

**Assessment Schedule – 2012**

**Music: Demonstrate aural understanding through written representation (91275)**

**Evidence Statement**

Question	Achievement	Achievement with Merit	Achievement with Excellence
<b>ONE</b>	<b>Chord Recognition</b>		
(a)	<p><i>There are 11 chords to be identified.</i></p> <p>♩ = 104</p> <p>Clarinet (concert pitch)  <i>(Piano)</i></p> <p>5  </p> <p>9  </p> <p>Cadence ①: Imperfect Cadence ②: Imperfect</p>		
(b)	<p><i>There are 11 chords to be identified.</i></p> <p>Trumpet (concert pitch) </p> <p>5  </p> <p>Cadence ①: Imperfect Cadence ②: Perfect</p>		

N1	N2	A3	A4	M5	M6	E7	E8
Identifies ONE (of 11) chord in isolation in either part of the question.	Identifies TWO (of 11) chords in isolation in either part of the question.	Identifies FOUR (of 11) chords in isolation in either part of the question.	Identifies SIX (of 1) chords in isolation in either part of the question.	Identifies TWO cadences AND For ONE cadence, identifies all three highlighted chords.	Identifies THREE cadences AND For TWO cadences, identifies all three highlighted chords.	Identifies TWO progressions of FOUR adjacent chords from across both extracts. <i>For this purpose, disregard the "N.C." in (a).</i>	Identifies THREE progressions of FOUR adjacent chords from across both extracts. <i>For this purpose, disregard the "N.C." in (a).</i>

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

Question	Achievement	Achievement with Merit	Achievement with Excellence
<b>TWO</b>	<b>Melodic and Rhythmic Dictation</b>		
(a)	<p><i>There are six contours / patterns, and two phrases to transcribe.</i></p> <p>Clarinet (concert pitch)</p> <p><math>\text{♩} = 100</math></p>		
(b)	<p><i>There are six contours / patterns, and two phrases to transcribe.</i></p> <p>Bassoon</p>		
<p><i>Note that accurate identification of a contour requires that its first and last pitches are appropriate in relation to the pitches that precede and follow it.</i></p>			

N1	N2	A3	A4	M5	M6	E7	E8
Identifies ONE (of 12) contours.	Identifies TWO (of 12) contours.	Identifies THREE (of 12) contours.	Identifies FIVE (of 12) contours.	Accurately transcribes FIVE (of 12) patterns.	Accurately transcribes SEVEN (of 12) patterns.	Transcribes TWO (of four) phrases accurately, with allowance for TWO inexact pitches or rhythms.	Transcribes THREE (of four) phrases accurately, with allowance for TWO inexact pitches or rhythms.

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

Question	Achievement	Achievement with Merit	Achievement with Excellence
<b>THREE</b>	<b>Elements and Expressive Features</b>		
(a) (i)	Identifies TWO elements / features characteristic of jazz, eg: <ul style="list-style-type: none"> <li>• swung rhythm</li> <li>• call-and-response between instruments and voice</li> <li>• instrumentation: voice with trumpets, trombones, rhythm section (drums, bass, guitar)</li> <li>• instrumental (brass) “hits”</li> <li>• accompaniment keeps a steady four-beat rhythm</li> <li>• lead vocal “bends” the rhythm</li> <li>• lead vocal has upward slides at the end of each phrase.</li> </ul>		
(ii)	Identifies any TWO of the melody or accompanying instruments: <ul style="list-style-type: none"> <li>• trombone [melody instrument]</li> <li>• trumpet</li> <li>• (double) bass</li> <li>• drum kit</li> <li>• (clarinet / saxophone)</li> </ul> (do not accept “piano”).		
(iii)		<b>Identifies</b> TWO elements / features of the second verse that are different from the first, eg: <ul style="list-style-type: none"> <li>• male (backing) vocals alternate with female (lead) vocal in v2; only lead vocal in v1</li> <li>• male vocals keep the same steady beat as the accompaniment in v2; female vocal sometimes “bends” the rhythm in v1</li> <li>• male vocals do not have “slides” in v2; the female vocal has slides in v1</li> <li>• no brass “hits” in v2.</li> </ul>	<b>Describes, with detailed evidence,</b> TWO elements / features of the second verse that are different from the first, eg: <ul style="list-style-type: none"> <li>• male (backing) vocals sing first, second, and fourth phrases, and female (lead) vocal sings third phrase in v2; only the lead vocal sings in v1</li> </ul> male vocals do not have “slides” in v2; the female vocal has slides <u>at the ends of phrases</u> in v1 <ul style="list-style-type: none"> <li>• the brass “hits” on the 4th / last beat of the bar in v1 are not heard in v2.</li> </ul>

