

## Assessment Schedule – 2019

### Music: Demonstrate aural understanding through written representation (91275)

#### Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<p><i>Demonstrating <b>aural understanding</b> through written representation involves:</i></p> <ul style="list-style-type: none"> <li>identifying <b>individual chords</b></li> <li>notating melody, identifying <b>rhythmic patterns</b> and <b>melodic contours</b></li> <li>identifying <b>musical elements and features</b>.</li> </ul>	<p><i>Demonstrating <b>in-depth aural understanding</b> through written representation involves:</i></p> <ul style="list-style-type: none"> <li>identifying <b>chord progressions</b> (pairs of adjacent chords)</li> <li>notating <b>rhythmic and melodic phrases</b> so that the intent of the original music is <b>communicated</b></li> <li>describing the use of <b>musical elements and features</b> so that: <ul style="list-style-type: none"> <li>through notation, the intent of the original music is <b>communicated</b></li> <li>in a written response, understanding of the <b>characteristics</b> of those features is demonstrated.</li> </ul> </li> </ul>	<p><i>Demonstrating <b>comprehensive aural understanding</b> through written representation involves:</i></p> <ul style="list-style-type: none"> <li>identifying <b>chord phrases</b> so that the original music is <b>convincingly reproduced</b></li> <li>notating <b>rhythmic and melodic phrases</b> so that the original music is <b>convincingly reproduced</b></li> <li>explaining the use of <b>musical elements and features</b> so that: <ul style="list-style-type: none"> <li>through notation, the intent of the original music is <b>convincingly reproduced</b></li> <li>in a written response, understanding of the <b>effect or relevance</b> of those features is demonstrated.</li> </ul> </li> </ul>

#### Guidelines for applying the Assessment Schedule

##### “Top-down” marking

With some exceptions, rather than specifying that a particular task offers an opportunity for the candidate to meet the standard at Achievement level only, or Merit level only, the tasks in the examination are designed to allow the candidate to meet the standard at any level of Achievement. Each response should therefore be marked from “top down” – that is, evidence for meeting the standard at Excellence should first be sought, then, if necessary, evidence for Merit, and then evidence for Achievement.

##### Qualitative Assessment

In the Evidence Statements, the steps up from Achievement → Merit → Excellence are intended to be qualitative, rather than quantitative – that is, rather than a higher grade requiring “more of the same” type of evidence as the grade(s) below, it should require demonstration of appreciably greater skill, as specified in the Assessment Criteria.

