Assessment Schedule – 2021

Music: Demonstrate aural understanding through written representation (91275)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
*Demonstrating **aural understanding** through written representation* involves:	*Demonstrating **in-depth aural understanding** through written representation* involves:	*Demonstrating **comprehensive aural understanding** through written representation* involves:
• identifying **individual chords**	• identifying **chord progressions** (pairs of adjacent chords)	• identifying **chord phrases** so that the original music is **convincingly reproduced**
• notating melody, identifying **rhythmic patterns** and **melodic contours**	• notating **rhythmic and melodic phrases** so that the intent of the original music is **communicated**	• notating **rhythmic and melodic phrases** so that the original music is **convincingly reproduced**
• identifying **musical elements and features**.	• describing the use of **musical elements and features** so that:	• explaining the use of **musical elements and features** so that:
	- through notation, the intent of the original music is **communicated**	- through notation, the intent of the original music is **convincingly reproduced**
	- in a written response, understanding of the **characteristics** of those features is demonstrated.	- in a written response, understanding of the **effect or relevance** of those features is demonstrated.

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.
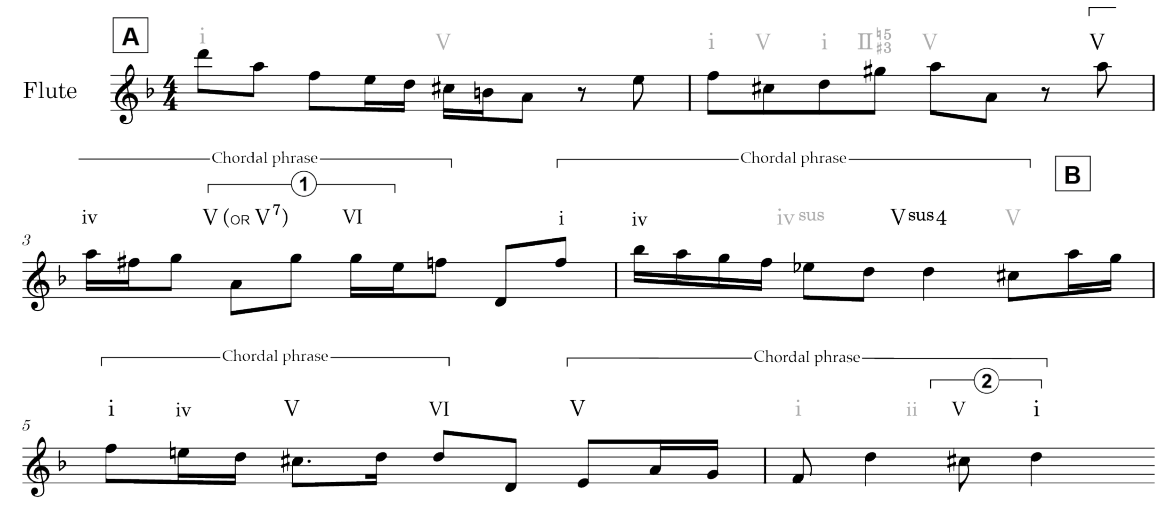
Cut Scores

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

Evidence

Question	Achievement	Achievement with Merit	Achievement with Excellence
ONE (a) (i), (ii)	Indicates: The instrument heard: • violin OR harpsichord / keyboard *AND* TWO of: • a metronome marking in the range $\quarternote. = 90{-}120$ *OR* a **valid** English tempo indication to describe it (e.g. lively, fast) • a valid time signature ($\frac{6}{8}$ or $\frac{12}{8}$) • a slower tempo in bars 10–11.	Indicates: The instrument heard: • violin and harpsichord / keyboard *AND* TWO of: • a metronome marking close to $\quarternote. = 100$ *OR* an **appropriate Italian** tempo indication to describe it (e.g. *vivace, allegro*) • a valid time signature ($\frac{6}{8}$ or $\frac{12}{8}$) *AND* matching barlines, with allowance for ONE error. • a ritardando / rallentando within bars 10–11.	Indicates: The instrument heard: • violin and harpsichord / keyboard *AND* ALL THREE of: • the **correct** time signature ($\frac{12}{8}$) *AND* matching barlines • a (molto) *ritardando / rallentando* in bar 10 • a fermata on the final note (or first note of tie).
(iii), (iv)	Indicates ONE of: • a change in the way the notes are played in bars 1–5. • TWO changes of dynamic (louder / softer, as appropriate) in any of bars 6, 7, or 9.	Indicates THREE of: • all slurs marked accurately in TWO bars (within bars 1–5) • staccato markings on two beats of bar 2 • a louder dynamic in bar 6 • a softer dynamic in bar 7 • a *crescendo* (word or hairpin) within bars 9–10.	Indicates ONE of: • ALL slurs marked accurately in bars 1–5 (with allowance for TWO errors) • ALL staccato markings in bar 2 AND TWO of: • f (subito) last beat of bar 5 / beginning of bar 6 • p (subito) at the last beat of bar 6 / beginning of bar 7 • a *crescendo* (word or hairpin) within bars 9–10 terminating in f *Allow a difference in dynamics of one degree above or below.*

