence of (e.g.):               <ul style="list-style-type: none"> <li>- keys</li> <li>- intervals (quality and quantity)</li> <li>- Roman numerals for chords</li> </ul> </li> <li>• <b>explaining</b> the use of other musical elements and features.</li> </ul>	Demonstrating comprehensive knowledge of conventions involves: <ul style="list-style-type: none"> <li>• <b>applying</b> musical elements and features</li> <li>• <b>applying</b> terms and signs and performance markings to music scores</li> <li>• <b>applying</b> knowledge of pitch / tonality by notation or analysis of (e.g.):               <ul style="list-style-type: none"> <li>- modulation</li> <li>- transposition / transcription</li> </ul> </li> <li>• <b>applying</b> knowledge through the analysis of the effect of other musical elements and features on the performance and sound of the music.</li> </ul>

**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**

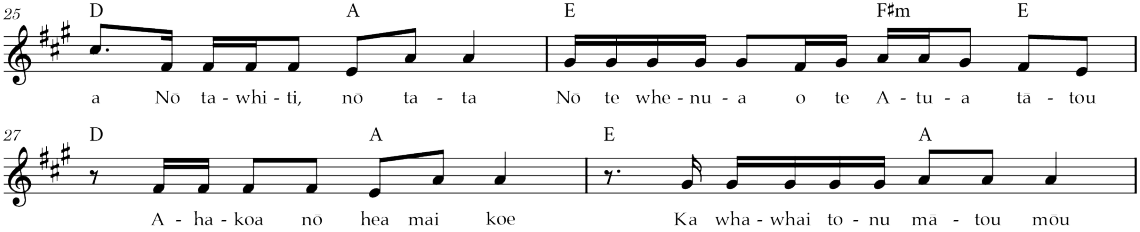
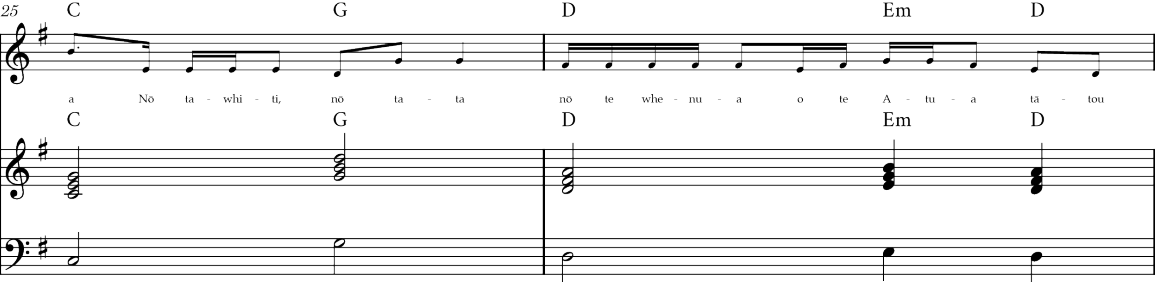
In the Evidence Statements, the steps up from Achievement → Merit → Excellence are intended to be qualitative, rather than quantitative – that is, rather than a higher grade requiring “more of the same” type of evidence as the grade(s) below, it should require demonstration of appreciably greater skill,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

**Cut Scores**

<b>Not Achieved</b>	<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
0 – 2	3 – 4	5 – 6	7 – 8

**Evidence**

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a)	<p><i>Structure / form</i></p> <p><i>Chorus (given)</i></p> <p>Bars 1–4 (first and second chorus)</p> <p>Bars 25–28 (third chorus)</p> <p>The same melody and lyrics are repeated three times in the piece suggesting that it is the chorus.</p> <p><i>Verse</i></p> <p>Bars 5–12 (first and second verse)</p> <p>The double bar line indicates a new section, and the two lines of lyrics imply verse 1 and verse 2.</p> <p><i>Prechorus (given)</i></p> <p>Bars 13–16 (given)</p> <p>The melody and lyrics are different to the previous chorus and verse sections. The end repeat bar line indicates that this section returns to the chorus.</p> <p><i>Bridge</i></p> <p>Bars 17–24</p> <p>This new section following the double bar line of the second verse is likely to be the bridge because the chorus has occurred two times, and it is in the second half of the piece. The rhythm begins with longer note durations than the rest of the piece indicating a bridge.</p> <p><i>Other responses possible.</i></p>	<p>Identifies THREE sections in the correct place including bar numbers.</p>	<p>Identifies THREE sections in the correct place including bar numbers</p> <p>AND</p> <p>Explains how TWO sections are identified using basic features, e.g. double bar lines, multiple lyric lines, chorus after pre-chorus.</p>	<p>Explains how THREE sections are identified by analysing the score, e.g. commenting on the similarities and differences between lyrics and melody.</p>
(b) (i)	<p><i>Intervals</i></p> <p>(1) G</p> <p>(2) B</p>  <p>19 Voice</p> <p>o nga i - wi mā - tou rā</p>	<p>Notates the pitch of ONE missing note correctly</p> <p>AND</p>	<p>Notates the pitch of BOTH missing notes correctly</p> <p>AND</p>	<p>Notates both missing notes with correct pitch and duration</p> <p>AND</p>
(ii)	<p>(1) perfect 4th</p> <p>(2) major 6th</p> <p>(3) major 2nd</p>  <p>17</p> <p>E I - ho - wa a - tu - a</p>	<p>Identifies ONE interval correctly.</p>	<p>Identifies TWO intervals correctly.</p>	<p>Identifies all three intervals correctly.</p>

