

Assessment Schedule – 2017

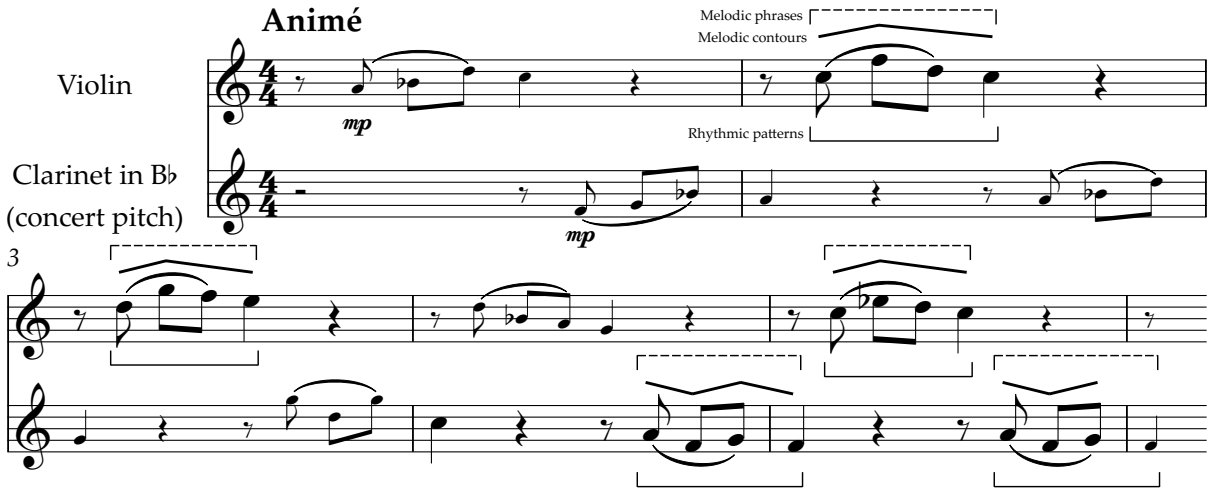
Making Music: Integrate aural skills into written representation (91420)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<p>Integrates aural skills in transcription:</p> <ul style="list-style-type: none"> • within chord progressions, by indicating chord quality (major or minor) • by notating melody, identifying rhythmic patterns and melodic contours • by notating musical elements and features. <p>Integrates aural skills by describing elements and features in a passage of music.</p>	<p>Securely integrates aural skills in transcription:</p> <ul style="list-style-type: none"> • within chord progressions, by indicating 7ths and suspended chords • by notating rhythmic and melodic phrases with accuracy • by notating musical elements and features with accuracy. <p>Securely integrates aural skills by explaining the effect or relevance of the use of elements and features of music in a passage of music.</p>	<p>Consistently integrates aural skills in transcription:</p> <ul style="list-style-type: none"> • within chord progressions, by indicating chord inversions • by notating rhythmic and melodic phrases with consistent accuracy • by notating musical elements and features with consistent accuracy. <p>Consistently integrates aural skills by analysing the relationship between elements and features to a whole passage of music.</p>

Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE				
(a)	<p><i>Texture:</i></p> <ul style="list-style-type: none"> • Homophonic <p><i>Role of the instruments:</i></p> <ul style="list-style-type: none"> • clear melody in violin and clarinet with accompaniment in piano • <u>violin / clarinet melodies are closely related in rhythm and pitch</u>, often in unison / an octave apart / in parallel motion • <u>piano plays chordal accompaniment</u> • piano provides rhythmic interest with tango-type syncopated rhythm while simple rhythm in melody. <p><i>Other responses possible.</i></p>	<p>Identifies and describes the texture.</p>		
(b)	<p><i>Compositional devices:</i></p> <ul style="list-style-type: none"> • call and response – violin calls with clarinet response, <u>violin always higher register</u>, different contours, violin in leading role • inversion – different directions for <u>melodic contours</u> • sequence – descending and ascending in <u>pairs of notes</u> before parallel motion • imitation – violin leads clarinet, <u>strict imitation</u>, two beats apart, octave apart. <p><i>Other responses possible.</i></p>	<p>Describes the use of ONE compositional device.</p> <hr/> <p>Describes the use of ANOTHER compositional device.</p>	<p>Explains the use of TWO compositional devices, including <u>underlined-type</u> evidence.</p>	<p>Analyses the use of TWO compositional devices, including bold-type evidence.</p>

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (c)	<i>Transcription:</i>	Identifies: • THREE melodic contours • THREE rhythmic patterns.	Makes a secure transcription of the melody, including: • THREE phrases, with no more than FIVE errors of pitch or rhythm overall.	Makes an accurate transcription of the melody, including: • FIVE phrases, with no more than THREE errors of pitch or rhythm overall.
<p><i>There are five melodic phrases, five melodic contours, and five rhythmic patterns to be transcribed.</i></p> <p style="text-align: center;">Animé</p> 				

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

N0 = No response; no relevant evidence.

