

**Assessment Schedule – 2015**

**Making Music: Integrate aural skills into written representation (91420)**

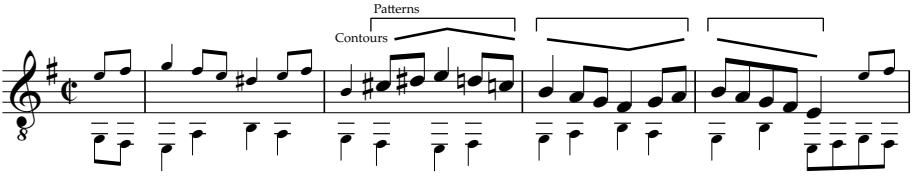









**Evidence**

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>ONE</b>				
(a)	<i>Italian word to indicate the tempo:</i> <ul style="list-style-type: none"> <li>• Andante / Andantino / Moderato</li> </ul>	Identifies a suitable tempo indication.		
(b)	<i>How the entry of the wind instruments differs from the piano's entry:</i> <ul style="list-style-type: none"> <li>• it begins with a <b>three-note</b> anacrusis / pick up, <u>starting on an off-beat / partway through the last beat of the bar.</u></li> </ul>	Gives a <b>valid explanation</b> of how the woodwind entry differs from that of the piano.	Gives a <b>competent explanation</b> of how the woodwind entry differs from that of the piano, including <u>underlined</u> evidence.	Gives a <b>precise explanation</b> of how the woodwind entry differs from that of the piano, including <b>bold</b> evidence.
(c)	<i>How the tonality of the second half of the theme is different, when played by the woodwind:</i> <ul style="list-style-type: none"> <li>• the woodwind remain in the tonic (C); the piano modulated to the dominant key (G).</li> </ul>			Gives a <b>precise explanation</b> of how the tonality in the second half of the theme is different.
(d)	<i>Wind instruments, in order of entry:</i> <ol style="list-style-type: none"> <li>(1) Oboe</li> <li>(2) Clarinet</li> <li>(3) (French) horn</li> <li>(4) Bassoon.</li> </ol>	Identifies any THREE instruments.	Identifies all FOUR instruments in the correct order.	
(e)	<i>Ways the accompaniment changes:</i> <ul style="list-style-type: none"> <li>• the (piano) accompaniment becomes faster / <b>changes from a duplet (semiquaver) to a triplet (demisemiquaver) rhythm</b></li> <li>• <u>a (clarinet) / melody instrument plays a descant / the same tune / in parallel, (a (compound) 6th) above the melody.</u></li> </ul>	Gives a <b>valid explanation</b> of a way in which the accompaniment changes.	Gives a <b>competent explanation</b> of a way in which the accompaniment changes, including <u>underlined</u> evidence.	Gives a <b>precise explanation</b> of a way in which the accompaniment changes, including <b>bold</b> evidence.

Question	Sample Evidence		Achievement	Achievement with Merit	Achievement with Excellence
One (f)		<b>Key</b>	<b>Relationship to the tonic key</b>		
	<b>1</b>	B $\flat$ major	tonic		
	<b>2</b>	G minor	relative minor (accept "submediant")		
	<b>3</b>	B $\flat$ major	tonic		
(g)			For TWO chords, identifies: <ul style="list-style-type: none"> <li>the quality (major, minor, dominant 7th).</li> </ul>	For TWO chords, identifies: <ul style="list-style-type: none"> <li>the Roman numeral.</li> </ul>	For THREE chords, identifies: <ul style="list-style-type: none"> <li>the Roman numeral.</li> </ul>

N1	N2	A3	A4	M5	M6	E7	E8
ONE piece of evidence at any level.	TWO pieces of evidence at any level.	THREE (of five) pieces of evidence at Achievement level.	FOUR (of five) pieces of evidence at Achievement level.	TWO (of five) pieces of evidence at Merit level.	THREE (of five) pieces of evidence at Merit level.	TWO (of five) pieces of evidence at Excellence level.	THREE (of five) pieces of evidence at Excellence level.

