


Assessment Schedule – 2018**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 involves:</i></p> <ul style="list-style-type: none"> identifying individual chords notating melody, identifying rhythmic patterns and melodic contours identifying musical elements and features. 	<p><i>Demonstrating in-depth aural understanding through written representation involves:</i></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 involves:</i></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.

Cut Scores

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

Evidence

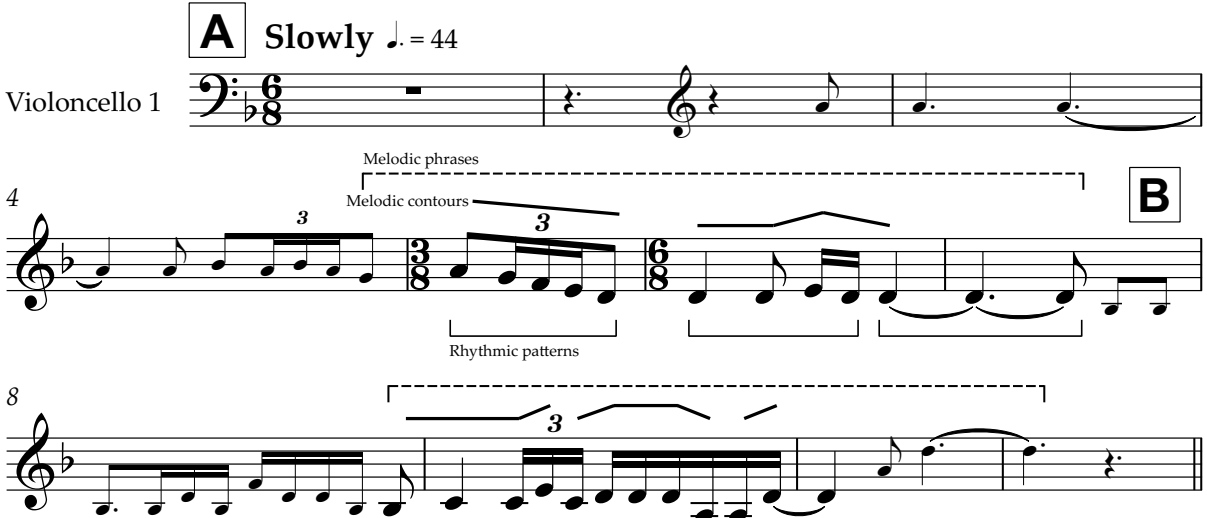
Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE				
(a)	<p><i>How elements relate to the title:</i></p> <ul style="list-style-type: none"> tempo <ul style="list-style-type: none"> - slow <u>and steady</u>, portraying the stillness of dawn dynamics <ul style="list-style-type: none"> - start soft <u>then increase</u>, portraying the sunrise timbre <ul style="list-style-type: none"> - initially <u>solo</u> woodwinds with string <u>accompaniment</u>, with the addition of different instruments portraying the sun rising / light increasing / different colours texture <ul style="list-style-type: none"> - begins with a <u>sparse texture</u>, simple melody <u>above a pedal</u>; increases in complexity with <u>countermelodies</u>, the <u>polyphonic texture</u> portraying the growing activity of morning, e.g. dawn chorus. 	Identifies an aspect of TWO elements used in the music.	Identifies an aspect of TWO elements used, and describes the characteristics of BOTH, including <u>underlined</u> -type evidence.	Identifies an aspect of TWO elements used, and explains how BOTH relate to the meaning of the title, including bold -type evidence.
(b)	<p><i>Use of rhythm:</i></p> <ul style="list-style-type: none"> running / rocking / lively / fast / <u>waltz-like $\frac{3}{4}$ rhythm</u>; <u>fast running quavers</u> and  <u>figure</u> / <u>oom-cha-cha pattern</u>; changes to a $\frac{6}{8}$ and $\frac{2}{4}$ feel at different times to suggest different dance steps. <u>steady</u> tempo <p><i>Use of timbre:</i></p> <ul style="list-style-type: none"> <u>pizzicato and arco</u> strings, <u>light plucked sound</u> suggesting dancing feet, <u>arco strings singing waltz melody</u>, also <u>arco alternating with pizz.</u> in <u>melody suggests two different steps or dancers</u>, light use of percussion (<u>triangle on 1st beat of bar</u>) to add emphasis to some steps. <p><i>Other responses possible.</i></p>	Identifies an aspect of the use of rhythm AND an aspect of the use of timbre.	Identifies an aspect of the use of rhythm AND an aspect of the use of timbre and describes the characteristics of BOTH, including <u>underlined</u> -type evidence.	Identifies an aspect of the use of rhythm AND an aspect of the use of timbre and explains how BOTH relate to the idea of a dance, including bold -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (c)	<p><i>How the theme is developed:</i></p> <ul style="list-style-type: none"> • repetition <ul style="list-style-type: none"> - the theme is repeated many times, <u>gradually / sequentially rising in pitch</u>; it changes key several times and reaches a climax where two chords only are repeated • tempo <ul style="list-style-type: none"> - increases <u>from a very slow start to an extremely fast tempo at the end as the speed of the pursuit increases</u> • texture <ul style="list-style-type: none"> - increases in complexity, <u>starting with two parts only / melody over ostinato bassoon and bass</u>; gradually more instruments are introduced – more and more pursuers join the chase – until the full orchestra is playing • timbre <ul style="list-style-type: none"> - develops in pitch and complexity <u>from bass instruments only through to full orchestra including percussion / from low to high tessitura as the ferocity and intensity of the chase increases.</u> <p><i>Other responses possible.</i></p>	<p>Identifies an aspect of TWO elements used in the music.</p>	<p>Identifies an aspect of TWO elements used, and describes the characteristics of BOTH, including <u>underlined</u>-type evidence.</p>	<p>Identifies an aspect of TWO elements used, and explains how BOTH are used to develop the theme to tell a story, including bold-type evidence.</p>

