

## Assessment Schedule – 2018

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


#### Assessment Criteria

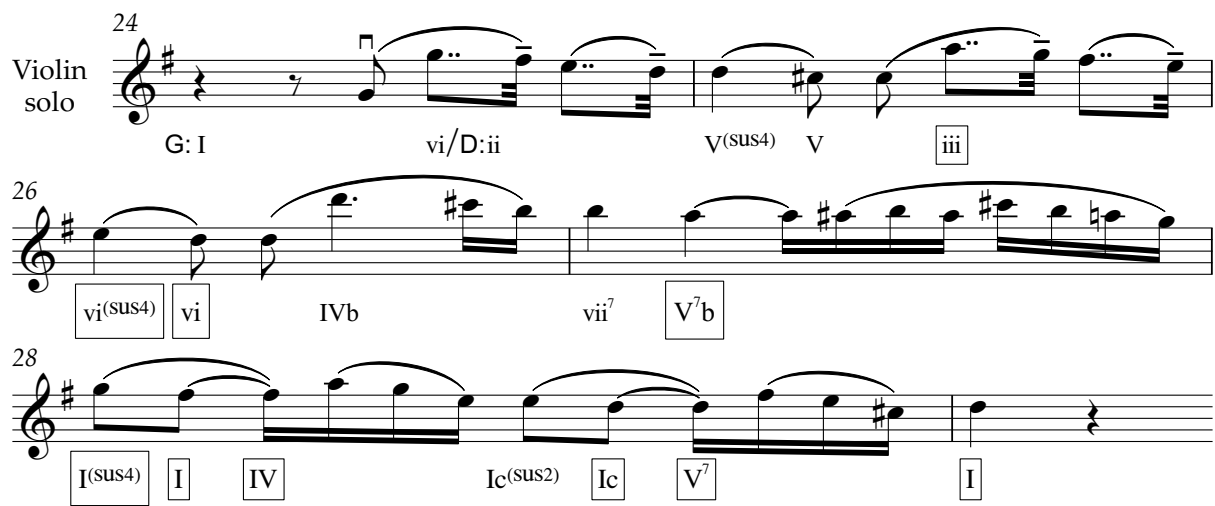
Achievement	Achievement with Merit	Achievement with Excellence
<p>Integrates aural skills in <b>transcription</b>:</p> <ul style="list-style-type: none"> <li>• within chord progressions, by indicating chord quality (major or minor)</li> <li>• by notating melody, identifying rhythmic patterns and melodic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

#### Cut Scores

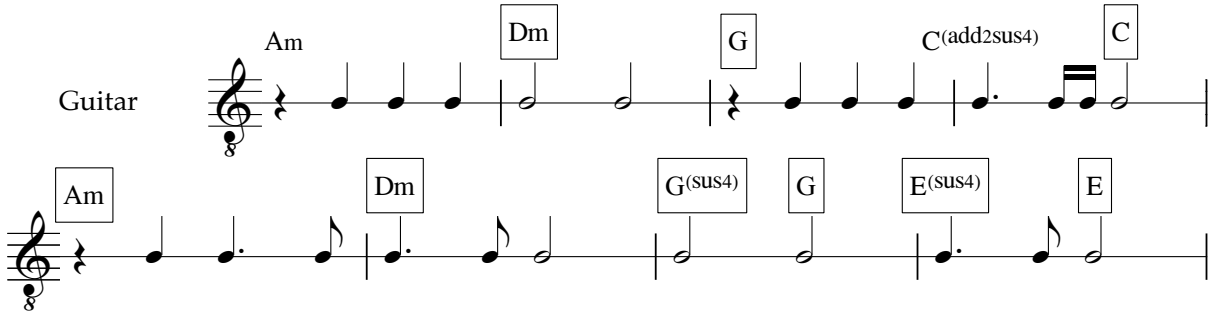
Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 13	14 – 18	19 – 24

Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>ONE</b>				
(a)	<p><i>Comparison of elements / features:</i></p> <ul style="list-style-type: none"> <li>• timbre – repeat is played by different instruments: <u>woodwinds / horns / strings</u>; <b>the flute has the melody and the strings play pizzicato</b></li> <li>• texture – the repeat has a thicker texture with more instruments playing; <u>it has a homophonic texture with clearly heard melody, bass and inner parts</u>; <b>the number of separate voices increases from two to four or five parts; the sound is more sustained, with repeated notes in the middle of the texture</b></li> <li>• melody – the repeat is at a different pitch, an <b>octave higher</b>.</li> </ul> <p><i>Other responses possible.</i></p>	Describes a difference in TWO compositional features.	Explains the effect or relevance of a difference in the use of TWO compositional features, including <u>underlined</u> -type evidence.	Analyses how the use of TWO compositional features relates to the passage as a whole, including <b>bold</b> -type evidence.
(b)	<i>Transcription:</i>	Identifies any THREE contours OR rhythmic patterns.	Transcribes TWO melodic phrases with allowance for THREE errors overall.	Transcribes TWO melodic phrases, with allowance for ONE error overall.
<p><i>There are two melodic phrases and four melodic contours / rhythmic patterns to be transcribed.</i></p> <p style="text-align: center;">Melodic phrases <span style="border-top: 1px dashed black; display: inline-block; width: 60%; vertical-align: middle;"></span></p> <p>Violin solo </p> <p style="text-align: center;">Melodic contours Rhythmic patterns</p>				
(c)	<p><i>Tonality of the extract:</i></p> <ul style="list-style-type: none"> <li>• major key with brief changes of key; modulates to a <u>minor key</u>, then a <u>major key</u> / <b>the relative minor</b> then <b>the dominant major key</b>, then <b>returns to the tonic</b>.</li> </ul>	Describes the tonality in simple terms.	Explains the effect of the tonality, including <u>underlined</u> -type evidence.	Analyses the tonality, including <b>bold</b> -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (d)	<p><i>Chord transcription</i></p> <ul style="list-style-type: none"> <li>see below.</li> </ul>	<p>Indicates, for FOUR individual chords:</p> <ul style="list-style-type: none"> <li>the roman numeral and chord quality (major or minor).</li> </ul>	<p>Indicates, for THREE pairs of chords:</p> <ul style="list-style-type: none"> <li>the roman numeral and chord quality (major or minor)</li> <li>at least ONE sus or 7th chord</li> </ul>	<p>Indicates, with allowance for THREE errors overall:</p> <ul style="list-style-type: none"> <li>the roman numerals for the chords</li> <li>inversions, suspensions, 7ths etc.</li> </ul>
<p><i>There are 10 chords to be transcribed, including:</i></p> <ul style="list-style-type: none"> <li>2 inversions; 2 suspensions; and 2 dominant 7ths</li> </ul> 				
(e)	<p><i>Tonal / harmonic features:</i></p> <ul style="list-style-type: none"> <li>D major tonality overall, <b>the dominant (major) key</b>, is <u>established in bars 24–26 and 27–29</u></li> <li>cadence in bars 28-29 / <u>perfect cadence in D major reinforces the key of D major</u></li> <li><u>harmonic rhythm generally two chords per bar; the rate of chord change increases from bar 28 until the perfect cadence</u></li> <li><u>harmonic / melodic sequence in bars 24–26</u></li> <li>use of suspensions.</li> </ul> <p><i>Other responses possible.</i></p>	Describes ONE tonal / harmonic feature.	Explains the effect of the use of TWO tonal / harmonic features, including <u>underlined</u> -type evidence.	Analyses how the use of TWO tonal / harmonic features relates to the passage as a whole, including <b>bold</b> -type evidence.