#### Cut Scores

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

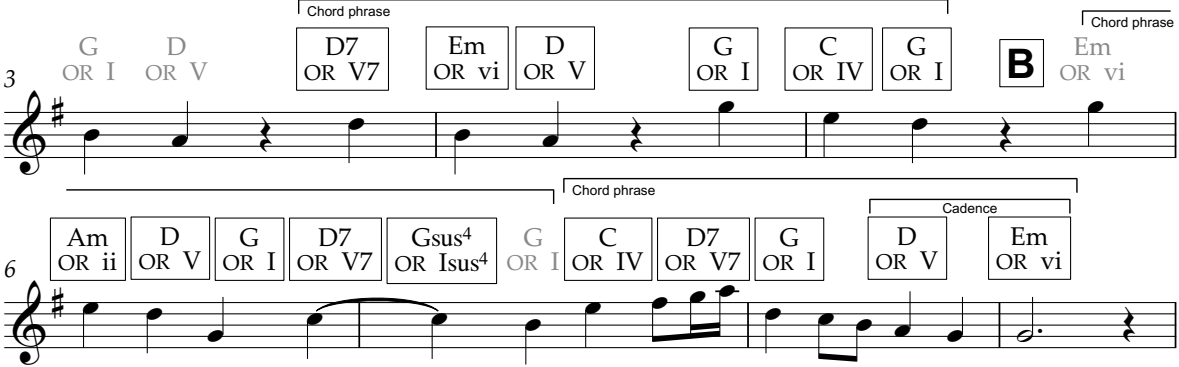
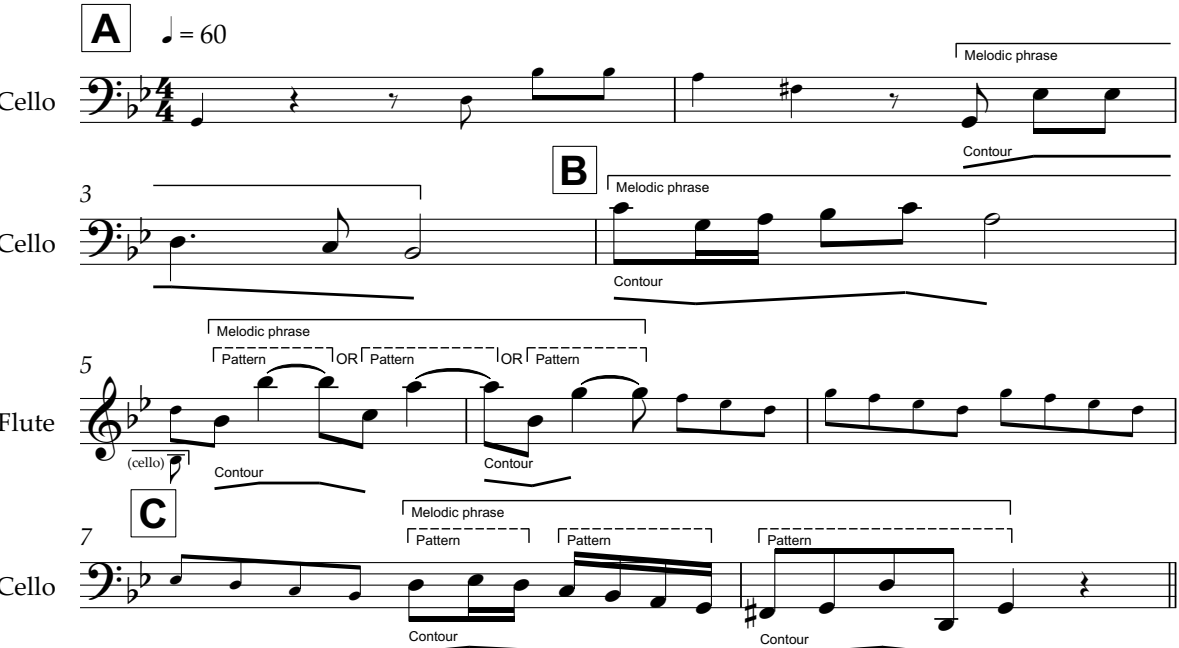
## Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>ONE</b>				
(a) (i)	<p><i>Chord progression:</i></p> <ul style="list-style-type: none"> <li>• 12-bar blues.</li> </ul>	<p><b>Identifies</b> the chord progression</p> <p>OR</p>		
(ii)	<p><i>Differences between sections:</i></p> <ul style="list-style-type: none"> <li>• section 1: bass, guitar, drums, voices</li> <li>• section 2: voices, hand-claps</li> <li>• in section 1, there is a <u>solo / lead vocal</u> and <u>echoing / call and response</u> from <u>backing vocals</u></li> <li>• in section 2, there is a <u>solo / lead vocal</u> and <u>backing vocals providing chords / harmony</u></li> <li>• in section 1, the <u>drum kit is used throughout</u>; in section 2, <u>hand-claps are used</u>, with <u>drums coming in at the end</u></li> <li>• <b>both sections have the soloist singing the same words and use the same beat, but the backing singers are used in different ways, as a call and response in section 1 compared with a harmony in section 2</b></li> <li>• <b>section 1 is fully accompanied by a standard band, whereas section 2 is a <i>capella</i> with the addition of a simple clapped beat.</b></li> </ul> <p><i>Other responses possible.</i></p>	<p><b>Identifies ONE</b> feature of timbre or instrumentation that is different in the two sections.</p>	<p><b>Identifies ONE</b> feature of timbre or instrumentation that is different in the two sections, and <b>describes</b> characteristics of the difference, including <u>underlined</u>-type evidence.</p>	<p><b>Identifies</b> at least <b>TWO</b> features of timbre or instrumentation that are different in the two sections, and <b>explains</b> their effect or relevance in the music, including <b>bold</b>-type evidence.</p>

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (b)	<p><i>Compositional devices:</i></p> <ul style="list-style-type: none"> <li>repetition / ostinato                             <ul style="list-style-type: none"> <li>the <u>bass line / bass drum beat is repeated throughout, creating a hypnotic effect</u></li> </ul> </li> <li>layering                             <ul style="list-style-type: none"> <li>the vocal lines build up, <u>adding a voice each time, building up the tension towards the vocal solo at the end, when all the lower layers are removed</u></li> </ul> </li> <li>call and response                             <ul style="list-style-type: none"> <li><u>between the lower and higher voices</u></li> </ul> </li> <li>pedal                             <ul style="list-style-type: none"> <li>there is a <u>tonic</u> pedal throughout</li> </ul> </li> <li>countermelody                             <ul style="list-style-type: none"> <li>there is a countermelody <u>added above the main motif</u> in a <b>high falsetto using held notes that provide contrast to the repeating patterns underneath.</b></li> </ul> </li> </ul> <p><i>Other responses possible.</i></p>	Identifies TWO compositional devices used in the music.	Identifies TWO compositional devices used, and describes the characteristics of BOTH, including <u>underlined</u> -type evidence.	Identifies TWO compositional devices used, and explains the effect of the use of BOTH, including <b>bold</b> -type evidence.
	<p><i>Transcription:</i></p> <ul style="list-style-type: none"> <li>see below.</li> </ul>	Identifies any FOUR (of 12) melodic contours and / or rhythmic patterns.	Transcribes ONE melodic phrase with allowance for FOUR errors.	<ul style="list-style-type: none"> <li>Transcribes ONE melodic phrase.</li> </ul>
(c)	<p><i>There are 3 melodic phrases (comprising 7 melodic contours, and 5 rhythmic patterns) to be transcribed.</i></p>			

