

Assessment Schedule – 2020

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 identifying individual chords • 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 identifying chord progressions (pairs of adjacent 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 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 identifying chord phrases so that the original music is convincingly reproduced • 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>

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 7	8 – 13	14 – 18	19 – 24

Evidence

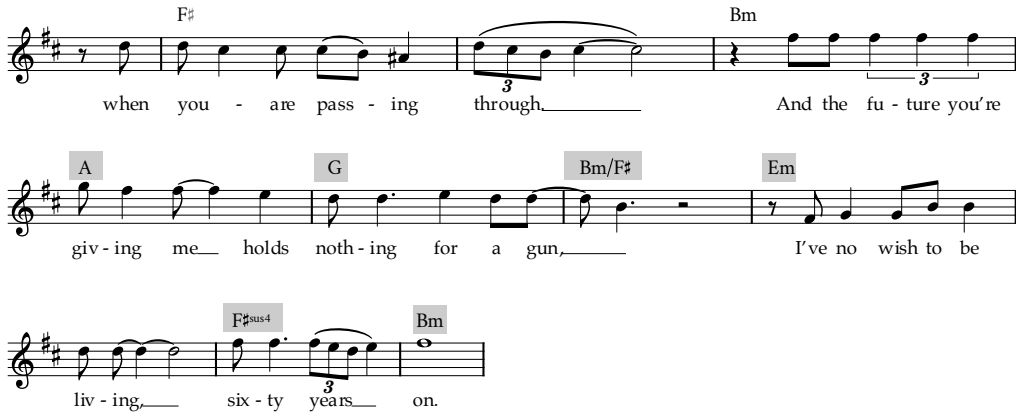
Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE				
(a)	<p><i>Tempo:</i></p> <ul style="list-style-type: none"> ♩ = c.68 / Adagio / Slowly 	Suggests a suitable tempo.		
(b)	<p>There is a series of chords, repeated, over long-held notes.</p> <p><u>Broken chords in the upper RH piano, over the tonic pedal, with shifting harmonies.</u></p> <p>Descending arpeggio figure in RH piano, tonic pedal with octave added on repeat, with harmony shifting from consonance to dissonance and back again.</p> <p><i>Other responses possible.</i></p>	Describes how the harmonic features function as an introduction supported by TWO pieces of evidence each.	Explains how the harmonic features function as an introduction supported by TWO pieces of <u>underlined</u> -type evidence.	Analyses how the harmonic features function as an introduction supported by TWO pieces of bold -type evidence.
(c)	<p><i>Melodic / rhythmic transcription:</i></p> <ul style="list-style-type: none"> See below. 	Identifies any FOUR contours or FIVE rhythmic patterns.	Transcribes THREE melodic phrases with allowance for FOUR errors overall.	Transcribes FOUR melodic phrases with allowance for TWO errors overall.

There are five melodic phrases, six melodic contours and eight rhythmic patterns to be transcribed.

The image shows a musical score in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems, each starting with a measure number: 9, 13, 17, and 21. Annotations are placed above and below the notes to identify specific features for transcription:

- Melodic Phrases:** Indicated by horizontal brackets above the notes.
- Patterns:** Indicated by dashed lines with vertical end caps below the notes.
- Contours:** Indicated by curved lines below the notes, showing the overall shape of the melody.