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

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence												
<b>TWO</b>																
(a)		<p>Makes a <b>generally accurate</b> transcription of the melody, including:</p> <ul style="list-style-type: none"> <li>• all THREE contours.</li> </ul>	<p>Makes a <b>secure</b> transcription of the melody, including:</p> <ul style="list-style-type: none"> <li>• TWO patterns</li> <li>• no more than TWO incorrect accidentals.</li> </ul>	<p>Makes an <b>accurate</b> transcription of the melody, including:</p> <ul style="list-style-type: none"> <li>• no more than TWO errors of pitch or rhythm.</li> </ul>												
(b)	<table border="1" data-bbox="257 536 1171 1069"> <thead> <tr> <th data-bbox="257 536 396 587">Bar no.</th> <th data-bbox="396 536 922 587">Melody of the bar as performed</th> <th data-bbox="922 536 1171 587">Ornament name</th> </tr> </thead> <tbody> <tr> <td data-bbox="257 587 396 746">15</td> <td data-bbox="396 587 922 746">  </td> <td data-bbox="922 587 1171 746">appoggiatura (accept "suspension")</td> </tr> <tr> <td data-bbox="257 746 396 906">18</td> <td data-bbox="396 746 922 906">  </td> <td data-bbox="922 746 1171 906">appoggiatura (accept "suspension")</td> </tr> <tr> <td data-bbox="257 906 396 1069">23</td> <td data-bbox="396 906 922 1069">  </td> <td data-bbox="922 906 1171 1069">(upper) mordent / acciacatura</td> </tr> </tbody> </table>	Bar no.	Melody of the bar as performed	Ornament name	15		appoggiatura (accept "suspension")	18		appoggiatura (accept "suspension")	23		(upper) mordent / acciacatura	<p>Identifies TWO (of 3) ornamented notes.</p>	<p>Names TWO different ornament types used.</p>	<p>Notates TWO different ornaments as they are performed.</p>
Bar no.	Melody of the bar as performed	Ornament name														
15		appoggiatura (accept "suspension")														
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Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (c) (i)	<i>How the flautist has altered the rhythm of the melody:</i> <ul style="list-style-type: none"> <li>the rhythm is swung <b>using triplets instead of pairs of quavers</b>, and <u>syncopated</u>, with <b>tied notes</b> creating the syncopation.</li> </ul>	Gives a <b>valid explanation</b> of how the rhythm of the melody is altered.	Gives a <b>competent explanation</b> of how the rhythm of the melody is altered, including <u>underlined</u> evidence.	Gives a <b>precise explanation</b> of how the rhythm of the melody is altered, including <b>bold</b> evidence.
(ii)	<i>Instruments that enter on the repeat:</i> <ul style="list-style-type: none"> <li>(another) flute – adds a countermelody</li> <li>(rhythm) guitar – plays (arpeggiated) chords (on beats 1 and 4) in each bar / fills out the texture.</li> </ul>	Identifies BOTH instruments.	Explains how ONE instrument is used.	
(d)	<i>Cadence:</i> <ul style="list-style-type: none"> <li>imperfect.</li> </ul>	Identifies the cadence.		