Question	Achievement	Achievement with Merit	Achievement with Excellence
One (d)	Identifies any FOUR individual chords.	Identifies any THREE pairs of adjacent chords. <i>A "pair" may not contain a chord already in another pair.</i>	Identifies: <ul style="list-style-type: none"> • all the chords in TWO chordal phrases • the cadence.
<p><i>There are 10 chords in 3 chordal phrases, and 1 cadence to be identified.</i></p> <p>Clarinet (concert pitch)</p> <p>Chordal phrases [-----]</p> <p>3 F#m E7 A sus4 A B G Em</p> <p>6 Bm Em A7 D sus4 D</p> <p>Cadence ①: Perfect</p>			

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

Question	Achievement	Achievement with Merit	Achievement with Excellence
TWO			
(a)	Identifies any FOUR (of 8) melodic contours / rhythmic patterns.	Transcribes ONE melodic phrase with allowance for TWO errors.	Transcribes: <ul style="list-style-type: none"> • ONE melodic phrase exactly • ONE melodic phrase with allowance for TWO errors.
<p>There are 2 melodic phrases (comprising 5 melodic contours, and 3 rhythmic patterns) to be transcribed.</p> <p>A Slowly ♩ = 44</p> <p>Violoncello 1</p> 			
(b)	<p>Similarities:</p> <ul style="list-style-type: none"> • tempo • rhythmic patterns • melody. <p>Differences:</p> <ul style="list-style-type: none"> • instrumentation <ul style="list-style-type: none"> - the first version is played (or, has the <u>vocal melody</u> played) by strings / amplified cellos, and has a <u>sonorous or smooth tone</u> / a “classical” feel - the second version is sung by a <u>female pop</u> vocalist, accompanied by a band of <u>guitar(s) and drum (or similar)</u> and has a Latin / Spanish / Caribbean / up-beat pop feel - in the second version <u>the audience sings</u> • key <ul style="list-style-type: none"> - the second version is in a different / <u>higher</u> key / is a minor third higher. <p><i>Other responses possible.</i></p>	<p>Identifies ONE feature that is similar AND ONE feature that is different.</p>	<p>Identifies ONE feature that is different in the two versions, and describes characteristics of ONE difference, including <u>underlined</u>-type evidence.</p> <p>Identifies ONE feature that is different in the two versions, and explains the relevance of ONE difference, including bold-type evidence.</p>

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (c)	<p><i>Compositional devices:</i></p> <ul style="list-style-type: none"> repetition / ostinato <ul style="list-style-type: none"> the <u>bass line is repeated three times</u> variation <ul style="list-style-type: none"> (first half) the <u>melody is decorated / varied on each repeat</u> OR (second half) the pizzicato <u>accompaniment is varied in an improvisatory or jazz-like manner</u> sequence <ul style="list-style-type: none"> there is a <u>descending sequence in the melody</u> above a tonic pedal pedal <ul style="list-style-type: none"> there is a <u>tonic pedal</u> countermelody <ul style="list-style-type: none"> there is a countermelody <u>above the main melody</u> in a high tessitura to provide contrast / create a more complex texture. <p><i>Other responses possible.</i></p>	<p>Identifies TWO devices used in the music.</p>	<p>Identifies TWO compositional devices used, and describes the characteristics of BOTH, including <u>underlined</u>-type evidence.</p>	<p>Identifies TWO compositional devices used, and explains the effect of the use of BOTH, including bold-type evidence.</p>
(d)	<p><i>How elements relate to words:</i></p> <ul style="list-style-type: none"> timbre <ul style="list-style-type: none"> <u>begins with drums alone;</u> use of a “crying” vocal timbre to suggest “aloneness” repetition <ul style="list-style-type: none"> <u>same rhythm repeated;</u> the same vocal melody is repeated in paired phrases to suggest “there is no more music” texture <ul style="list-style-type: none"> <u>sparse / thin texture;</u> begins percussion alone, layers voice and guitars in and out to suggest “there are no more instruments”. <p><i>Other responses possible.</i></p>	<p>Identifies an aspect of ONE element used in the music.</p>	<p>Identifies an aspect of TWO elements used, and describes the characteristics of ONE, including <u>underlined</u>-type evidence.</p>	<p>Identifies an aspect of TWO elements used, and explains how BOTH relate to the meaning of the words, including bold-type evidence.</p>

