

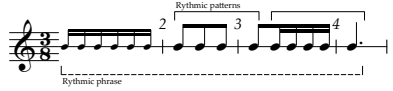
## Assessment Schedule – 2016

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

#### Assessment Criteria



Achievement	Achievement with Merit	Achievement with Excellence
Integrates aural skills in <b>transcription</b> of harmony and melody.	Securely integrates aural skills in <b>transcription</b> of harmony and melody.	Consistently integrates aural skills in <b>transcription</b> of harmony and melody.
Integrates aural skills in <b>description</b> .	Securely integrates aural skills in <b>explanation</b> .	Consistently integrates aural skills in <b>analysis</b> .

**Evidence**

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>ONE</b>				
(a)	<i>Instrument:</i> • organ	Describes the instrument.		
(b) (i)		Transcribes ONE rhythmic pattern.	Transcribes the rhythmic phrase, with allowance for ONE error.	
(ii)	<i>Change in the rhythm:</i> • the rhythm changes to <b>semiquaver triplets</b>		Explains the change in the rhythm.	Analyses the change in the rhythm, including <b>bold</b> -type detail.
(c)	<i>Compositional device:</i> • an ascending / rising / <b>modulating</b> sequence • each repetition is <u>two bars long</u> , and a <b>tone / major 2nd</b> higher.	Describes the compositional device.	Explains the compositional device, including <u>underlined</u> -type detail.	Analyses the use of the compositional device, including <b>bold</b> -type detail.
(d)	(i) <i>Tonality:</i> major (ii) <i>Cadence:</i> perfect (iii) <i>Ornament:</i> trill (or mordent)	Describes TWO features.		
(e)	<i>Textures:</i> (1) monophonic – a <u>single / unaccompanied melodic line</u> <b>stating the subject / motif that is later restated</b> (2) homophonic – the <u>same rhythm, but different notes</u> <b>a 3rd lower than the original melody</b> (3) polyphonic – <u>each part is rhythmically independent</u> , <b>creating a countermelody below the original melody.</b>	Describes the order in which the textures are heard.	Explains the characteristics of the textures used, including <u>underlined</u> -type detail.	Analyses the use of texture in the extract, including <b>bold</b> -type detail.
(f)	<i>Form:</i> • ternary / ABA – <u>the first and last sections are the same / (mostly) in the tonic key</u> , <u>but the middle section is different / longer / modulates.</u>	Describes the characteristics of the three-part form.	Explains why the music is in ternary form, including <u>underlined</u> -type detail.	Analyses the form, including <b>bold</b> -type detail.

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

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

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>TWO</b>				
(a)	<p><i>Orchestration:</i></p> <ul style="list-style-type: none"> <li>• large orchestra</li> <li>• <u>prominent wind / brass / percussion sections</u></li> <li>• <u>all sections have equal importance to the string section.</u></li> </ul>	Describes a relevant characteristic of twentieth-century orchestration.	Explains ONE way the orchestration is typical of the twentieth century, including <u>underlined</u> -type detail.	
(b)	<p><i>Instruments playing the melody:</i></p> <ul style="list-style-type: none"> <li>• trumpet</li> <li>• clarinet</li> </ul>	Describes BOTH instruments playing the melody.		
(c) (i)	<p><i>Changes to the melody:</i></p> <ul style="list-style-type: none"> <li>• the opening note is the same as the second note / <b>both notes are the tonic</b></li> <li>• the trumpet adds a trill <b>but with notes a (minor) 3rd apart.</b></li> </ul> <p><i>Other responses possible.</i></p>		Explains TWO changes to the melody in the opening statement.	Analyses TWO changes to the melody in the opening statement, including <b>bold</b> -type detail.
<p>“La Jesusita”:</p>  <p>Copland:</p> 				
(ii)	<p><i>Differences in the second melody:</i></p> <ul style="list-style-type: none"> <li>• the melody goes higher / <u>has a wider range</u></li> <li>• <b>the trill in the first statement is followed by a higher note OR the clarinet cadenza is followed by a higher note</b></li> <li>• the clarinet's solo / cadenza is longer.</li> </ul> <p><i>Other responses possible.</i></p>	Describes ONE difference in the second statement of the melody.	Explains ONE difference in the second statement of the melody, including <u>underlined</u> -type detail.	Analyses ONE difference in the second statement of the melody, including <b>bold</b> -type detail.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (d) (i)	<i>Instrumentation:</i> <ul style="list-style-type: none"> <li>• <i>similarity:</i> accompaniment by strings</li> <li>• <i>difference:</i> melody played by clarinet then by violins.</li> </ul>	Describes ONE similarity and ONE difference in the instrumentation.		
(ii)	<i>Rhythm of the melody:</i> <ul style="list-style-type: none"> <li>• <i>similarity:</i> the rhythm at the end of the extract is the same as the folk song</li> <li>• <i>difference:</i> the rhythm at the beginning is entirely <b>quaver movement</b> whereas the rhythm of the folk song <b>consists of crotchets and quavers.</b></li> </ul>	Describes ONE similarity OR difference in the rhythm of the melody.	Explains ONE similarity AND ONE difference in the rhythm of the melodies.	Analyses ONE difference in the rhythm of the melody, including <b>bold-type detail.</b>
(iii)	<i>Melody:</i> <ul style="list-style-type: none"> <li>• <i>similarity:</i> the melody at the end of the extract is the same as the folk song</li> <li>• <i>difference:</i> the melody at the beginning is <b>inverted OR has no anacrusis.</b></li> </ul>	Describes ONE similarity OR difference in the melody.	Explains ONE similarity AND ONE difference in the melodies.	Analyses ONE difference in the melody, including <b>bold-type detail.</b>

