Assessment Schedule - 2013

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

Evidence Statement

Question One

Question	Achievement		Achievement with	Merit	Achievement with Excellence	
(a) (i)	<u>dynamic</u>	dynamics / a marking as the performance marking	g.			
(ii)	Identifies 12 performers as the minimum number of individuals required for a live performance.		6			
(b)	For TWO (of three) performance directions: identifies a bar in which it can be found.		identifies the instrugives its name	performance directions: directions: - identifies the instrument(s) affected		
		Bar no.	Part(s) affected		Name	
	J = 84	1	All	Tei	mpo / metronome marking	
	3 − 04	Tells the musician	s to play at a tempo of 84 c	rotchet bea	ats per minute	
	8 va	2, 9	Bass guitar	Oct	ave ("ottava alta") marking	
		Tells the musician	to play the notes one octav	ve higher th	nan written	
	=	11, 12	Drum kit / sizzle cymbal		Roll	
		Tells the musician	to play a roll (with two stick	play a roll (with two sticks) on the (sizzle) cymbal		
	Other respo	onses possible.				
(c)					Explains why the score layout changes at bar 6, including some of the following points:	
					all instruments are shown in the first system	
					subsequently, parts for only the musicians required to play are shown	
					this saves space in the score / makes the score easier to read.	
					Other responses possible.	

Question One cont'd

Question	Achievement	Achievement with Merit	Achievement with Excellence
(d) (i)		Notates a tenor-voice (g-octave) clef:	
(ii)			Explains why the tenor clef is appropriate, eg: the treble clef indicates notes that are too high for / cannot be sung by a male vocalist the tenor clef indicates that the notes will be sung an octave lower than written. Other responses possible.
(e)	Makes a transcription, including: treble and bass clefs in violin and cello parts key signatures accurately notated in bass and treble clefs no more than TWO incorrect pitches in the violin parts.	Makes a transcription, including: the alto clef in the viola part key signature accurately notated in alto clef all pitches in the viola part correct OR all articulations included.	Makes a transcription, including: clefs and key signatures accurately notated, and the time signature included, in all parts all articulations AND the tempo marking included all pitches and durations correct all notes correctly aligned.
	Violin II Viola Violoncello	e transcribed (repeated notes count	1 - 1

N1	N2	A3	A4	M5	М6	E7	E8
Partial evidence but insufficient answer.	Some incomplete pieces of evidence.	ONE piece of evidence at Achievement level.	TWO pieces of evidence at Achievement level.	ONE piece of evidence at Merit level.	TWO pieces of evidence at Merit level.	ONE piece of evidence at Excellence level.	TWO pieces of evidence at Excellence level.

Question Two

Question	Achievement	Achievement with Merit	Achievement with Excellence
(a)	Identifies ONE of the bars with the given texture:		
(i)	- <u>Thickest</u> : bar 192		
	OR		
(ii)	- <u>Thinnest</u> : 178 OR 185	Gives TWO pieces of relevant evidence from the score to support the identification, eg: (the second) half of the bar is monophonic only the first violin(s) play / only one instrument(al group) is playing the melody apart from the first violin, the other instruments only hold the chord for the first two beats of the bar.	
(b)		Identifies the texture of bar 194: homophonic.	Gives ONE piece of relevant evidence from the score to characterise the texture of bar 194 as homophonic OR to justify why it cannot be monophonic or polyphonic, eg: the (majority of the) parts move in rhythmic unison there is harmony, but no independent melodic lines.
(c) (i)	Identifies THREE (of 4) transposing instruments, eg: Clarinetti / Clarinets Corni / (French) Horns Trombe / Trumpets Basso / Double Bass		
(ii)	Demonstrates knowledge by identifying that the key of the instrument is specified in the score (eg "Corni in D").	Demonstrates in-depth knowledge by identifying that the key signature of the selected instrument differs from the other instruments / from the key of the piece.	

