

Assessment Schedule – 2023

Music: Demonstrate aural understanding through written representation (91275)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<p><i>Demonstrating aural understanding through written representation involves:</i></p> <ul style="list-style-type: none"> identifying individual chords notating melody, identifying rhythmic patterns and melodic contours identifying musical elements and features. 	<p><i>Demonstrating in-depth aural understanding through written representation involves:</i></p> <ul style="list-style-type: none"> identifying chord progressions (pairs of adjacent chords) notating rhythmic and melodic phrases so that the intent of the original music is communicated describing the use of musical elements and features so that: <ul style="list-style-type: none"> through notation, the intent of the original music is communicated in a written response, understanding of the characteristics of those features is demonstrated. 	<p><i>Demonstrating comprehensive aural understanding through written representation involves:</i></p> <ul style="list-style-type: none"> identifying chord phrases so that the original music is convincingly reproduced notating rhythmic and melodic phrases so that the original music is convincingly reproduced explaining the use of musical elements and features so that: <ul style="list-style-type: none"> through notation, the intent of the original music is convincingly reproduced in a written response, understanding of the effect or relevance of those features is demonstrated.

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 – 8	9 – 13	14 – 19	20 – 24

Evidence

Question	Achievement	Achievement with Merit	Achievement with Excellence
ONE (a) (i) (ii)	Indicates: • a woodwind instrument (oboe, bassoon, clarinet) AND ONE of: • a metronome marking in the range ♩ = 76–108 OR a valid tempo indication to describe it (e.g. moderate, medium fast) • a valid time signature ($\frac{4}{4}$ or $\frac{3}{4}$).	Indicates: • oboe or clarinet as the instrument heard AND TWO of: • a metronome marking in the range ♩ = 76–100 OR an appropriate Italian tempo indication to describe it (e.g. <i>andante</i>) • a valid time signature ($\frac{4}{4}$ or $\frac{3}{4}$) • matching barlines (<i>allowance for ONE error</i>).	Indicates: • oboe as the instrument heard AND All THREE of: • a metronome marking close to ♩ = 76–100 OR an accurate Italian tempo indication to describe it (e.g. <i>andantino</i> , <i>moderato</i> , <i>allegretto</i>) • the correct time signature ($\frac{4}{4}$) • matching barlines.
	Indicates ONE of: • TWO changes of dynamic (louder or softer) in any of bars 3, 5, 6, 7, or 9 • a change in the way notes are played in bars 1–2, 3–4, or 6–7.	Indicates THREE of: • <i>fp</i> in bar 7 OR 9 • a softer dynamic in bar 3 • a louder dynamic in bar 5 • trill in bar 1 or 2 • TWO tenuto or staccato markings in bars 1–2 • slurs (x3) in bars 3–4 or 6–7 <i>Allowance for TWO errors in articulation.</i> <i>Candidate must include at least one articulation for Merit.</i>	Indicates FIVE of: • <i>fp</i> in bars 7 AND 9 • <i>p</i> at the beginning of bar 3 • <i>f</i> at the beginning of bar 5 • <i>p</i> at the end of bars 6 AND 9 • crescendo in bar 5 • decrescendo in bar 6 <i>Allowance for a difference in dynamics of one degree above or below.</i> • trills in bars 1 and 2 • tenuto markings in bar 1 • all staccato markings in bars 1–2 • five slurs in bars 3–4 and 6–7 (accurately marked) <i>Allowance for ONE error in articulation.</i> <i>Candidate must include at least one articulation for Excellence.</i>

Oboe

1 Allegro moderato ♩ = 86

f

p


f

p

fp


fp

p

Question ONE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b)	<p><i>Transcription:</i> See below.</p> <p><i>There are 3 melodic phrases (MP) (comprising 6 melodic contours and 5 rhythmic patterns (RP)) to be transcribed.</i></p> 	Identifies any FIVE (of 11) melodic contours or rhythmic patterns.	Transcribes TWO melodic phrases. <i>Allowance for THREE errors in each.</i>	Transcribes TWO melodic phrases. <i>Allowance for TWO errors overall (one phrase must be entirely correct).</i>
(c)	<p><i>Texture analysis:</i></p> <p>(i) The texture <u>begins</u> homophonic, and <u>ends</u> polyphonic (i.e. a mixture of the two textures). There is use of (both held and repeated) <u>pedal notes</u>. Sections are <u>imitative</u>. The texture also <u>varies in density</u> from all instruments playing to just a few.</p> <p>(ii) The different textures define the various phrases / sections of the music and allow different instruments to take the melody and interact with each other. Also provides variety and interest. <i>Other responses possible.</i></p>	Identifies a change in the texture (e.g. from homophonic to polyphonic).	Explains, in detail, how the texture varies, including <u>underlined</u> -type evidence.	Discusses the effect of the change of texture on the music, including bold -type evidence.

