

## Assessment Schedule – 2023

### 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"> <li>• <b>identifying</b> and <b>describing</b> musical elements and features</li> <li>• <b>identifying</b> and <b>describing</b> terms and signs and performance markings</li> <li>• <b>identifying</b> and <b>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</b> and <b>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

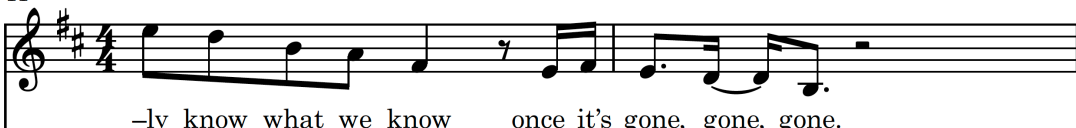


In the Evidence Statements, the steps up from Achievement → Merit → Excellence are intended to be qualitative, rather than quantitative – that is, rather than a higher grade requiring “more of the same” type of evidence as the grade(s) below, it should require demonstration of appreciably greater skill,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

#### Cut Scores

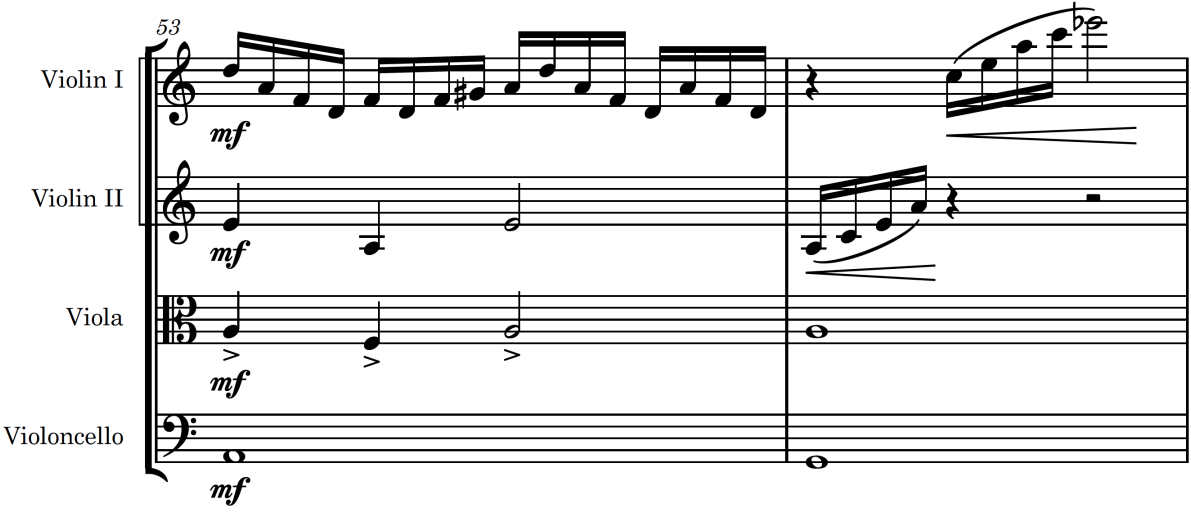
Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 2	3 – 4	5 – 6	7 – 8

## Evidence

Section A: Pop / Rock arrangement				
Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a)	See below.	Notates THREE correct opening dynamic markings in appropriate places.	Notates THREE correct opening dynamic markings in appropriate places.  <i>AND EITHER</i> TWO dynamic changes <i>OR</i> ONE articulation marking (staccato or tie) in appropriate places.	Notates FOUR correct opening dynamic markings in appropriate places.  <i>AND</i> TWO dynamic changes <i>AND</i> BOTH articulation markings (staccato and tie) in appropriate places.
 <p>The musical score is presented in two systems. The first system includes staves for Voice, Lead Guitar, Rhythm Guitar, Bass Guitar, and Drum Kit. The Voice staff begins with a tempo marking of 80 and a dynamic marking of <i>mp</i>. The Lead Guitar staff has a <i>mp</i> marking. The Rhythm Guitar staff has a <i>p</i> marking. The Bass Guitar and Drum Kit staves are empty. The second system includes staves for V. (Voice), L. Gtr (Lead Guitar), R. Gtr (Rhythm Guitar), B. Gtr (Bass Guitar), and Dr. (Drum Kit). The V. staff has a <i>mf</i> marking. The L. Gtr staff has a <i>mf</i> marking. The R. Gtr staff has a <i>mf</i> marking. The B. Gtr staff has a <i>mf</i> marking. The Dr. staff has a <i>p</i> marking and a <i>mf</i> marking.</p>				