Specific annotations include a triplet of eighth notes in measure 15 and various rhythmic patterns throughout the piece.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (d)	<p><i>Chord transcription:</i></p> <ul style="list-style-type: none"> See below. 	Identifies any THREE chords.	Identifies FOUR chords including at least one of the inverted and sus chords.	Identifies FIVE chords including the inverted and sus chords.
	<p><i>There are SIX chords to transcribe.</i></p>  <p>The musical score shows three staves of music in G major. The first staff has chords F# and Bm. The second staff has chords A, G, Bm/F#, and Em. The third staff has chords F#sus4 and Bm. The lyrics are: 'when you - are pass - ing through, And the fu - ture you're giv - ing me holds noth - ing for a gun, I've no wish to be liv - ing six - ty years on.'</p>			
(e)	<p><i>Musical elements and features:</i></p> <ul style="list-style-type: none"> A buzzing sound (tremolo) begins quietly and becomes louder before releasing. More layers are added to tremolo. <u>Tension is built up through this prolonged crescendo and becomes discordant as layers and dynamics build up.</u> Audience is likely to feel uncomfortable until build-up is released. When the build-up stops, a harp begins to repeat descending arpeggios. <u>The repetitive pattern builds anticipation as the audience waits to hear a change / something different.</u> At first the harp is unaccompanied, then is joined by lower, then upper string instruments, which play long sustained chords. <u>The increase in texture builds anticipation.</u> Tension is increased when the music shifts from homophonic to polyphonic textures when the cellos play a fast-moving countermelody. There is an increased use of dynamics that “swell” through crescendo and decrescendos. <u>They become more discordant on crescendos then concordant on decrescendos.</u> This takes the audience through feelings of tension and release. <p><i>Other responses possible.</i></p>	Describes how tension is built and released with the use of TWO elements / features.	Explains how tension is connected to the use of elements and features including <u>underlined-type</u> evidence.	Analyses how the elements and features combine to build and release tension and causes the feeling of anticipation and / or tension including bold-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 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	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO				
(a)	<p><i>Transcription:</i></p> <ul style="list-style-type: none"> • See below. 	<p>Identifies any FOUR contours or FOUR rhythmic patterns.</p>	<p>Transcribes THREE melodic phrases with allowance for THREE errors overall.</p>	<p>Transcribes FOUR melodic phrases with allowance for TWO errors overall.</p>
<p><i>There are four melodic phrases, five melodic contours and five rhythmic patterns to be transcribed.</i></p> <p><i>Clarinet (concert pitch)</i></p> <p><i>5</i></p> <p><i>Minim notes are also accepted at the ends of the second and fourth bars. Acciaccatura is also accepted in the place of the C# in the second to last bar.</i></p>				
(b) (i)	<p><i>Compositional device:</i></p> <ul style="list-style-type: none"> • A sequence that is <u>rising</u>, and tonal. The clarinet melody is the same but starts on a different note each time. • Repetition of melodic rhythm. 	<p>Identifies a compositional device and describes TWO connections between the string and clarinet parts.</p>	<p>Identifies a compositional device and explains the relationship between the string and clarinet parts, including TWO pieces of <u>underlined</u>-type evidence.</p>	<p>Analyses the relationship between the string and the clarinet parts, including TWO pieces of bold-type evidence</p>
(ii)	<p><i>Relationship between strings and clarinet parts:</i></p> <ul style="list-style-type: none"> • The strings provide a chordal accompaniment when the clarinet plays and then more melodic material when the clarinet is not playing. • The strings are more prominent in the gaps between the clarinet phrases. • The strings repeat (<u>upper strings / violins and viola</u>) / <u>echo (imitate)</u> the clarinet melody. <u>The echo is slightly different</u> as intervals are altered each time. • The lower strings (<u>cello</u>) play <u>ascending passages against the descending melodic line in contrary motion</u>. <p><i>Other responses possible.</i></p>			