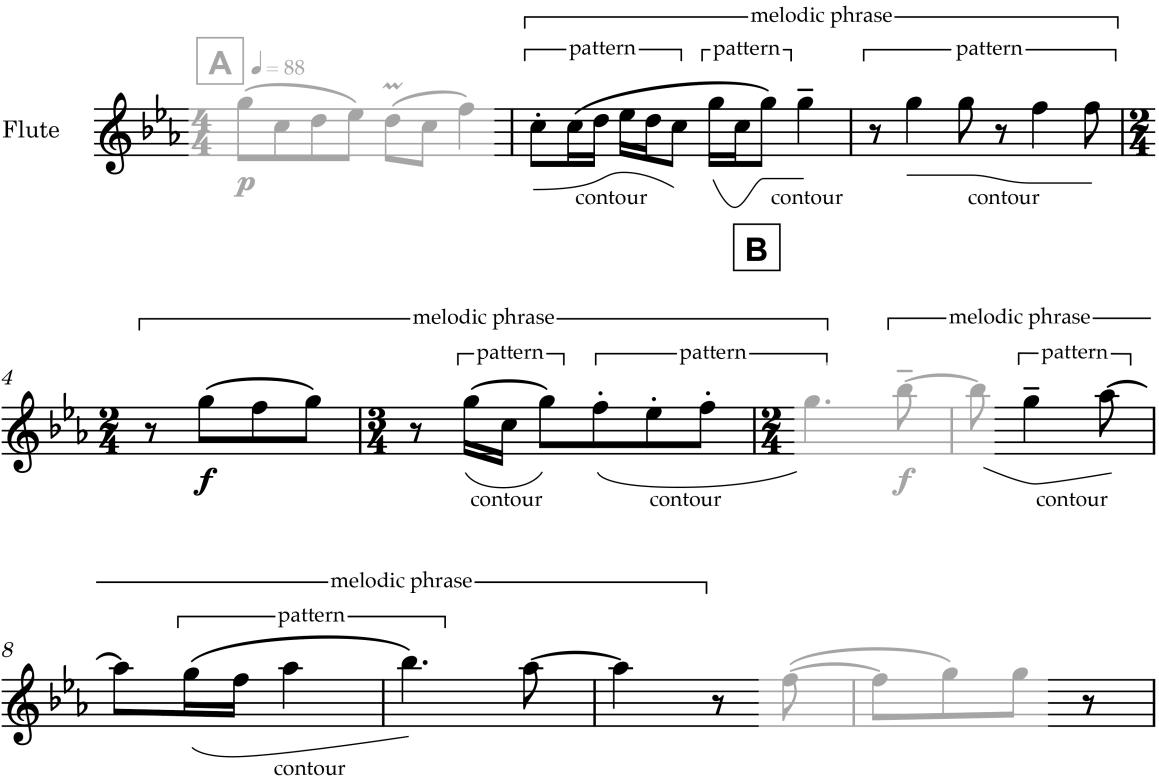
N1	N2	A3	A4	M5	M6	E7	E8
A partial opportunity (of four) at any level.	ONE opportunity (of four) at any level.	TWO (of four) Achievement opportunities.	THREE (of four) Achievement opportunities.	TWO (of four) Merit opportunities.	THREE (of four) Merit opportunities.	TWO (of four) Excellence opportunities.	THREE (of four) Excellence opportunities.

N0 = No response; no relevant evidence

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a) (i) (ii)	<p>Chords: See realisation below.</p> <p>Cadence 1: Imperfect</p> <p>Cadence 2: Perfect</p>	Identifies SIX chords correctly.	Identifies THREE pairs of chords.	<p>Identifies:</p> <ul style="list-style-type: none"> the chords for TWO chordal phrases (allowance for one error) BOTH cadences.
<p>There are 13 chords, 3 chordal phrases, and 2 cadences to identify.</p> <div style="text-align: center; margin-bottom: 10px;"> A </div>  <p>Piano</p> <p>2 Eb Bb Cm Bb</p> <p>4 Bb Bbsus4 Fm Bb⁹ Eb Eb/D Eb⁷ Bbm⁶</p> <p>7 Ab Fm Bb Eb Bbm⁶ Ab F#m⁽⁵⁾/A</p> <p>10 Ebbsus4 Eb Cm Ab Fm Bb⁷ Eb</p> <p>chord phrase</p> <p>chord phrase</p> <p>chord phrase</p> <p>imperfect</p> <p>perfect</p> <p>3</p>				