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

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>TWO</b>				
(a)	<i>Transcription:</i>	Indicates the root notes and quality (major or minor) of any FOUR chords.	Indicates any TWO pairs of adjacent chords.	Indicates any FOUR adjacent chords.
<p><i>There are 9 chords to be identified.</i></p>  <p>The image shows a musical transcription for guitar. It consists of two staves of music. The top staff is labeled 'Guitar' and has a treble clef. The bottom staff also has a treble clef. There are eight measures of music. Above the notes, there are nine chord boxes: Am, Dm, G, C(add2sus4), C, Am, Dm, G(sus4), G, E(sus4), and E. The notes are mostly quarter and eighth notes, with some rests.</p>				
(b)	<p><i>Analysis of melodic / rhythmic / harmonic features:</i></p> <ul style="list-style-type: none"> <li>• melody predominantly comprises small intervals / <u>2nds and 3rds</u>, <b>which results in a lack of dramatic intensity</b></li> <li>• smooth melodic contour, <u>mainly upward</u></li> <li>• simple rhythm <u>with simple decoration</u> for interest, <b>no syncopation</b></li> <li>• non-harmonic notes / <u>suspensions</u> used in melody, <b>e.g. bars 2, 4, 6, 7, 8, which makes it very expressive</b></li> <li>• mixture of major and minor chords, <u>begins with minor chords</u>, <b>circle of 5ths chord scheme is used in bars 1 – 4, which adds a sense of predictability.</b></li> </ul> <p><i>Other responses possible.</i></p>	Describes ONE tonal / harmonic feature.	Explains the relevance of the use of TWO elements and features to the creation of mood, including <u>underlined</u> -type evidence.	Analyses how the use of TWO tonal / harmonic features relate to the creation of mood throughout the passage as a whole, including <b>bold</b> -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (c)	<p><i>Comparison of the sections:</i></p> <ul style="list-style-type: none"> <li>tempo – the second section is faster / there is <u>an increase from 70bpm (lento / adagio) to 120bpm (allegro / moderato)</u></li> <li>timbre – changes from <u>(semi)acoustic / clean</u> guitar and piano <b>with sustained synth (pad) backing</b> to rock instruments; second section features <b>distorted electric lead / solo guitar backed by rock instruments / drums, bass, rhythm guitar, and prominent synth strings</b></li> <li>rhythm – changes from simple <u>crotchet and quaver</u> rhythms to the guitar's more rapid <b>sextuplet semiquavers</b>; the rhythm in the first section <b>feels free / flexible, contrasting with the strict rock beat</b> in the second</li> <li>metre – the “feel” changes from <b>a minim feel to a crotchet feel</b>; <u>the metre changes</u> from <b>4 to 7 beats in a bar</b>.</li> </ul> <p><i>Other responses possible.</i></p>	Describes a difference in TWO elements / features.	Explains the effect of a difference in the use of TWO elements / features, including <u>underlined</u> -type evidence.	Analyses how the differences in TWO elements / features relate to the passage as a whole, including <b>bold</b> -type evidence.
(d)	<p><i>Identifying the first beat of each bar:</i></p> <ul style="list-style-type: none"> <li>rhythm – there is a brief drum fill leading into each bar, which <u>emphasises the arrival</u> on the down-beat</li> <li>harmony – the chord changes once per bar, <u>on the down-beat</u>, <b>which supports the rhythmic emphasis</b>.</li> </ul>	Describes ONE feature that indicates the bar divisions.	Explains the effect of the use of ONE element or feature in indicating the bar divisions, including <u>underlined</u> -type evidence.	Analyses the relationship between the elements / features that indicate the bar divisions, including <b>bold</b> -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(e)	<p><i>Genre:</i></p> <ul style="list-style-type: none"> <li>rock / prog-rock / art-rock / prog-metal.</li> </ul> <p><i>Characteristic elements / features of the genre:</i></p> <ul style="list-style-type: none"> <li>use of rock instruments – (distorted) electric guitar(s), bass, drums, lead singer, backing vocals</li> <li>use of classical instruments – violin, piano</li> <li>driving rock tempo</li> <li><u>prominence and virtuosity</u> of electric guitar solo</li> <li><u>longer than a “standard” rock song</u></li> <li><u>sections that contrast</u> in tempo, instrumentation, metre</li> <li><b>no obvious verse–chorus structure</b></li> <li>use of <u>more than just “simple” chords</u></li> <li><b>use of elements associated with “classical” music</b> (e.g. instrumentation, “circle of fifths” chord sequence)</li> <li><b>use of irregular / 7-beat time signature.</b></li> </ul> <p><i>Other responses possible.</i></p>	Identifies the genre, and describes TWO elements / features of the music.	Explains the relevance of TWO elements / features to the genre, including <u>underlined</u> -type evidence.	Analyses how TWO elements / features relate to the genre throughout the passage as a whole, including <b>bold</b> -type evidence.