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	<p><i>Transposition</i> <i>See below</i></p> <p>There are:</p> <ul style="list-style-type: none"> <li>• 5 distinct pitches</li> <li>• 4 distinct chord symbols</li> <li>• 1 new key signature</li> </ul> 	<p>Transposes the melody <b>up</b> with accurate contour.</p>	<p>Transposes the melody <b>up a 2nd</b> with all pitches correct including correct key signature or accidentals</p>	<p>Transposes the music notes <b>up a major 2nd</b> including:</p> <ul style="list-style-type: none"> <li>• correct key signature</li> <li>• correct chord symbols.</li> </ul> <p>Allowance for ONE error pitch or duration.</p> <p><i>Durations and performance markings must be correct.</i></p>
(d)	<p><i>Chord transcription</i> <i>See below</i></p>	<p>Transcribes:</p> <ul style="list-style-type: none"> <li>• THREE triads in root position.</li> </ul>	<p>Transcribes:</p> <ul style="list-style-type: none"> <li>• FOUR triads in root position with the correct root notes in bass clef</li> </ul>	<p>Transcribes:</p> <ul style="list-style-type: none"> <li>• FIVE triads in root position with the correct root notes in bass clef</li> <li>• appropriate durations (as shown below).</li> </ul>
				

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(e) (i) (ii) (iii) (iv) (v)	<p><i>Musical features</i></p> <p><i>Staccato:</i> Staccato in bars 47–48 tells the lead vocals to sing the words “pai”, “whai” / “mai” shorter and more detached from the surrounding notes. Staccato in bars 49–50 tells the guitarist to strum in a detached way with silence between strums.</p> <p><i>Repetition:</i> In bars 47–48, the vocalists all repeat the same melody three times but with different lyrics each time.</p> <p><i>Syncopation:</i> In bars 49–50, the guitarist plays on the off-beat or in a reggae style.</p> <p><i>Vocal tenor clef:</i> The vocal tenor clef in the backing vocals tells the performer to sing an octave lower than written.</p> <p><i>Slur:</i> The slur in bars 48–49 tells the lead vocalist to sing all notes in one breath.</p> <p><i>Other responses possible.</i></p>	Identifies THREE musical features.	Explains how THREE of the music features inform the performer.	Analyses the meaning of FOUR musical features with reference to the extract.
(f)	<p><i>Texture</i></p> <ul style="list-style-type: none"> <li>• In bars 41–44, the texture is thin / homophonic. There is a single vocal line, a guitar playing chords, and a drum set playing hi-hat on beats 2 and 4 only.</li> <li>• The texture thickens in bars 45–48 with the addition of two more vocal lines.</li> <li>• Halfway through the extract (bar 48), there are two beats of monophonic texture with just the lead vocalist singing.</li> <li>• The texture returns to polyphonic in bar 49 and thickens with the introduction of a bass guitar.</li> <li>• The texture is homophonic from bar 50 with the lead vocal returning to match the BVs.</li> </ul> <p><i>Other responses possible.</i></p>	Identifies a change in the texture of the piece.	Explains how the texture changes in the extract with reference to instruments and bar numbers.	Analyses the use of texture throughout the entire extract.

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence												
(g)	<p><i>Rhythm</i></p> <p>Bars 41–44 have a straight feel with the guitar chords and the lead vocals playing on the beat.</p> <p>Bars 45–48 continue this straight feel, but the lead vocal adds some syncopation.</p> <p>Bars 49–50 have a syncopated / off-beat feel with the guitar playing off-beat quavers, and the vocal line starting on an off-beat.</p>	<p>Describes the rhythm as simple / quadruple time</p> <p>OR</p> <p>describes a section of straight or syncopated rhythm.</p>	<p>Explains how the rhythm is straight OR syncopated.</p>	<p>Analyses the rhythmic feel of the extract by explaining how the instruments contribute to straight and syncopated rhythms.</p>												
(h)	<p><i>Chords</i></p> <table border="1"> <thead> <tr> <th></th> <th>Jazz / rock chords</th> <th>Roman numerals</th> </tr> </thead> <tbody> <tr> <td>(1)</td> <td>D Major</td> <td>V</td> </tr> <tr> <td>(2)</td> <td>E minor</td> <td>vi</td> </tr> <tr> <td>(3)</td> <td>C Major</td> <td>IV</td> </tr> </tbody> </table>		Jazz / rock chords	Roman numerals	(1)	D Major	V	(2)	E minor	vi	(3)	C Major	IV	<p>Identifies THREE jazz / rock chords.</p>	<p>Identifies THREE jazz / rock chords with their correct Roman numeral analysis.</p>	
	Jazz / rock chords	Roman numerals														
(1)	D Major	V														
(2)	E minor	vi														
(3)	C Major	IV														

N1	N2	A3	A4	M5	M6	E7	E8
ONE opportunity (of 8) at any level.	FOUR (of 8) opportunities at any level.	FIVE (of 8) Achievement opportunities.	SIX (of 8) Achievement opportunities.	SIX (of 8) Merit opportunities.	SEVEN (of 8) Merit opportunities.	FIVE (of 7) Excellence opportunities.	SIX (of 7) Excellence opportunities.

**N0** = No response; no relevant evidence.