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b)	<p><i>Comparison and contrast of vocal style and accompaniment between two versions:</i></p> <ul style="list-style-type: none"> The vocal style is similar in both, sung in a <u>ballad style</u>. Both versions are sung freely but the <u>voices have distinct timbres</u>. Both versions use similar vocal inflections, <u>sliding in and out of notes or adding extra notes</u>. Version 1 uses <u>more vibrato</u> and follows the melodic line more closely – version 2 includes <u>more improvisation</u> with many additional / changed notes. Both versions start with a simple <u>chordal accompaniment</u>: version 1 on piano and version 2 on acoustic guitar. Version 1 has long held brass notes behind the piano, where version 2 adds bass and drums. The accompanying instrument in both versions fills the gaps (ends of phrases) – version 1 with repeated chords, and version 2 also has chords, but with arpeggio patterns and improvisatory melodies. 	Identifies TWO similarities or differences between versions.	Describes characteristics of similarities and / or differences between versions, including <u>underlined</u> -type evidence.	Analyses both versions with insight into how musical elements and features create an effect / relevance on the music, including bold -type evidence.
(c) (i) (ii)	<ul style="list-style-type: none"> The vocals are mostly in two parts and homophonic, often parallel. At times <u>one voice adds an extra phrase with different lyrics</u> while the other <u>holds a long note</u> / performs a <u>question-answer style</u> / goes into a third part / uses a <u>countermelody</u>. This draws the listener in as the writing is unusual / unconventional. Different voices come to the fore as if two different stories are being told. <p><i>Other responses possible.</i></p>	Identifies TWO ways the vocal lines interact.	Describes, in detail, the vocal interaction, including <u>underlined</u> -type evidence.	Explains how the vocal interaction creates an effect on the music, including bold -type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
A partial opportunity (of three) at any level.	ONE opportunity (of three) at any level.	TWO (of three) Achievement opportunities.	THREE (of three) Achievement opportunities.	TWO (of three) Merit opportunities.	THREE (of three) Merit opportunities.	TWO (of three) Excellence opportunities.	THREE (of three) Excellence opportunities.

Question THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a) (i) (ii)	<p><i>Differences between versions:</i></p> <ul style="list-style-type: none"> Version 1 is played with a straight beat, and version 2 is freer / <u>uses rubato</u>. Version 1 is piano and version 2 is clarinet <u>accompanied by orchestra</u>. Violins <u>are added to the melody</u> of version 2 <u>on repeat</u>. Version 1 is played once and version 2 is repeated an octave higher on clarinet and upper strings. While Version 1 is straight and on one instrument, the differences in Version 2 accentuate the character of the piece, adding to the Gypsy or Eastern European feel / dance-like character / adds colour and interest for the listener. 	Identifies TWO differences between the versions.	Describes characteristics of the differences between versions, including <u>underlined</u> -type evidence.	Discusses how the differences in musical elements and features affect the music, including bold -type evidence.
(b)	<p><i>Transcription:</i> See below.</p> <p><i>There are 3 phrases (comprising 8 rhythmic patterns) to be transcribed.</i></p> 	Identifies any FOUR (of 7) rhythmic patterns or melodic contours.	Transcribes TWO melodic phrases. <i>Allowance for FIVE errors overall.</i>	Transcribes TWO melodic phrases. <i>Allowance for TWO errors overall (one phrase must be entirely correct).</i>

Question THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c) (i)	<p><i>Compositional devices may include:</i></p> <ul style="list-style-type: none"> • repetition • imitation • sequence. <p><i>Other compositional devices possible.</i></p>	Identifies TWO compositional devices.	Identifies a compositional device <i>AND</i>	Identifies a compositional device <i>AND</i>
(ii)	<p><i>Explanation of how compositional device is used:</i></p> <ul style="list-style-type: none"> • <i>Repetition</i> is shown where the flute <u>repeats the first melodic figure</u>. • <i>Imitation</i> is shown where the flute and piano <u>imitate each other</u> throughout the music using the same melodic figures but at different pitches and spaced irregularly. • <i>Sequence</i> is shown when <u>both melodic figures are repeated (higher or lower)</u> in sequence. The first figure ascends and descends, the second (chromatic) figure is descending only. 		describes how it is used, including <u>underlined-type</u> evidence.	Explains, in detail , how it is used, including bold-type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
Partial evidence at any level.	ONE opportunity at any level.	TWO (of three) Achievement opportunities.	THREE (of three) Achievement opportunities.	TWO (of three) Merit opportunities.	THREE (of three) Merit opportunities.	TWO (of three) Excellence opportunities.	THREE (of three) Excellence opportunities.

N0 = No response; no relevant evidence