TWO				
(a) (i)	<i>Transcription:</i>	Indicates: • the root (or bass note) of any TWO chords.	Indicates TWO consecutive chords, including: • ONE 7th chord.	Indicates THREE (of five) chords, including: • ONE inversion • ONE sus chord.
<p><i>There are five chords to be identified.</i></p> <p style="text-align: center;">Moderato ♩ = 88</p> <p>Flute</p> <p>5</p>				
(a) (ii)	<p><i>Tonality:</i></p> <ul style="list-style-type: none"> • modal (accept “minor feel”) • <u>tonic chord is minor</u> • <u>7th (leading note) not raised</u> • <u>ends with a tierce de picardie.</u> 	Indicates the tonality of the music.	Justifies the tonality indicated, including <u>underlined</u> -type evidence.	

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (b)	<p><i>Genre:</i></p> <ul style="list-style-type: none"> • (Contemporary) folk music <p><i>Characteristic elements / features of the genre:</i></p> <ul style="list-style-type: none"> • clear melodic line • focus on melody and lyrics • guitar / mandolin accompaniment • use of <u>flute</u> • simple repetitive structure • narrative feel to lyrics • <u>modal feel</u> • simple repetitive chords • simple rhythm. <p><i>Other responses possible.</i></p>	Identifies the genre, and describes elements / features of the music.	Explains the relevance of elements / features to the genre, including <u>underlined</u> -type evidence.	Analyses how elements / features identify the genre, including bold -type evidence.
(c)	<p><i>Elements / features of the song:</i></p> <ul style="list-style-type: none"> • See chart below <p><i>Other responses possible.</i></p>	Describes FOUR elements / features of the song.	Explains the effect or relevance of elements / features of the song, including <u>underlined</u> -type evidence.	Analyses the relationship between elements / features of the song, including bold -type evidence.

Structure	Intro	Verse 1	Chorus	Bridge	Verse 2	Chorus	Bridge
Timbre / instrumentation	Acoustic guitars and mandolin, strumming and picking	Solo male voice joins		Female voice joins <u>in octaves</u>	Counter-melody in female voice begins halfway through		Flutes added New repeated strum on guitar added (like mandolin)
Tonality			Major feel at beginning, then back to modal				Modulates to new modal / minor key
Dynamics	<i>mf</i>				Building dynamic (guitars)		
Texture	Homophonic				polyphonic / contrapuntal – <u>female voice provides countermelody singing the tune from the bridge</u>		polyphonic with countermelody

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of four) opportunity at any level.	TWO (of four) 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 three) Excellence opportunities.	THREE (of three) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE				
(a) (i)	<p><i>Use of chords:</i></p> <ul style="list-style-type: none"> mixture of major and minor chords, starting with minor, with some 7th chords added only six chords used, which are repeated three times 	Describes the choice and use of chords.	Explains the choice and use of chords with some detail, including <u>underlined</u> -type evidence.	Analyses the choice and use of chords with precision and detail, including bold -type evidence.
(ii)	<p><i>Use of elements / features to build to a climax:</i></p> <ul style="list-style-type: none"> dynamics <ul style="list-style-type: none"> gradual build-up from the beginning <i>mp</i> / <i>mf</i> to the climax <i>f</i> / <i>ff</i>. related to the addition of other instruments or sounds rhythm <ul style="list-style-type: none"> the patterns within the steady beat get faster a fast electronic ostinato begins in the background and takes over the foreground timbre <ul style="list-style-type: none"> the sound changes from a “clean” piano timbre to a “dirtier” electronic sound additional background sounds are added to the piano sound – a “wind”-type sound in the background turns into a “tubular bell”-type sound. <p><i>Other responses possible.</i></p>	Describes the use of TWO elements / features.	Explains how TWO elements / features are used to build to a climax, including <u>underlined</u> -type evidence.	Analyses the relationship between TWO elements / features that are used to build to a climax, including bold -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (b)	<p><i>Use of elements / features:</i></p> <ul style="list-style-type: none"> • dynamics <ul style="list-style-type: none"> - intensity changes from one section to another - <u>the music often builds in intensity as nearing a new section – signal</u> - changes in dynamics result from change in timbre, especially number of parts • timbre <ul style="list-style-type: none"> - different sounds and effects are used, added, removed from one section to another - <u>addition of new sounds can signal new section e.g. bass drop / addition of bass at beginning of Section B</u> - clear timbre changes signal new section e.g. new pitch level, sudden addition / removal of timbres - smaller timbre changes happen within a section e.g. addition one by one - a particular timbre will dominate, e.g. synthesiser / electronic sounds / drum machine • rhythm <ul style="list-style-type: none"> - rhythmic variation or changes from one section to another - <u>while underlying pulse remains steady, complexity of overlying rhythmic patterns changes with faster rhythms adding intensity</u> - different timbres have individual rhythmic patterns e.g. electronic disco beat, slow rhythm of bass drop. 	Describes THREE elements / features that differentiate sections of the music.	Explains with some detail THREE elements / features that differentiate sections of the music, including <u>underlined</u> -type evidence.	Analyses with precision and detail THREE elements / features that differentiate sections of the music including bold -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (c)	<i>Transcription:</i>	Identifies: <ul style="list-style-type: none"> • all FOUR melodic contours • ONE rhythmic pattern (the rhythm of bar 11 should be the same as bars 7 and 8). 	Makes a secure transcription of the melody, including: <ul style="list-style-type: none"> • no more than SIX errors of pitch or rhythm overall. 	Makes an accurate transcription of the melody, including: <ul style="list-style-type: none"> • no more than FOUR errors of pitch or rhythm overall.
<p><i>There are four melodic phrases, four melodic contours, and two rhythmic patterns to be transcribed.]</i></p>				

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