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

Question	Sample Evidence
<b>TWO</b>	
(a) (i) (ii)	<p><i>There are 16 chords in 3 chordal phrases, and 1 cadence to be identified.</i></p>  <p><i>Cadence: Interrupted</i></p>
(b)	<p><i>There are 4 melodic phrases (comprising 6 melodic contours and 4 unique rhythmic patterns) to be transcribed.</i></p> 

N1	N2	A3	A4	M5	M6	E7	E8
<p>Identifies any <b>THREE</b> (of 16) individual chords</p> <p>OR</p> <p>Identifies any <b>TWO</b> (of 10) melodic contours / rhythmic patterns.</p>	<p>Identifies any <b>THREE</b> (of 16) individual chords</p> <p>AND</p> <p>Identifies any <b>TWO</b> (of 10) melodic contours / rhythmic patterns.</p>	<p>Identifies any <b>FIVE</b> (of 16) individual chords</p> <p>AND</p> <p>Identifies any <b>THREE</b> (of 10) melodic contours / rhythmic patterns.</p>	<p>Identifies any <b>SEVEN</b> (of 16) individual chords</p> <p>AND</p> <p>Identifies any <b>FIVE</b> (of 10) melodic contours / rhythmic patterns.</p>	<p>Identifies any <b>THREE</b> pairs of adjacent chords</p> <p>A "pair" may not contain a chord already in another pair.</p> <p>AND</p> <p>Transcribes <b>TWO</b> melodic phrases with allowance for <b>TWO</b> errors in each.</p>	<p>Identifies any <b>FOUR</b> pairs of adjacent chords</p> <p>AND</p> <p>Transcribes <b>TWO</b> melodic phrases with allowance for <b>ONE</b> error in each.</p>	<p>Identifies the cadence, AND the chords in <b>TWO</b> chordal phrases, with allowance for <b>TWO</b> errors (but must include <b>TWO</b> V<sup>7</sup> chords)</p> <p>AND</p> <p>Transcribes <b>THREE</b> melodic phrases with allowance for <b>TWO</b> errors overall.</p>	<p>Identifies the cadence, AND the chords in <b>TWO</b> chordal phrases, with allowance for <b>ONE</b> error</p> <p>AND</p> <p>Transcribes <b>THREE</b> melodic phrases with allowance for <b>ONE</b> error overall.</p>