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

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

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE	<p><i>Texture</i></p> <ul style="list-style-type: none"> <li>• homophonic – the voices sing <u>sustained chords as a background</u> to the melody played by the horn</li> <li>• the horn’s melody <b>emerges from the texture, symbolising the moon</b></li> <li>• only one horn part is heard at a time (not two), <b>suggesting the loneliness of the moon.</b></li> </ul> <p><i>Tonality</i></p> <ul style="list-style-type: none"> <li>• varies, moving from the choir’s opening chords in B minor to the horn’s melody in the major</li> <li>• strong <u>triadic melody</u> in horn</li> <li>• <b>relative major / minor relationship between two keys</b></li> <li>• the <u>two choirs</u> sing chords that overlap to create more complex chord clusters.</li> </ul> <p><i>Timbre</i></p> <ul style="list-style-type: none"> <li>• whispering voices <b>suggest “silent singing”</b></li> <li>• the single horn against the multiple voices <b>suggests the moon against the sky / above the land.</b></li> </ul> <p><i>Melody / pitch</i></p> <ul style="list-style-type: none"> <li>• the horn’s melodic contour has triadic leaps at start, <u>gradually becoming smoother with more stepwise movement</u>, <b>more rhythmic freedom, making it more cantabile in style as the moon “sings”.</b></li> </ul> <p><i>Dynamics</i></p> <ul style="list-style-type: none"> <li>• generally soft in the choir, with the horn part at a louder dynamic level</li> <li>• <u>repeated use of (sudden) crescendo, particularly by the choir</u></li> <li>• loud dynamic used to <b>emphasise text, e.g. “poor moon”</b>; soft dynamic <b>underlines the moon’s sorrow / loneliness / mystery.</b></li> </ul> <p><i>Other responses possible.</i></p>	<p><b>Describes</b> elements and features used in the passage.</p>	<p><b>Explains</b> the relevance of the use of elements and features to the meaning of the text, including <u>underlined</u>-type evidence.</p>	<p><b>Analyses</b> how the use of elements and features relates to the meaning of the text throughout the passage as a whole, including <b>bold</b>-type evidence.</p>

<b>N1</b>	<b>N2</b>	<b>A3</b>	<b>A4</b>	<b>M5</b>	<b>M6</b>	<b>E7</b>	<b>E8</b>
<b>Attempts to describe ONE</b> element or feature used in the passage.	<b>Attempts to describe TWO</b> elements and features used in the passage.	<b>Briefly describes TWO</b> elements and features used in the passage.	<b>Describes THREE</b> elements and features in the used in the passage.	<b>Briefly explains</b> the relevance of <b>TWO</b> elements and features used to the meaning of the text.	<b>Explains</b> the relevance of <b>THREE</b> elements and features used to the meaning of the text.	<b>Briefly analyses</b> how <b>TWO</b> elements and features used relate to the text throughout the whole passage.	<b>Analyses</b> how <b>THREE</b> elements and features used relate to the text throughout the whole passage.

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