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

Question	Achievement	Achievement with Merit	Achievement with Excellence
THREE			
(a)	<p>Indicates:</p> <p>ONE instrument heard:</p> <ul style="list-style-type: none"> • flute • bassoon <p>AND ONE of:</p> <ul style="list-style-type: none"> • a metronome marking in the range ♩ = 90–110 OR a valid tempo indication to describe ♩ = 100 • a valid time signature (e.g. $\frac{2}{4}$ or $\frac{4}{4}$). 	<p>Indicates:</p> <ul style="list-style-type: none"> • a metronome marking close to ♩ = 100 OR an appropriate Italian tempo indication to describe it (e.g. <i>andante</i>, <i>andantino</i>, <i>moderato</i>, <i>allegretto</i>) • a valid time signature (e.g. $\frac{2}{4}$ or $\frac{4}{4}$). 	<p>Indicates:</p> <ul style="list-style-type: none"> • a metronome marking in the range ♩ = 45–55 OR an appropriate Italian tempo indication to describe it (e.g. <i>lento</i>, <i>largo</i>) • the correct time signature (i.e. $\frac{2}{2}$ or $\frac{3}{4}$) AND matching bar lines.
	<p>THREE of:</p> <ul style="list-style-type: none"> • a slower tempo in bars 11–12 • a slower tempo in bars 15–16 • an <i>a tempo</i> marking in bars 12–13 • ONE change of dynamic (louder or softer, as appropriate) in any of bars 2–4, 11–12, or 14. 	<p>THREE of:</p> <ul style="list-style-type: none"> • a <i>ritardando</i> / <i>rallentando</i> in bars 11–12 • a <i>ritardando</i> / <i>rallentando</i> in bars 15–16 • an <i>a tempo</i> marking in bars 12–13 • a <i>crescendo</i> (word or hairpin) in bars 2–4 • a <i>diminuendo</i> (word or hairpin) in bars 11–12. 	<p>FOUR of:</p> <ul style="list-style-type: none"> • a <i>ritardando</i> / <i>rallentando</i> beginning in bar 11 • a <i>ritardando</i> / <i>rallentando</i> beginning in bar 15 • an <i>a tempo</i> marking mid bar 12 • a <i>crescendo</i> in bars 3–4 terminating in <i>f</i> • a <i>diminuendo</i> in bars 11–12 terminating in <i>pp</i> • (subito) <i>mf</i> mid bar 14. <p><i>Allow a difference in dynamics of one degree above or below.</i></p>
	<ul style="list-style-type: none"> • a change in the way some of the notes are played in bars 0–2 OR 8–10. 	<p>ONE of:</p> <ul style="list-style-type: none"> • a change in the way the notes are played in bars 0–2 OR 8–10. • a change in volume / intensity in bar 4, beats 1 and 2 • a change in the way the notes are played in bars 6–7 OR 14–15. 	<p>TWO of:</p> <ul style="list-style-type: none"> • all <i>staccato</i> markings in bars 0–2 OR 8–10 • <i>marcato</i> accent (>) markings in the flute part, bar 4, beats 1 and 2 • all slurs on the pairs of quavers in bars 6–7 OR 14–15.

♩ = 50

Flute

Bassoon

f

f

rall.

a tempo

pp

mf

rall.

pp

mf

Note: Dynamics may be applied to each part separately (as above), or written between the staves.

Question	Achievement	Achievement with Merit	Achievement with Excellence
Three (b)	Identifies any SIX (of 13) 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.
<p><i>There are 3 melodic phrases (comprising 8 melodic contours and 5 rhythmic patterns) to be transcribed.</i></p> <p>The musical score consists of three sections: A, B, and C. Section A is for Violin, starting at measure 1, with a tempo marking of quarter note = 100. It features a melodic line with several phrases and contours marked. Section B is for Violin (Vln.) and Violoncello (Vc.), starting at measure 4. It shows a duet with melodic contours and rhythmic patterns marked. Section C is for Violoncello (Vc.), starting at measure 8, and features a melodic line with rhythmic patterns marked.</p>			

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