


Assessment Schedule – 2020**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 – 19	20 – 24

Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE				
(a)	<p><i>Transcription:</i></p> <ul style="list-style-type: none"> • see below. 	<p>Identifies any FIVE (of 12) melodic contours and / or rhythmic patterns.</p>	<p>Transcribes TWO melodic phrases with allowance for THREE errors in each.</p>	<p>Transcribes:</p> <ul style="list-style-type: none"> • ONE melodic phrase exactly • ONE melodic phrase with allowance for TWO errors overall.
<p><i>There are 3 melodic phrases (comprising 7 melodic contours, and 5 rhythmic patterns) to be transcribed.</i></p>  <p>The musical score consists of two staves: Flute (top) and Guitar (bottom), both in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score is divided into three sections labeled A, B, and C.</p> <ul style="list-style-type: none"> Section A (Measures 1-3): The guitar part has a melodic phrase spanning measures 1-3. The flute part has a contour spanning measures 1-3. Section B (Measures 4-6): Both the flute and guitar parts have contours spanning measures 4-6. Section C (Measures 7-9): The flute part has a melodic phrase and a rhythmic pattern in measures 7-9. The guitar part has contours in measures 7-9. <p>The score ends at measure 10.</p>				

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (b)	<p><i>Differences in the Jethro Tull version:</i></p> <p>Style:</p> <ul style="list-style-type: none"> The piece is reinterpreted in a jazz / rock style. The rhythm is swung compared to the straight rhythm of the original. <u>The bass is played like a walking bass.</u> Improvisation over the main theme giving a jazz-like feel. <p>Timbre / instrumentation:</p> <ul style="list-style-type: none"> The piece begins with flute and bass guitar. <u>A second flute is added in counterpoint, guitar chords, then drums.</u> Vocalisation is added over and between the flute lines giving a unique and original feel. <p>Structure:</p> <ul style="list-style-type: none"> The structure is changed from <u>AB to AA:</u> <u>The second section is omitted / only one section is repeated.</u> The bass / chord pattern acts as a ground bass / ostinato throughout. <p><i>Other responses possible.</i></p>	<p>Identifies TWO features that have changed.</p>	<p>Describes TWO features that have changed including <u>underlined</u>-type evidence.</p>	<p>Explains the effect or relevance of TWO features that have changed including bold-type evidence.</p>

Question	Achievement	Achievement with Merit	Achievement with Excellence	
One (c) (i)	<p>Indicates:</p> <p>The instrument heard:</p> <ul style="list-style-type: none"> cello <p>AND</p> <p>TWO of:</p> <ul style="list-style-type: none"> a metronome marking in the range $\text{♩} = 50\text{--}60$ OR a valid English tempo indication to describe it (e.g. leisurely, slowly)* a valid time signature ($\frac{3}{2}$, $\frac{2}{4}$, or $\frac{4}{4}$) a slower tempo in bars 14–17 OR 26–28. <p><i>*Alternative response:</i></p> <ul style="list-style-type: none"> a metronome marking in the range $\text{♩} = 100\text{--}120$ if the metre is $\frac{3}{4}$, or $\frac{4}{4}$ OR a valid English tempo indication to describe it (e.g. moderately, walking pace, moderately fast) 	<p>Indicates TWO of:</p> <ul style="list-style-type: none"> a metronome marking close to $\text{♩} = 56$ OR an appropriate Italian tempo indication to describe it (e.g. <i>largo</i>, <i>lento</i>, <i>adagio</i>)* a valid time signature ($\frac{3}{2}$, $\frac{2}{4}$, or $\frac{4}{4}$) AND matching barlines, with allowance for ONE error a <i>ritardando</i> / <i>rallentando</i> within bars 14–17 AND 26–28. <p><i>*Alternative response:</i></p> <ul style="list-style-type: none"> a metronome marking close to $\text{♩} = 112$ if the metre is $\frac{3}{4}$, or $\frac{4}{4}$. OR an appropriate Italian tempo indication to describe it (e.g. <i>andantino</i>, <i>moderato</i>, <i>allegretto</i>) 	<p>Indicates THREE of:</p> <ul style="list-style-type: none"> a <i>crescendo</i> (word or hairpin) within bars 19–20 or 25–27 <i>f</i> in bar 21 OR <i>ff</i> in bar 28 <i>mp</i> in bar 22–23 <p>• staccato markings in bars 0–2 OR bars 7–8</p> <p>• slurs in bars 4–6 OR bars 9–10.</p>	<p>Indicates THREE of:</p> <ul style="list-style-type: none"> an appropriate time signature ($\frac{4}{4}$ or $\frac{3}{2}$) AND matching barlines a <i>ritardando</i> / <i>rallentando</i> beginning at bar 14 AND bar 26 an <i>a tempo</i> marking at bar 16 a fermata on the final note.
	(ii)	<p>Indicates ONE of:</p> <ul style="list-style-type: none"> TWO changes of dynamic (louder or softer, as appropriate) in any of bars 19–21, 22–23, 25–28 a change in the way the notes are played in bars 1–10. 	<p>Indicates THREE of:</p> <ul style="list-style-type: none"> a <i>crescendo</i> (word or hairpin) within bars 19–20 or 25–27 <i>f</i> in bar 21 OR <i>ff</i> in bar 28 <i>mp</i> in bar 22–23 <p>• staccato markings in bars 0–2 OR bars 7–8</p> <p>• slurs in bars 4–6 OR bars 9–10.</p>	<p>Indicates FOUR of:</p> <ul style="list-style-type: none"> a <i>crescendo</i> in bars 19–20 terminating in <i>f</i> a <i>crescendo</i> in bars 25–27 terminating in <i>ff</i> <i>mp</i> (subito) on the last quaver of bar 22 (or first quaver of bar 23) <p><i>Allow a difference in dynamics of one degree above or below.</i></p> <ul style="list-style-type: none"> all staccato markings in bars 0–2 OR bars 7–8 all slurs accurately marked in bars 4–6 OR bars 9–10 arpeggio markings on the first beat of bars 2 and 4.
See next page (page 5) for reference.				