Question Two (cont'd)

Question	Achievement	Achievement with Merit	Achievement with Excellence			
(d) (i)	Transposes NINE pitches up a 5th.	Transposes NINE pitches up a 5th, and includes: the correct key signature TWO accidentals correct correct durations of the transposed pitches.	Transposes TEN pitches up a perfect 5th, and includes: the correct key signature correct durations and stem directions of the transposed pitches the dynamic marking and all slurs.			
	French Horn	osed.				
(ii) (iii)	Identifies the key of the oboe part.	Identifies the key of the oboe OR the horn part AND Gives ONE piece of relevant evidence for the oboe's key.	Identifies the key of the oboe AND the horn parts AND Gives TWO pieces of relevant evidence for the oboe's key.			
	Key of the parts	Evidence for key of the oboe part				
	B minor – oboe	key signature				
	• F# minor – horn	• raised 7th / le	ading-note / A#			

N1	N2	А3	A4	M5	M6	E7	E8
Partial evidence but insufficient answer.	Some incomplete pieces of evidence.	ONE piece of evidence at Achievement level.	TWO pieces of evidence at Achievement level.	TWO pieces of evidence at Merit level.	THREE pieces of evidence at Merit level.	ONE piece of evidence at Excellence level.	TWO pieces of evidence at Excellence level.

N0 = No response; no relevant evidence.

Question Three

Question	Achievement	Achievement with Merit	Achievement with Excellence
(a) (i)	Identifies the form of the piece: ternary.		
(ii)	Identifies TWO of the specified aspects of the diagram:		
	 three barlines with correct bar numbers 		
	- the introduction, marked \boldsymbol{X}		
	 three sections marked with letters indicating that the outer sections are related (eg A-B-A). 		
	5 10 20	30 33 40 50 60	63 70 80
	X A	В	Α
(iii)	Demonstrates knowledge by giving ONE piece of evidence that bar 33 is the start of a new section.	Demonstrates in-depth knowledge by giving TWO pieces of evidence that bar 33 is the start of a new section.	
	Possible evidence		
	double bar		
	key change (to dominant / G i tompo change (alower)	najor)	
	tempo change (slower)change of character of musica parts.	al material in cello and / or piano	
(b) (i)		Identifies the location of the modulation:	
		- bar 11 and / or bar 12.	
(ii)		Identifies the key to which the music has modulated: A major.	 Gives TWO pieces of evidence to support the identification of the key, eg: G# in bar 11 is the leading note in A major
			there is a perfect cadence in A major.

Question Three cont'd

Question	Achievement	Achieven	nent with Merit	Achi	ievemer	nt with Excellence	
(c)	Demonstrates knowledge by identifying the quantity of TWO intervals.	Demonstrates in-depth knowledge by identifying TWO intervals.			Demonstrates comprehensive knowledge by identifying all THREE intervals.		
	Intervals (1) Minor 6th (2) Major 3rd (3) Perfect 4th NB Coverage includes a melodic in	c interval, a harmonic interval, and a pitch affected by key signature.					
(d)		Identifies al cadence.	l details of ONE	Identifies all details of BOTH cadences.			
		Bar nos	Key	Chords Cadence		Cadence	
		60–62	G major	V	I	Perfect	
		84–85	D major	V ⁷	I	Perfect	
(e) (i)	Identifies the compositional device used in the cello part: repetition.						
(ii)				 Explains TWO ways the piano part is varied, eg: the dynamic changes – mf/p the left hand plays the A an octave higher in bar 73 the last chord is inverted in bar 74. 			

N1	N2	А3	A4	M5	M6	E7	E8
Partial evidence but insufficient answer.	Some incomplete pieces of evidence.	ONE piece of evidence at Achievement level.	TWO pieces of evidence at Achievement level.	ONE piece of evidence at Merit level.	TWO pieces of evidence at Merit level.	ONE piece of evidence at Excellence level.	TWO pieces of evidence at Excellence level.

N0 = No response; no relevant evidence.

Judgement Statement

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 7	8 – 14	15 – 19	20 – 24