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

Question	Achievement	Achievement with Merit	Achievement with Excellence
<b>THREE</b>			
(a) (i) (ii)	<p>Indicates:</p> <p>ONE instrument heard:</p> <ul style="list-style-type: none"> <li>• oboe</li> <li>• cello</li> </ul> <p>AND TWO of:</p> <ul style="list-style-type: none"> <li>• a metronome marking in the range <math>\text{♩} = 75\text{--}100</math> OR a <b>valid</b> tempo indication to describe <math>\text{♩} = 90</math> (e.g. walking pace, moderate speed)</li> <li>• a <b>valid</b> time signature (<math>\frac{2}{4}</math> or <math>\frac{4}{4}</math>)</li> <li>• a slower tempo in bars 25–26.</li> </ul>	<p>Indicates:</p> <p>BOTH instruments heard:</p> <ul style="list-style-type: none"> <li>• oboe</li> <li>• cello</li> </ul> <p>AND TWO of:</p> <ul style="list-style-type: none"> <li>• a metronome marking close to <math>\text{♩} = 90</math> OR an <b>appropriate Italian</b> tempo indication to describe it (e.g. <i>andante</i>, <i>andantino</i>)</li> <li>• a <b>valid</b> time signature (<math>\frac{2}{4}</math> or <math>\frac{4}{4}</math>) AND matching barlines, with allowance for ONE error</li> <li>• a <i>ritardando</i> / <i>rallentando</i> within bars 25–26.</li> </ul>	<p>Indicates:</p> <p>THREE of:</p> <ul style="list-style-type: none"> <li>• the <b>correct</b> time signature (<math>\frac{2}{4}</math>) AND matching barlines</li> <li>• a <i>ritardando</i> / <i>rallentando</i> beginning at bar 25</li> <li>• an <i>a tempo</i> marking at bar 27</li> <li>• a fermata on the final note.</li> </ul>
	<p>Indicates ONE of</p> <ul style="list-style-type: none"> <li>• TWO changes of dynamic (louder or softer, as appropriate) in any of bars 9–12, 21, 24, 25–27, 31–33</li> <li>• a change in the way the notes are played in bars 13–19.</li> </ul>	<p>Indicates THREE of:</p> <ul style="list-style-type: none"> <li>• a <i>crescendo</i> (word or hairpin) within bars 9–12</li> <li>• a <i>diminuendo</i> (word or hairpin) within bars 25–26 OR or bars 32–33</li> <li>• some staccato markings in bars 13–14 OR bars 17–18</li> <li>• ONE slur in bars 15, 16 or 19.</li> </ul>	<p>Indicates FOUR of:</p> <ul style="list-style-type: none"> <li>• a <i>crescendo</i> in bars 9–12 terminating in <b><i>f</i></b></li> <li>• a <i>diminuendo</i> in bars 25–26 terminating in <b><i>mp</i></b> OR a <i>diminuendo</i> in bars 32–33 terminating in <b><i>pp</i></b></li> <li>• <b><i>p</i></b> (subito) at beginning of bar 21</li> <li>• <b><i>f</i></b> (subito) at beginning of bar 24</li> </ul> <p><i>Allow a difference in dynamics of one degree above or below.</i></p> <ul style="list-style-type: none"> <li>• all staccato markings in either bars 13–14 OR bars 17–18</li> <li>• TWO slurs in bars 15, 16 or 19.</li> </ul>

Three  
(a) cont'd

**Moderato** / ♩ = 92

Oboe

Violoncello

*p*

*p*

5

*cresc.*

*cresc.*

11

*f*

*f*

17

*p*

*p*

23

*rall.*

*a tempo*

*f*

*dim.*

*mp*

*f*

*dim.*

*mp*

29

*dim.*

*pp*

*dim.*

*pp*

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

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (b) (i)	<i>Style of the arrangement:</i> <ul style="list-style-type: none"> <li>fusion / dubstep / trap / hip hop (or similar)</li> </ul>	<b>Identifies</b> the genre / style of the arrangement		
(ii)	<i>Comparison of the original and the arrangement:</i> <ul style="list-style-type: none"> <li>the two excerpts have the same melody, tempo, beat, key</li> <li>the original is played on <u>acoustic piano alone</u>; the arrangement <u>adds a steady percussive beat, deep bass and synthesised sounds</u></li> <li>the arrangement features <b>synthesized sounds taking over from the piano sound, synthesized “voice”, repeating riffs that crescendo, and rising glissandi.</b></li> </ul> <i>Other responses possible.</i>	OR <b>Identifies</b> TWO similarities between the excerpts.	<b>Identifies</b> ONE feature that is different in the two excerpts, and <b>describes</b> characteristics of ONE difference, including <u>underlined</u> -type evidence.	<b>Identifies</b> TWO features that are different in the two excerpts, and <b>explains</b> the effect or relevance of TWO differences, including <b>bold</b> -type evidence.
(c)	<i>Features that differ from military band marching music:</i> <ul style="list-style-type: none"> <li>the music does not have a steady beat / the <u>beat varies / changes from irregular to regular / alternates between <math>\frac{3}{4}</math> and <math>\frac{3}{8}</math>, occasionally changing to <math>\frac{4}{4}</math>, so is unsuitable / impossible to march to</u></li> <li>the instruments (<u>bass, drums, piano</u>) – <u>apart from the saxophone</u> – are not military band instruments / <b>the instruments form a jazz combo</b></li> <li><b>the music includes jazz riffs, and some parts are improvised, none of which would happen in a military band.</b></li> </ul> <i>Other responses possible.</i>	<b>Identifies</b> ONE musical feature that differs from the provided description of military band music.	<b>Identifies</b> ONE musical feature that would be unsuitable for use as military band marching music, and <b>describes</b> the characteristics of the feature, including <u>underlined</u> -type evidence.	<b>Identifies</b> TWO musical features that would be unsuitable for use as military band marching music, and for both <b>explains</b> why, including <b>bold</b> -type evidence.

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