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (c)	<p><i>Comparison of sections:</i></p> <ul style="list-style-type: none"> The upper strings (violins) take the melody with the clarinet. The woodwinds (flutes) now echo / imitate the melody. <u>The bassoons join from the second phrase.</u> The second section is louder, <u>going from <i>p</i> in the first section to <i>f</i> in the second section</u> because there are more instruments, playing <u>tutti, an example of terraced dynamics</u>, which serves to reinforce the restatement of this melodic theme. <u>The texture is thicker.</u> The (French) horns join in with the melody in the last few bars <p><i>Other responses are possible.</i></p>	Describes THREE differences between the first and second sections.	Describes THREE differences between the first and second sections, and explains the effect these differences have on the music, including <u>underlined</u> -type evidence.	Explains THREE differences between the first and second sections, and analyses their relationship to the music as a whole, including bold -type evidence.
(d)	<p><i>Chord transcription:</i> See below.</p> <p><i>Cadences:</i> There are THREE cadences to identify: (1) Perfect (2) Interrupted (3) Perfect</p>	<p>Identifies any FOUR chords <i>AND</i></p> <p>Identifies ONE cadence.</p>	<p>Identifies THREE pairs of adjacent chords <i>AND</i></p> <p>Identifies TWO cadences.</p>	<p>Identifies the chords with allowance for TWO errors <i>AND</i></p> <p>Identifies THREE cadences.</p>
<p><i>There are 15 chords to identify.</i></p>  <p>Clarinet (concert pitch)</p> <p>83 V⁷b I V⁷b I</p> <p>86 ii b Ic V⁷ I V⁷b I</p> <p>89 V⁷b I ii b Ic</p> <p>92 V vi I c</p> <p>95 vi ii b Ic V 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.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence												
THREE																
(a)	<p><i>Chord Transcription:</i> There are 11 chords to identify.</p> <table border="1" data-bbox="304 405 624 551"> <tr> <td>A</td> <td>C#m</td> <td>D</td> <td></td> </tr> <tr> <td>A</td> <td>C#m</td> <td>D</td> <td>E</td> </tr> <tr> <td>F#m</td> <td>C#m</td> <td>D</td> <td>E</td> </tr> </table>	A	C#m	D		A	C#m	D	E	F#m	C#m	D	E	Identifies any FIVE chords.	Identifies any FOUR pairs of adjacent chords.	Identifies EIGHT chords including ONE chord phrase of at least FOUR consecutive chords.
A	C#m	D														
A	C#m	D	E													
F#m	C#m	D	E													
(b)	<p><i>Comparison of versions:</i></p> <ul style="list-style-type: none"> It is sung lower by <u>one octave</u>. The rhythm is changed / <u>adjusted to fit the different number of syllables and emphasis</u>. The singer interprets rhythm freely. The melody notes are changed <u>with more notes added for the additional syllables</u>. The singer uses melodic embellishment on “Anei ahau, tē taea te aha / <u>first two phrases</u>.” <p><i>Other responses possible.</i></p>	Describes ONE difference between the English transcription and the Māori performance version.	Explains the effect that TWO differences between the English transcription and the Māori performance had on the music, including TWO pieces of <u>underlined-type</u> evidence.	Analyses the relationship between TWO differences in the English transcription and the Māori performance version, including TWO pieces of bold-type evidence.												

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (c)	<p><i>Analysis of phrasing:</i> The phrases in this piece are shaped by:</p> <p><i>Harmony:</i></p> <ul style="list-style-type: none"> • Phrases tend to begin with consonant harmony / <u>unison</u>. • Phrases end with clashing chords / <u>dissonance or suspensions</u> which resolve at the ends of phrases 2 “rā”, and 3 “whakarongona”. • <u>Unison at the end of the 4th phrase “noa”.</u> • Passing notes in the bass / men’s part in phrase 6. • Occasional bare 5ths and octaves at beginnings and ends of phrases. <p><i>Texture:</i></p> <ul style="list-style-type: none"> • Texture often starts thin / <u>monophonic / unison</u> and then thickens, becoming more homophonic and polyphonic in phrases 3 “āta” and 4 “me”. • Voices generally move closely in same rhythm / homophonic, and <u>become more independent during, and at the ends of phrases.</u> • <u>Phrase 4 “noa” ends in unison.</u> <p><i>Tempo:</i></p> <ul style="list-style-type: none"> • Common to slow the tempo / <u>pause</u> at ends of phrases, e.g. phrases 2, 6, 7. • Added bars at the ends of some phrases (compared to the traditional way of performing, which gives the effect of pausing, e.g. final phrase. <p><i>Other responses possible.</i></p>	Describes how phrases are shaped by TWO of harmony, texture, and / or tempo.	Explains how harmony, texture and / or tempo affects the shape of the phrases, and relates to the piece as a whole, including TWO pieces of <u>underlined</u> -type evidence.	Analyses the relationship between harmony, texture, and tempo to shape phrasing in the music, including TWO pieces of bold -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (d)	<p><i>Transcription:</i></p> <ul style="list-style-type: none"> • See below. 	Identifies any FOUR contours.	Transcribes TWO melodic phrases with allowance for THREE errors overall.	Transcribes THREE melodic phrases with allowance for TWO errors overall.
<p><i>There are FOUR melodic phrases and SIX melodic contours.</i></p> <p><i>*D in the second bar may be identified as C#</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.