## Question Three cont'd

Question	Achievement	Achievement with Merit	Achievement with Excellence
(a) (iv)	Identifies the chorus as being based on a (12-bar) blues (progression).		
(v)		<p><b>Identifies TWO</b> elements / features of the chorus that are different from the verses, eg:</p> <ul style="list-style-type: none"> <li>• there are more phrases in the chorus than in the verses</li> <li>• the chord structure in the chorus is different from the verses</li> <li>• in the melody of the chorus, the second phrase is the same as the first but over different harmonies; in the verses, each phrase has a different melody</li> <li>• in the chorus, the brass have melodic improvisation; in the verses the brass have rhythmic “hits”.</li> </ul>	<p><b>Describes, with detailed evidence,</b> TWO elements / features of the chorus that are different from the verses, eg:</p> <ul style="list-style-type: none"> <li>• the chorus has a blues structure of three 4-bar phrases; the verses are each structured as two 4-bar phrases</li> <li>• The chord structure in the chorus is I, I, I, I, IV, IV, I, I, V, IV, I, I</li> <li>• as is common in 12-bar blues, the harmony of the first phrase of melody is entirely chord I, and the same / similar melody of the second phrase consists of two bars of chord IV then two bars of chord I (the vocalist improvises in both phrases, therefore the melody is not repeated exactly)</li> <li>• in the chorus, the trombone has a call-and-response with the lead vocal, which sounds improvised at the end of each phrase; in the verses the brass “hits” are synchronised, not improvised.</li> </ul>

Question Three cont'd

Question	Achievement	Achievement with Merit	Achievement with Excellence
(b) (i)	Identifies, exactly, TWO of the specified features of the extract: <ul style="list-style-type: none"> <li>• <u>Metre</u>: triple</li> <li>• <u>Tempo</u>: andante</li> <li>• <u>Tonality</u>: major.</li> </ul>		
(ii)		<p><b>Identifies</b> ONE way that EACH of the specified features is used in the melody, eg:</p> <p><u>Instrumentation</u></p> <ul style="list-style-type: none"> <li>• (two) flutes and violins play the melody.</li> </ul> <p><u>Articulation</u></p> <ul style="list-style-type: none"> <li>• mostly legato / smooth / slurred.</li> </ul>	<p><b>Describes, with detailed evidence</b> ONE way that EACH of the specified features is used in the melody, eg:</p> <p><u>Instrumentation</u></p> <ul style="list-style-type: none"> <li>• (two) flutes and violins share the melody</li> <li>• the flutes play the melody a third apart.</li> </ul> <p><u>Articulation</u></p> <ul style="list-style-type: none"> <li>• when the flutes have the melody it is legato, and when the strings have it, some notes are played staccato.</li> </ul>
(iii)		<p><b>Identifies</b> ONE way that the use of TWO of the specified features contrasts with the previous extract, eg:</p> <p><u>Tempo</u></p> <ul style="list-style-type: none"> <li>• slightly slower.</li> </ul> <p><u>Tonality</u></p> <ul style="list-style-type: none"> <li>• has modulated to the relative minor key.</li> </ul> <p><u>Melody</u></p> <ul style="list-style-type: none"> <li>• played by a single flute.</li> </ul>	<p><b>Describes, with detailed evidence</b> ONE way that the use of TWO of the specified features contrasts with the previous extract, eg:</p> <p><u>Tempo</u></p> <ul style="list-style-type: none"> <li>• slightly slower, but seems faster as the (string) accompaniment is in quavers instead of crotchets.</li> </ul> <p><u>Tonality</u></p> <ul style="list-style-type: none"> <li>• the extract begins with a minor chord / the first two chords are I and V in (D) minor</li> <li>• the melody includes an (ascending) harmonic minor scale.</li> </ul> <p><u>Melody</u></p> <ul style="list-style-type: none"> <li>• decorated with ornaments.</li> </ul>

N1	N2	A3	A4	M5	M6	E7	E8
ONE partial piece of evidence at Achievement level.	ONE piece of evidence at Achievement level.	TWO pieces of evidence at Achievement level.	THREE 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.

**Judgement Statement**

	<b>Not Achieved</b>	<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<b>Score range</b>	0 – 8	9 – 13	14 – 18	19 – 24