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

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

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>THREE</b>				
(a)	<i>Voice:</i> • contralto / alto	Describes the voice type.		
(b) (i)	<i>Rhythmic difference:</i> • the vocalist bends the rhythm while the accompanying instruments maintain a steady rhythm.		Explains ONE rhythmic difference.	
(ii)	<i>Use of accompanying instruments:</i> • simple chordal accompaniment (“Don’t know why”) • (clarinet) countermelody (“sun up in the sky”) • brass (muted trumpets) stab (after “stormy weather”) • first and second verses linked with string melody (after “all the time”).			Analyses TWO different ways the accompanying instruments are used.
(c)	<i>Harmony</i>	Identifies FOUR (of eight) chords as major or minor	Specifies FIVE (of eight) chords correctly, including at least TWO 7th chords.	Specifies SIX (of eight) chords correctly, including at least TWO first inversion chords.

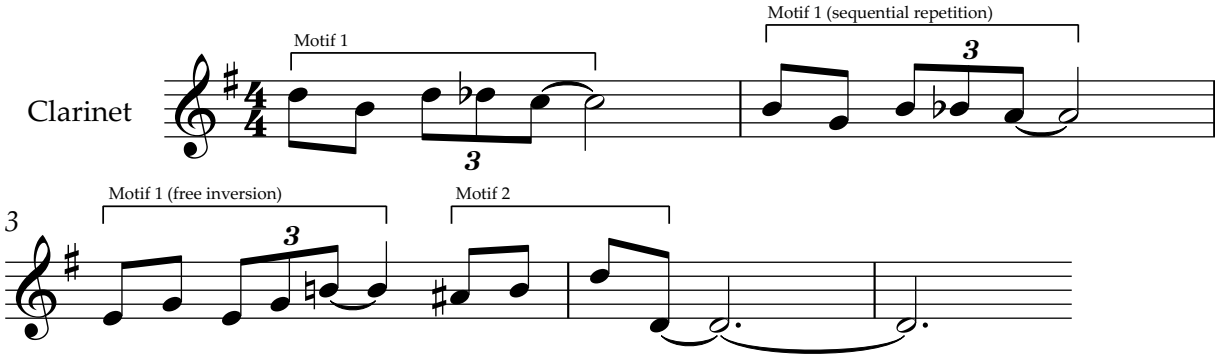
There are 8 chords to be identified.

Clarinet (concert pitch)

4

Chords identified in the score:

- G
- G#°
- Am<sup>9</sup>
- D<sup>7</sup>
- G
- G/B
- C<sup>6</sup> / Am<sup>7</sup>/C
- D<sup>7</sup>
- G/B
- G
- Am<sup>7</sup>
- A<sup>b</sup>(add<sup>9</sup>)/D
- G

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (d) (i)  (ii)	<p><i>Motifs in the introduction:</i></p> <ul style="list-style-type: none"> <li>• motif 1 – bar 1 (beats 1–4)</li> <li>• motif 2 – bar 3 (beat 4)</li> </ul> <hr/> <p><i>Ways the motifs are developed:</i></p> <ul style="list-style-type: none"> <li>• motif 1                             <ul style="list-style-type: none"> <li>- repeated / <b>sequential repetition</b> a 3rd lower in bar 2</li> <li>- inverted in bar 3</li> </ul> </li> <li>• motif 2 – the last note is held <b>as an inverted tonic pedal</b> in bars 4 and 5.</li> </ul>	Identifies both motifs used in the introduction.	Explains how BOTH motifs are developed.	Analyses ONE way the arranger has developed a motif in the introduction, including <b>bold</b> -type detail.
<p><i>Clarinet melody in the introduction:</i></p> 				

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (e)	<i>Transcription</i>	Identifies FOUR melodic contours OR rhythmic patterns.	Transcribes ONE melodic phrase, with allowance for ONE error in each.	Transcribes BOTH melodic phrases, with allowance for ONE error overall.
<p><i>There are 5 melodic contours / rhythmic patterns, and 2 melodic phrases to be transcribed.</i></p>				

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

### Cut Scores

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