

Assessment Schedule – 2016

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</i> involves:</p> <ul style="list-style-type: none"> • identifying individual chords in isolation • notating melody, identifying rhythmic patterns and melodic contours • identifying musical elements and features. 	<p><i>Demonstrating in-depth aural understanding through written representation</i> involves:</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</i> involves:</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.

Evidence

Question	Achievement	Achievement with Merit	Achievement with Excellence
ONE			
(a)	Indicates:	Indicates:	Indicates:
	<ul style="list-style-type: none"> the type of instrument heard: <ul style="list-style-type: none"> (alto) saxophone 		
	<ul style="list-style-type: none"> a valid tempo indication to describe $\text{♩} = 72$ 	<ul style="list-style-type: none"> an appropriate Italian tempo indication to describe $\text{♩} = 72$ 	
	<ul style="list-style-type: none"> a valid time signature 	<ul style="list-style-type: none"> the correct time signature (i.e. $\frac{4}{4}$ or C) 	<ul style="list-style-type: none"> bar lines matching the correct time signature
	<ul style="list-style-type: none"> a slower tempo in bars 10–11 	<ul style="list-style-type: none"> a <i>ritardando</i> / <i>rallentando</i> in bars 10–11 	<ul style="list-style-type: none"> a <i>fermata</i> on the third note of bar 10 a <i>ritardando</i> / <i>rallentando</i> beginning in bar 11
	<ul style="list-style-type: none"> a louder dynamic (than the prevailing <i>p</i>) in bars 7–10 a softer dynamic than this in bars 10–11. 	<ul style="list-style-type: none"> a <i>crescendo</i> (Italian word or hairpin) in bars 7–8 terminating in a louder dynamic (than the prevailing <i>p</i>) in bars 8–9 a <i>diminuendo</i> (Italian word or hairpin) in bar 10 terminating in a softer dynamic (than the preceding) in bars 10–11 	<ul style="list-style-type: none"> a <i>crescendo</i> (Italian word or hairpin) starting on the first beat of bar 7 terminating in a louder dynamic (than the prevailing <i>p</i>) in bar 8 a <i>diminuendo</i> (Italian word or hairpin) in bar 10 terminating in a softer dynamic than <i>p</i> on beat 3 or 4 of bar 10
		TWO of: <ul style="list-style-type: none"> in bar 2: <ul style="list-style-type: none"> a change in the way the notes are played on the first beat of bar 3: <ul style="list-style-type: none"> a change in volume / intensity on the third and fourth notes in bar 9: <ul style="list-style-type: none"> a change in the way the notes are played. 	THREE of: <ul style="list-style-type: none"> in bar 2: <ul style="list-style-type: none"> a slur on the first beat of bar 3: <ul style="list-style-type: none"> a <i>marcato</i> or <i>sfz</i> marking on the third and fourth notes in bar 9: <ul style="list-style-type: none"> <i>staccato</i> markings.
(b)	Identifies: <ul style="list-style-type: none"> any FOUR individual chords. 	Identifies: <ul style="list-style-type: none"> any THREE pairs of adjacent chords. <p><i>A "pair" may not contain a chord already identified in another pair.</i></p>	Identifies: <ul style="list-style-type: none"> all the chords in ONE chordal phrase.
			<ul style="list-style-type: none"> BOTH cadences.

There are two chordal phrases, 14 chords, and two cadences to be identified.

Lento

Alto Saxophone

A Cm OR i Ab OR VI Cm OR i Fm OR iv

p *sfz*

Chordal phrases

4 G OR V Cm OR i Gsus4 OR Vsus4 Ab OR VI Cm OR i

B

7 Fm OR iv Cm OR i G OR V G7 OR V7 Csus4 OR isus4 Ab OR VI

f

10 Fm OR iv G7 OR V7 Ab OR VI G OR V Fm OR iv Cm OR i

rit. *pp*

1 2

Cadence ①: Imperfect

Cadence ②: Plagal

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of eight) opportunity at any level.	TWO (of eight) opportunities at any level.	THREE (of six) Achievement opportunities.	FOUR (of six) Achievement opportunities.	THREE (of six) Merit opportunities.	FOUR (of six) Merit opportunities.	THREE (of six) Excellence opportunities.	FOUR (of six) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence
TWO	
(a)	<p><i>There are four melodic phrases, eight melodic contours, and four rhythmic patterns to be transcribed.</i></p>
(b)	<p><i>There are four melodic phrases, eight melodic contours, and four rhythmic patterns to be transcribed.</i></p>