N1	N2	A3	A4	M5	M6	E7	E8
Partial evidence from ONE 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.

Question One (c)

Violoncello

Moderato

mf

4

7

11

14 *rallentando*..... *a tempo*

p

18 *cres. c.*

21 *f* *mp*

24 *cres. c.*

26 *rallentando*..... *ff*

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO				
(a) (i)	<p><i>Style:</i></p> <ul style="list-style-type: none"> Version 1: Orchestral / modern musical Version 2: Jazz / blues Version 3: Modern ballad / folk / contemporary blues <p><i>Other responses possible.</i></p>	Identifies TWO different styles in the extract.	Identifies appropriate styles for all THREE versions.	
(ii)	<p><i>Accompaniment:</i></p> <ul style="list-style-type: none"> Version 2 has a jazz band accompaniment <u>including bass, drums, guitar, saxophone, and strings are added later</u>. This contrasts with the original orchestral accompaniment (<u>strings and woodwind</u>). The walking bass, offbeat drums, and saxes play in counterpoint / in contrast to the original’s “oom-cha” feel. Version 3 has a solo <u>picked acoustic guitar accompaniment</u>. There are broken chords with some imitation of the voice / in contrast to the original’s “oom-cha” feel. <p><i>Other responses possible.</i></p> <p><i>Melody:</i></p> <ul style="list-style-type: none"> The melody is mostly the same for all three versions. <u>V1 is sung generally straight and has a rit. towards the end with extended notes to bring the song to a close.</u> V2 has the same melody accompanied by the same chords; <u>the vocal line is freer rhythmically</u>. Some notes are changed from time to time in an improvisatory way. The shape of the melody in V3 is mostly the same but is accompanied by different chords. <u>The tempo of the melody is halved, and the rhythm is quite free</u>. There are long pauses between phrases giving it a very thoughtful and improvisatory feel. <p><i>Other responses possible.</i></p>	<p>EITHER</p> <p>Identifies TWO differences or similarities of <i>accompaniment</i> between versions.</p> <p>OR</p> <p>Identifies TWO differences or similarities of <i>melody</i> between versions.</p>	<p>EITHER</p> <p>Identifies TWO differences or similarities of <i>accompaniment</i> between versions, and describes the characteristics of BOTH, including <u>underlined</u>-type evidence.</p> <p>OR</p> <p>Identifies TWO differences or similarities of <i>melody</i> between versions and describes the characteristics of BOTH, including <u>underlined</u>-type evidence.</p>	<p>EITHER</p> <p>Identifies TWO differences or similarities of <i>accompaniment</i> between versions, and explains the effect of BOTH, including bold-type evidence.</p> <p>OR</p> <p>Identifies TWO differences or similarities of <i>melody</i> between versions, and explains the effect of BOTH, including bold-type evidence.</p>

Question	Achievement	Achievement with Merit	Achievement with Excellence
Two (b) (i)	Identifies any SIX (of 15) individual chords	Identifies any FOUR pairs of chords. <i>A "pair" may not contain a chord already in another pair.</i>	Identifies the chords in THREE chordal phrases, with allowance for TWO errors AND The cadence.
<p><i>There are 15 chords in 4 chordal phrases, and 1 cadence to be identified.</i></p>			
(ii)	<i>Cadence: Perfect</i>		

N1	N2	A3	A4	M5	M6	E7	E8
Partial evidence from ONE 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.	ONE (of two) Excellence opportunities.	TWO (of two) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE				
(a)	<p><i>Transcription:</i></p> <ul style="list-style-type: none"> • see below. 	<p>Identifies any FOUR (of 9) melodic contours and / or rhythmic patterns.</p>	<p>Transcribes TWO melodic phrases with allowance for THREE errors in each.</p>	<p>Transcribes:</p> <ul style="list-style-type: none"> • ONE melodic phrase exactly • ONE melodic phrase with allowance for TWO errors overall.
<p><i>There are 3 melodic phrases (comprising 6 melodic contours, and 3 rhythmic patterns) to be transcribed.</i></p>				

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (b)	<p><i>Textures:</i></p> <ul style="list-style-type: none"> • The piece begins with a monophonic texture on solo flute. It becomes homophonic <u>with the horn melody accompanied by harp and strings</u>. Another horn part enters with imitation between the two horn parts creating a polyphonic texture. • The piece continues a homophonic texture <u>with flute solo accompanied by strings</u>. • Strings tremolo on held chords, with horn adding counterpoint / countermelody to the flute creating a polyphonic texture. • <u>The flute melody taken over by oboe.</u> • Full orchestra joins in with chordal texture. <p><i>Other responses possible.</i></p>	Identifies TWO different textures in the excerpt.	Identifies TWO textures, and describes characteristics of BOTH textures, including <u>underlined</u> -type evidence.	Identifies TWO textures, and explains the instrumental interactions of BOTH, including bold -type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
Partial evidence from ONE opportunity at any level.	TWO (of two) partial opportunities at any level.	ONE (of two) Achievement opportunities.	TWO (of two) Achievement opportunities.	ONE (of two) Merit opportunities.	TWO (of two) Merit opportunities.	ONE (of two) Excellence opportunities.	TWO (of two) Excellence opportunities.

N0 = No response; no relevant evidence.