

Assessment Schedule – 2017

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 instrument heard: <ul style="list-style-type: none"> - violin 		
	<ul style="list-style-type: none"> a valid tempo indication to describe $\text{♩} = 44$ OR a metronome marking in the range $\text{♩} = 40\text{--}50$ 	<ul style="list-style-type: none"> an appropriate Italian tempo indication to describe $\text{♩} = 44$ (e.g. <i>largo</i>, <i>lento</i>, <i>adagio</i>) OR a metronome marking close to $\text{♩} = 44$ 	
	<ul style="list-style-type: none"> a valid time signature (e.g. $\frac{3}{8}$) 	<ul style="list-style-type: none"> the correct time signature (i.e. $\frac{6}{8}$) 	<ul style="list-style-type: none"> bar lines matching the correct time signature
	<ul style="list-style-type: none"> a faster tempo in bars 9–10 OR a slower tempo in bars 11–12 	<ul style="list-style-type: none"> an <i>accelerando</i> in bars 9–10 OR a <i>ritardando</i> / <i>rallentando</i> in bars 11–12 	<ul style="list-style-type: none"> a <i>fermata</i> at bar 6, beat 2 an <i>accelerando</i> beginning in bar 9 AND a <i>ritardando</i> / <i>rallentando</i> beginning in bar 11
	ONE of: <ul style="list-style-type: none"> a louder dynamic (than the prevailing dynamic) in bars 4–6 or bars 9–11 a softer dynamic (than the prevailing dynamic) in bars 6–7 	TWO of: <ul style="list-style-type: none"> a <i>crescendo</i> (Italian word or hairpin) in EITHER bars 3–4 or bars 9–10 terminating in a louder dynamic in EITHER bar 5 or bar 11 a softer dynamic (than the preceding) in bars 6–7 	<ul style="list-style-type: none"> a <i>crescendo</i> (Italian word or hairpin) starting on the first beat of EITHER bar 3 or bar 9 terminating in a louder dynamic on the first beat of (or upbeat to) bar 5 OR bar 11 a softer dynamic than the opening <i>mp</i> on the last quaver of bar 6
		TWO of: <ul style="list-style-type: none"> in bars 3–4: <ul style="list-style-type: none"> - a change in the way the notes are played on both beats of bar 2: <ul style="list-style-type: none"> - a change in volume / intensity on the quavers in bars 7–8 : <ul style="list-style-type: none"> - a change in the way the notes are played. 	TWO of: <ul style="list-style-type: none"> in bars 3–4, above all THREE groups of three quavers: <ul style="list-style-type: none"> - slurs on both beats of bar 2: <ul style="list-style-type: none"> - <i>marcato</i> accent (>) markings on the quavers in bars 7–8: <ul style="list-style-type: none"> - <i>staccato</i> markings.
(b)	Identifies: <ul style="list-style-type: none"> any FIVE individual chords. 	Identifies: <ul style="list-style-type: none"> any THREE pairs of adjacent chords. A “pair” may not contain a chord already identified in another pair. 	Identifies: <ul style="list-style-type: none"> all the chords in TWO chordal phrases
			<ul style="list-style-type: none"> BOTH cadences.

There are four chordal phrases, 13 chords, and two cadences to be identified.

Violin

A Adagio A OR I D OR IV A OR I E OR V

mp

Chordal phrases

3 D OR IV A OR I Bm OR ii E OR V F#m OR vi *f*

6 D OR IV A OR I **B** F#m OR vi E7 OR V7 A OR I E OR V *pp*

accel. *rit.*

9 D OR IV C#m OR iii D OR IV E7 OR V7 F#m OR vi E OR V A sus4 OR I sus4 A OR I *ff*

①

②

Cadence ①: Imperfect

Cadence ②: Perfect

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> <p style="text-align: center;">Adagio</p> <p>Flute</p> <p>4 (cont'd)</p> <p>8 (cont'd)</p> <p>12</p>
(b)	<p><i>There are five melodic phrases, eight melodic contours, and four rhythmic patterns to be transcribed.</i></p> <p>Trombone</p> <p>5</p> <p>9</p> <p>13</p>

