

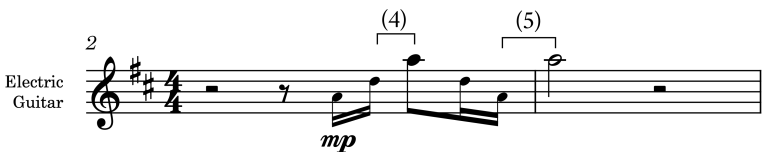
**Assessment Schedule – 2020****Music: Demonstrate knowledge of conventions used in music scores (91094)****Assessment Criteria**

<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<p>Demonstrating knowledge of conventions involves:</p> <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>	<p>Demonstrating in-depth knowledge of conventions involves:</p> <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>	<p>Demonstrating comprehensive knowledge of conventions involves:</p> <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>

**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) (i)	<i>Metre</i> 4/4	Notates in the appropriate place:  • the meter <i>OR</i>  • an appropriate tempo.	• the meter	• the meter															
(ii)	<i>Tempo</i> ♩ = 60–80		• an appropriate tempo	• an appropriate tempo															
(iii)	<i>Feel / style</i> off-beat / syncopated / <b>reggae</b> . The guitarist <b>rests on the first quaver of each beat and plays on the second quaver of each beat</b> . <i>Other responses possible.</i>		Explains the feel as offbeat or syncopated.	Analyses the feel as offbeat or syncopated, including <b>bold-type</b> evidence in support.															
(b)	<i>Texture:</i> • monophonic at the beginning ( <b>bar 1</b> ) as there is <b>only a bass line playing</b> . • The texture thickens in <b>bar 5</b> with the <b>introduction of the electric guitar (and drums)</b> . • The texture thickens in <b>bar 9</b> , with the introduction of the <b>rhythm guitar playing chords</b> . <i>Other responses possible.</i>	Identifies texture at the beginning of the piece.	Explains the texture of the piece and indicates a textural change.	Analyses the texture by stating TWO types of texture with bar numbers and includes <b>bold-type</b> evidence from the score to support answer.															
(c) (i)	<i>Intervals (recognition)</i> (1) Perfect 5th (2) Major 3rd (3) Major 2nd	Identifies the quantity of THREE intervals.	Specifies the quantity AND quality of TWO intervals.	Specifies the quantity AND quality of TWO intervals.															
(ii)	<i>Intervals (notation)</i> <div><p>Electric Guitar</p><p><i>mp</i></p></div> <p><i>Note that 'E' is also accepted for interval (4). With the first note being interpreted as the A.</i></p>			Notates one interval including duration															
(d)	<i>Chord analysis:</i> <table><tr><td></td><td>Jazz / rock chords</td><td>Roman numerals</td></tr><tr><td>(1)</td><td>G</td><td>IV</td></tr><tr><td>(2)</td><td>D</td><td>I</td></tr><tr><td>(3)</td><td>A (or F#min7)</td><td>V (or iii)</td></tr><tr><td>(4)</td><td>Bm</td><td>vi</td></tr></table>		Jazz / rock chords	Roman numerals	(1)	G	IV	(2)	D	I	(3)	A (or F#min7)	V (or iii)	(4)	Bm	vi	Identifies THREE (of 4) jazz / rock chords.	Identifies THREE (of 4) jazz / rock chords paired with their correct Roman numeral.	
	Jazz / rock chords	Roman numerals																	
(1)	G	IV																	
(2)	D	I																	
(3)	A (or F#min7)	V (or iii)																	
(4)	Bm	vi																	

Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(e) (i)	See next page (page 4) for reference.	Notates THREE articulation / dynamic markings in the correct positions		
(ii)	<p><i>Performance markings</i></p> <p><b>Forte:</b></p> <p>When the electric guitarist plays, they will <u>play loudly</u> <b>by picking / striking the strings forcefully.</b></p> <p><b>Staccato:</b></p> <p>The guitarist will <u>play short / bouncy</u> <b>detached</b> notes <u>that are separate from the next quaver.</u></p> <p><b>Trill:</b></p> <p>The guitarist will <u>alternate between two notes</u> <b>between notes D and E</b> <u>very quickly.</u></p> <p><b>Crescendo:</b></p> <p>The drummer will:</p> <p><u>Start at a quiet dynamic (<i>piano</i>) and get louder until playing moderately loud (<i>mezzo forte</i>).</u></p> <p><b>Start rolling the cymbal at a dynamic of <i>piano</i> and increase to a dynamic of <i>mezzo forte</i> halfway through bar 9.</b></p> <p><i>Other responses possible.</i></p>		Explains the meaning of THREE markings with some reference to the score ( <u>underlined-type evidence</u> ).	Analyses the meaning of THREE markings including the effect of TWO markings in context ( <b>bold-type evidence</b> ).
(f)	<p><i>Compositional device (repetition)</i></p> <p><b>Rhythmic ostinato:</b></p> <p>A rhythmic ostinato stays on one note repeating the same rhythmic pattern. <u>From bar 3, tuba syncopated idea that continues throughout the section.</u></p> <p><u>From bar 3, violoncello plays a two-bar phrase that continues throughout the section.</u></p> <p><i>Other responses possible.</i></p> <p><b>Melodic ostinato:</b></p> <p>A melodic ostinato repeats a phrase using more than one note pitch. A <u>two-bar phrase</u> repeats in <b>violin II / viola</b> in <u>bars 3–12</u>, horn / trumpet in <u>bars 5–14</u>, violin I in <u>bars 7–12</u>.</p> <p><i>Other responses possible.</i></p> <p><b>Repetition: A repeated motif / musical idea:</b></p> <p>Intro (<u>bar 1 to first beat of bar 2</u>) the <u>trumpet's motif is (all instruments are) repeated once.</u></p> <p><u>The two-bar phrase in bars 7–8 are repeated in bars 9–10 and 11–12, on violin I.</u></p>	Identifies and describes TWO examples of repetition.	Identifies and explains the meaning of TWO types of repetition, including <u>underlined-type evidence</u> .	Identifies and analyses the effect of THREE examples of repetition, including <b>bold-type evidence</b> .