(b)	See below.	Transposes ONE part up, including correct contour.	Transposes TWO parts up a 2nd. <i>Allowance for TWO errors overall.</i>	Transposes TWO parts up a major 2nd, including correct key signature (D major) and rhythm.															
	<div><div><div>11</div><div>Voice</div><div></div></div><div><div>Bass Guitar</div><div></div></div></div>																		
(c)	<table><tr><td></td><td>Jazz / rock</td><td>Roman numerals</td></tr><tr><td>(1)</td><td>Am</td><td>vi</td></tr><tr><td>(2)</td><td>F</td><td>IV</td></tr><tr><td>(3)</td><td>C</td><td>I</td></tr><tr><td>(4)</td><td>G7</td><td>V<sup>7</sup></td></tr></table>		Jazz / rock	Roman numerals	(1)	Am	vi	(2)	F	IV	(3)	C	I	(4)	G7	V <sup>7</sup>	Identifies TWO jazz / rock chords OR TWO Roman numeral chords analysis.	Identifies THREE jazz / rock chords AND the matching Roman numeral chord analysis.	Identifies THREE jazz / rock chords AND the matching Roman numeral chord analysis. Including the 7th chord (chord (4)).
	Jazz / rock	Roman numerals																	
(1)	Am	vi																	
(2)	F	IV																	
(3)	C	I																	
(4)	G7	V <sup>7</sup>																	
(d)	Intervals	Identifies the quantity of THREE intervals.	Identifies the quality AND quantity of THREE intervals.	Identifies the quality AND quantity of THREE intervals AND															
(i)	(1) Minor 3rd (2) Perfect 5th (3) Minor 2nd (4) Perfect 8th (octave)																		
(ii)	<div><div>Voice</div><div></div><div>Wo _____</div></div>			Notates interval (5) correctly.															

Section B: Piano score				
Task	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(e) (i) (ii) (iii) (iv) (v)	<p>The slur (e.g. bar 2) <u>means to play smoothly from one note to the next.</u></p> <p>The natural symbol (e.g. bar 3) <u>informs the performer to play an F note.</u></p> <p>The arpeggio symbol (e.g. bar 6) <u>means to play the notes of a chord one after the other quickly (or staggered).</u></p> <p>OR a notated arpeggio (bars 4, 8, 9, 12, 13, 16, 17) <u>means to play the notes of a chord one after the other.</u></p> <p>The accent (e.g. bar 18) <u>means the note is louder compared to those around it. The pianist will apply more pressure to the keys for this note.</u></p> <p>The ottava bassa marking (in bar 17) <u>means to play the notes an octave lower than written.</u></p>	Identifies THREE musical features correctly.	Explains THREE musical features correctly, including <u>underlined</u> -type evidence.	Comprehensively analyses the effect of FOUR musical elements and features on the performance AND Must include bold type evidence for part (iv).
(f) (i)      (ii)	<p><math>\text{♩} = 6</math> = Six quaver beats per bar. This is a compound time signature.</p> <p><math>\text{♩} = 58</math> indicates 58 dotted crotchet beats per minute.</p> <ul style="list-style-type: none"> <li>Tempo increases / gets faster</li> <li>Metre changes from <math>\text{♩} = 6</math> to <math>\text{♩} = 2</math> (or compound to simple time)</li> <li>Changes mostly from smooth to marcato / staccato or accented.</li> </ul>	Locates and labels BOTH: <ul style="list-style-type: none"> <li>opening time signature</li> <li>metronome marking,</li> </ul> AND Correctly defines ONE.	Locates and labels BOTH: <ul style="list-style-type: none"> <li>opening time signature</li> <li>metronome marking,</li> </ul> AND Correctly defines ONE. Identifies ONE effect of the change in tempo, metre, or articulation on the music.	Locates and labels BOTH: <ul style="list-style-type: none"> <li>opening time signature</li> <li>metronome marking,</li> </ul> AND Correctly defines TWO. Explains TWO effects of the change in tempo, metre, or articulation on the music.
(g) (i)     (ii)	<p><i>Evidence may include:</i></p> <ul style="list-style-type: none"> <li>key signature (E minor)</li> <li>root note drone in bars 1, 2, and 21</li> <li>raised 7th notes.</li> </ul> <p>At bar 26, there is a new key signature. The music is playing an A minor chord. There is a raised 7th note.</p>	Identifies the opening key as E minor OR A minor.	Uses valid evidence from the score to explain EITHER <ul style="list-style-type: none"> <li>the opening key (E minor)</li> </ul> OR <ul style="list-style-type: none"> <li>the key change (to A minor).</li> </ul>	Uses valid evidence from the score to explain BOTH <ul style="list-style-type: none"> <li>the opening key (E minor)</li> </ul> AND <ul style="list-style-type: none"> <li>the key change (to A minor).</li> </ul>

(h)	<i>See below.</i>	Transcribes TWO parts correctly. <i>Allowance for TWO errors.</i>	Transcribes THREE parts correctly. <i>Allowance for THREE errors.</i>	Transcribes FOUR parts correctly, including the viola part, AND all performance markings. <i>Allowance for THREE errors.</i>
				

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.	SEVEN (of 8) Achievement opportunities.	FIVE (of 8) Merit opportunities.	SEVEN (of 8) Merit opportunities.	FIVE (of 8) Excellence opportunities.	SEVEN (of 8) Excellence opportunities.

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