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

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE				
(a) (i)	<p><i>Instruments:</i></p> <ul style="list-style-type: none"> • flute • piano. <p><i>How the instruments interact:</i></p> <ul style="list-style-type: none"> • the instruments <u>imitate</u> each other in exact canon • the flute follows the piano, one bar later / an octave higher. 	Identifies BOTH instruments	Describes the characteristics of the interaction, including <u>underlined</u> -type evidence.	Explains the use of the compositional device, including bold -type evidence.
(ii)	<p><i>Compositional devices:</i></p> <ul style="list-style-type: none"> • repetition <ul style="list-style-type: none"> - the flute's melody is <u>repeated an octave lower</u> - the same <u>rhythmic</u> patterns are repeated throughout • sequence <ul style="list-style-type: none"> - descending <u>sequence in the flute</u> and / or ascending <u>sequence in the piano</u> • contrary motion <ul style="list-style-type: none"> - between flute and piano - between the left- and right-hand piano parts. <p><i>Other responses possible.</i></p>	Identifies ONE compositional device used.	Identifies TWO compositional devices used, and describes characteristics of ONE, including <u>underlined</u> -type evidence.	Identifies TWO compositional devices used, and explains the use of BOTH, including bold -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (b) (i)	<p><i>Harmony:</i></p> <ul style="list-style-type: none"> • simple <ul style="list-style-type: none"> - introduction uses only chord I - first half of verse uses chords I, IV, and V - second half of verse changes chord / adds chord vi • repetitive <ul style="list-style-type: none"> - the same chord is <u>repeated for several bars at a time</u> • a simple and repetitive harmonic structure made up of primary chords (a “three-chord song”) is typical of the rock / pop genre. <p><i>Other responses possible.</i></p>	Identifies a feature of the harmony.	Describes characteristics of the harmony, including <u>underlined</u> -type evidence.	Explains how this harmony is typical of the genre, including bold -type evidence.
(ii)	<p><i>Differences in Extract Four:</i></p> <ul style="list-style-type: none"> • texture <ul style="list-style-type: none"> - no backing vocals - sparser / less dense - <u>parts (mostly) move in parallel; synth (keyboard) doubles the vocal</u> - synth / bass “countermelody” contrasts with the homophonic texture of Extract Three • timbre: <ul style="list-style-type: none"> - different instruments used / sound is <u>more sustained</u> - <u>vocals change from close harmony to solo voice</u> - guitars (and bass) replaced by synth • harmony <ul style="list-style-type: none"> - different chords - <u>different key / only two chords used</u> - G⁷ and C, or V⁷ and I of the dominant key. <p><i>Other responses possible.</i></p>	Identifies ONE feature that is different in the two extracts.	Identifies ONE feature that is different in the two extracts, and describes characteristics of ONE difference, including <u>underlined</u> -type evidence.	Identifies ONE feature that is different in the two extracts, and explains the effect of ONE difference, including bold -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (c) (i)	<p><i>Instrument:</i></p> <ul style="list-style-type: none"> clarinet <p><i>How the technique is unusual</i></p> <ul style="list-style-type: none"> <u>extended glissando</u> use of <u>vibrato</u> <u>slides into / between notes</u> these are techniques more commonly found in jazz / contemporary music rather than traditional orchestral music. 	Identifies the solo instrument.	Describes ONE technique that is atypical of orchestral clarinet playing, including <u>underlined</u> -type evidence.	Explains how ONE technique is atypical of orchestral clarinet playing, including bold -type evidence.
(ii)	<p><i>Timbre / instrumentation</i></p> <ul style="list-style-type: none"> second occurrence <ul style="list-style-type: none"> clarinet transitions to <u>muted</u> trumpet, which continues the “jazzy” timbre third occurrence <ul style="list-style-type: none"> <u>full</u> orchestra – strings, brass and woodwind <u>in unison</u> percussion (<u>bass drum</u>, <u>cymbals</u>, <u>piano</u>) added sounds more like a typical orchestral piece. 	Identifies an aspect of the main timbre / instrumentation in ONE other section.	Identifies different timbres in TWO sections, and describes the characteristics of ONE timbre, including <u>underlined</u> -type evidence.	Identifies different timbres in TWO sections, and explains the effect of the timbre / instrumentation in ONE section, including bold -type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of six) opportunity at any level.	TWO (of six) 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.

Cut Scores

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