N1	N2	A3	A4	M5	M6	E7	E8
Identifies any ONE (of 24) melodic contour / rhythmic pattern.	Identifies any TWO (of 24) melodic contours / rhythmic patterns.	Identifies any FOUR (of 24) melodic contours / rhythmic patterns.	Identifies any SEVEN (of 24) melodic contours / rhythmic patterns.	Transcribes TWO melodic phrases with allowance for THREE errors in each.	Transcribes THREE melodic phrases with allowance for THREE errors in each.	Transcribes FOUR melodic phrases with allowance for FOUR errors overall.	Transcribes FIVE melodic phrases with allowance for FOUR errors overall.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE				
(a) (i)	<i>Instrument:</i> <ul style="list-style-type: none"> organ. 	Identifies the instrument.		
(ii)	<i>Texture:</i> <ul style="list-style-type: none"> <u>monophonic</u> – a single line of melody is heard at the beginning <u>homophonic</u> – the notes of the melody build into a chord at the end. 	Identifies a texture used.	Describes the characteristics of a texture that apply to the music.	Explains how the use of texture changes in the extract, referring to specific detail.
(iii)	<i>Compositional devices:</i> <ul style="list-style-type: none"> <u>pedal</u> – a pitch remains the same while the harmony changes <u>repetition</u> – in the melody itself, alternating between a repeated pitch and another pitch / the melody of the first section is repeated at a higher pitch <u>sequence</u> – melodic / rhythmic patterns repeated at stepwise intervals. <i>Other responses possible.</i>	Identifies a compositional device used.	Describes the characteristics of a compositional device used.	Explains how TWO compositional devices are used, referring to specific detail.
(iv)	<i>Musical style:</i> <ul style="list-style-type: none"> <u>jazz</u>. <i>Differences in the jazz version:</i> <ul style="list-style-type: none"> the pianist <u>improvises</u>, changing the melody and adding to / extending it <u>swung rhythm</u> (rhythm changes from straight, to swung, to straight) use of <u>walking bass</u> addition of a <u>back beat</u> <i>Other responses possible.</i>	Identifies <ul style="list-style-type: none"> the musical style. AND <ul style="list-style-type: none"> a feature of one performance that is different from the other. 	Describes the characteristics of a feature of one performance that is different from the other.	Explains how the two performances differ, referring to specific detail relating to jazz style.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b) (i)	<p><i>Emphasis of “agony”:</i></p> <ul style="list-style-type: none"> • <u>pitch</u> – higher • <u>dynamics</u> – louder • <u>texture / instrumentation</u> – thicker. <p><i>Other responses possible.</i></p>	Identifies a feature of the music that is relevant to the setting of the word.	Describes characteristics of the feature used to emphasise the word.	
(ii)	<p><i>Changes in the second verse:</i></p> <ul style="list-style-type: none"> • <u>instrumentation</u> – a flute is added • <u>texture</u> – a (flute) countermelody is added • (compositional device) <u>development</u> – two bars of “ah” added before “Agony”. <p><i>Other responses possible.</i></p>	Identifies a feature of the second verse that is different.	Describes characteristics of a feature of the second verse that is different.	Explains the effect of a difference between the verses, referring to specific detail.
(iii)	<p><i>Use of timbre / instrumentation:</i></p> <ul style="list-style-type: none"> • <u>tremolo strings</u> • <u>percussion</u> instruments • <u>voices</u> sing together • harsh vocal timbre. <p><i>Other responses possible.</i></p>	Identifies an aspect of timbre / instrumentation used.	Describes characteristics of a timbre / instrumentation used.	Explains how a use of timbre / instrumentation supports the meaning of the lyrics, referring to specific detail.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of seven) opportunity at any level.	TWO (of seven) opportunities at any level.	THREE (of seven) Achievement opportunities.	FIVE (of seven) Achievement opportunities.	FOUR (of six) Merit opportunities.	FIVE (of six) Merit opportunities.	THREE (of five) Excellence opportunities.	FOUR (of five) Excellence opportunities.

N0 = No response; no relevant evidence.

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 14	15 – 19	20 – 24