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

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>THREE</b>				
(a)	<i>Voice-type of the singer:</i> <ul style="list-style-type: none"> <li>• alto / contralto</li> </ul>	Identifies the voice type.		
(b) (i)	<i>How the singer interprets the rhythm:</i> <ul style="list-style-type: none"> <li>• she performs the rhythm freely / bends the rhythm / <u>enters before – or holds notes beyond – the beat</u> / uses <u>rubato</u>.</li> </ul>	<b>Describes</b> how the singer interprets the rhythm.	<b>Precisely describes</b> how the singer interprets the rhythm, including <u>underlined</u> evidence.	
(ii)	<i>How the piano accompaniment differs between the beginning and the end:</i> <ul style="list-style-type: none"> <li>• at the beginning, the pianist plays <u>block</u> chords, <b>synchronising with the singer on beats 1 and 3</b></li> <li>• at the end, <b>on the words “in Berkeley Square”</b>, the pianist plays arpeggios / <u>broken chords</u>.</li> </ul>	Gives a <b>valid explanation</b> of how the piano rhythm differs.	Gives a <b>competent explanation</b> of how the piano rhythm differs, including <u>underlined</u> evidence.	Gives a <b>precise explanation</b> of how the piano rhythm differs, including <b>bold</b> evidence.
(c)	<i>The ensemble performing the music:</i> <ul style="list-style-type: none"> <li>• small a <u>capella</u> / unaccompanied <u>mixed</u> / <u>SATB</u> vocal ensemble / choir.</li> </ul>	<b>Describes</b> the ensemble.	<b>Precisely describes</b> the ensemble, including <u>underlined</u> evidence.	
(d)	<i>The metre / time signatures used:</i> <p>(i) in the introduction: (simple) triple / <math>\frac{3}{4}</math></p> <p>(ii) in the verse: (simple) quadruple or common time / <math>\frac{4}{4}</math> or c.</p>			Identifies the metre and / or time signature in BOTH sections.
(e)	<i>The textures used in the extract:</i> <ul style="list-style-type: none"> <li>• homophonic – all voices are singing the same rhythm to different pitches                             <ul style="list-style-type: none"> <li>- the introduction</li> <li>- lines 2–4 of the verse</li> </ul> </li> <li>• monophonic – all voices are singing the same pitches                             <ul style="list-style-type: none"> <li>- the start of the last “ooh” in the introduction</li> <li>- “that certain night, the night we met, there was”</li> <li>- “and a”.</li> </ul> </li> </ul>	Identifies and describes BOTH textures.	Identifies and describes BOTH textures, AND <b>indicates</b> where they are used.	Identifies and describes BOTH textures, AND <b>indicates precisely</b> where they are used.
(f)	<i>The harmony of the final chord:</i> <ul style="list-style-type: none"> <li>• tonic chord / chord I (in root position)</li> <li>• <u>the 3rd of the chord is omitted</u>.</li> </ul>	<b>Describes</b> the harmony of the chord.	<b>Precisely describes</b> the harmony of the chord, including <u>underlined</u> evidence.	

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (g)	<p><i>How the trumpet soloist decorates the melody:</i></p> <ul style="list-style-type: none"> <li>• a (quick) scale passage is played between the first two notes of the melody</li> <li>• a lip-bend is used to slide (down and back up) between the second and third notes of the melody</li> <li>• the melody is changed at the end of the solo (on the words “in the air”) by going to a higher note then down by step to the last note.</li> </ul>	Describes ONE way the melody is decorated.		
(h)	<p><i>Compositional devices used by the bass:</i></p> <ul style="list-style-type: none"> <li>• a <u>dominant</u> pedal note is repeated as an <u>ostinato</u></li> <li>• the bass part is syncopated / <u>alternates between playing on the beat and off the beat.</u></li> </ul>	Identifies TWO compositional devices used.	Identifies and precisely describes ONE compositional device used, including <u>underlined</u> evidence.	
(i)	<p><i>Musical elements used to change the feel:</i></p> <ul style="list-style-type: none"> <li>• the tempo speeds up <b>from andante / reasonably slow to allegro / fast</b></li> <li>• the rhythm changes from straight to swung, <b>using triplets instead of pairs of quavers</b></li> <li>• the instrumentation changes <b>as the phrase initially played by trombone is repeated by the brass section and then the whole band</b></li> <li>• the dynamic level increases <b>with the entry of more instruments, and there is a crescendo to the last note of the phrase when the the whole band is playing, immediately followed by a quieter chord.</b></li> </ul>		Gives a <b>competent explanation</b> of how TWO elements are used to change the feel of the music.	Gives a <b>precise explanation</b> of how TWO elements are used to change the feel of the music, including <b>bold</b> evidence.

N1	N2	A3	A4	M5	M6	E7	E8
ONE piece of evidence at any level.	TWO pieces of evidence at any level.	THREE (of eight) pieces of evidence at Achievement level.	FOUR (of eight) pieces of evidence at Achievement level.	THREE (of seven) pieces of evidence at Merit level.	FOUR (of seven) pieces of evidence at Merit level.	TWO (of four) pieces of evidence at Excellence level.	THREE (of four) pieces of evidence at Excellence level.

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### Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 14	15 – 18	19 – 24