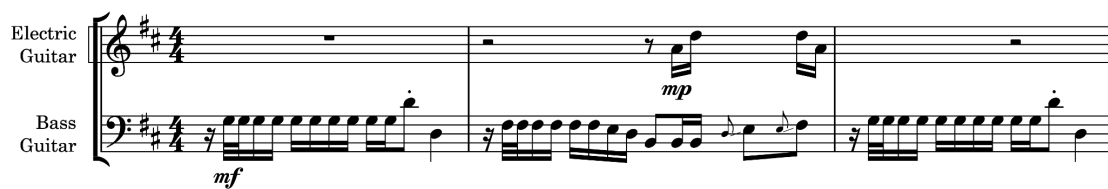
(e) (i)

Electric Guitar

Bass Guitar

*mf*

*mp*



E. Gtr

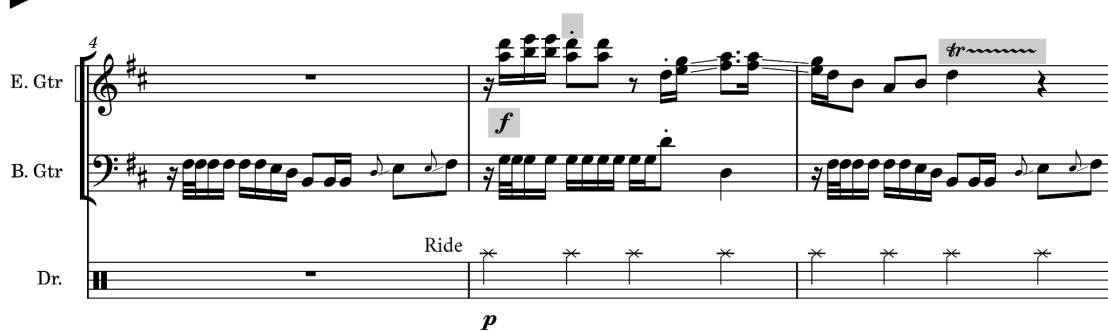
B. Gtr

Dr.

Ride

*f*

*p*



Lead Gtr

E. Gtr

B. Gtr

Dr.

*mf*



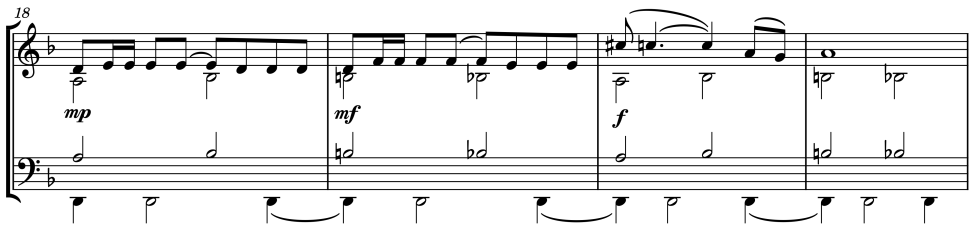

Lead Gtr

E. Gtr

B. Gtr

Dr.



Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(g)	<i>Transcription</i> <i>See below</i>	Makes a transcription with allowance for TWO errors including: <ul style="list-style-type: none"> <li>• pitches and durations correct for TWO lines.</li> </ul>	Makes a transcription with allowance for THREE errors including: <ul style="list-style-type: none"> <li>• pitches and durations correct for THREE lines</li> <li>• stems aligned.</li> </ul>	Makes a transcription with allowance for THREE errors including: <ul style="list-style-type: none"> <li>• pitches and durations correct for all FOUR lines</li> <li>• stems aligned and in the correct direction</li> <li>• performance markings included.</li> </ul>
				
(h)	<i>Transposition – there are:</i> <i>8 distinct (non-repeated) pitches, including 3 accidentals</i> <i>3 dynamic markings and two hairpin dynamics</i> <i>2 slurs and 1 accent.</i> <i>Does not include string-specific performance markings.</i>	Transposes the passage <b>up</b> including: <ul style="list-style-type: none"> <li>• correct durations</li> <li>• accurate contour</li> <li>• a new key signature.</li> </ul>	Transposes the passage <b>up a 2nd</b> with allowance for THREE errors including: <ul style="list-style-type: none"> <li>• correct durations</li> <li>• all pitches unaffected by accidentals correct</li> <li>• correct key signature</li> </ul>	Transposes the music notes <b>up a major 2nd</b> with allowance for TWO errors in notes with accidentals only. <ul style="list-style-type: none"> <li>• correct durations</li> <li>• all pitches correct</li> <li>• correct key signature, tie and slurs</li> <li>• appropriate performance markings.</li> </ul>
				

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

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