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b) (i)	*Chords:* • see below. *Jazz / rock chord indications are also accepted.*	Correctly identifies: • 6 individual chords.	Correctly identifies: • 4 pairs of chords *A "pair" may not contain a chord already in another pair.*	Correctly identifies: • 12 chords, including TWO full chord phrases • BOTH cadences.
(ii)				

There are 14 chords, 4 chord phrases, and 2 cadences to be identified.

Cadences:

1: Interrupted

2: Perfect

N1	N2	A3	A4	M5	M6	E7	E8
A 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.

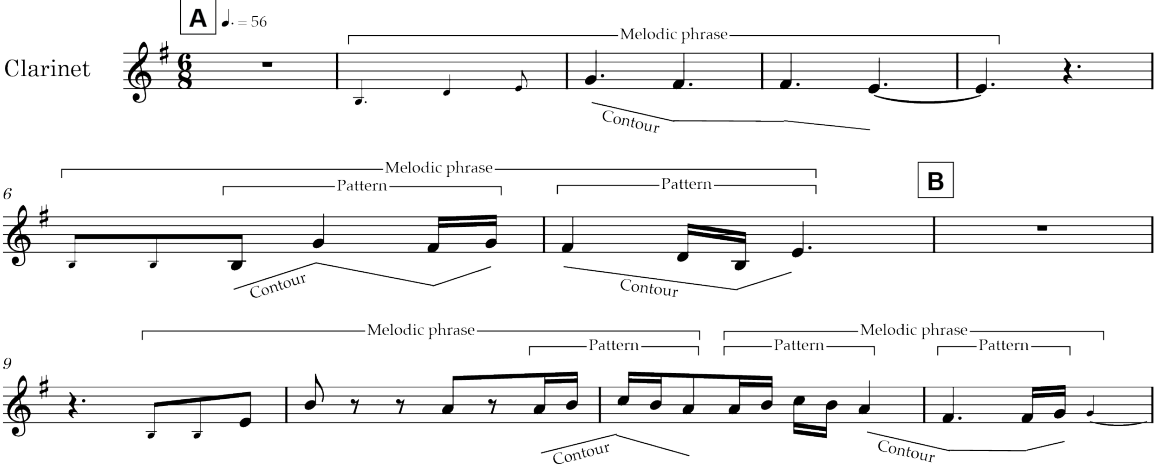| Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO (a)	*Verse (1)* The melody is the same as the other verses; **the last note is unresolved, suggesting it is leading into another verse**. There are few instruments simply played, <u>including keys, and glock, with winds introduced later</u>. **The simplicity of the song is a soft lead-in to the piece.** *Verse (2)* The melody starts the same, but it <u>finishes on a much lower note</u>. <u>It is performed differently, as the notes are cut shorter,</u> **which adds a feeling of uncertainty**. The tempo stays the same but includes *rit. / rall.*, *a tempo*, pauses, and <u>finishes at a slower tempo</u>. **This makes the final line "I'm not that girl" feel resolved and concluded**. The harp, strings, and glock play as in verse (1) <u>but in a higher tessitura</u>. <u>The oboe adds countermelody</u>. <u>The bass comes in part-way through</u>. **Instruments are tacet at times, making the music feel less certain and questioning.** *Other responses possible.*	Identifies at least ONE similarity OR difference between verses.	Compares at least ONE similarity OR difference between each verse. *AND* Describes the characteristics of ONE difference, including <u>underlined</u>-type evidence.	Compares similarities OR differences between each verse. *AND* Explains the effect these have on the music, including **bold**-type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO (b)	The two voices interact as follows: • Voice 1 sings a phrase. • Voice 2 echoes. • Both voices sing in unison. • Voice 1 sings another phrase. • Voice 2 echoes part of the phrase, but higher. • Both voices sing in unison with harmony on the last note. • Both voices sing together **conversationally / antiphonally / answering each other. Then, in a (short) phrase homophonically / in harmony.** • Both voices sing in unison, ending in harmony. *Other responses possible.*	Identifies TWO vocal interactions.	Describes / outlines the interaction between the voices.	Explains how the voices interact throughout the extract, including **bold**-type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence

TWO (c)	*Timbre*
	• The music is fully orchestral, <u>opening boldy with homophonic brass and strings</u>, **which gives a sense of grandeur or celebration**.
	• The timbre changes often / different timbres are featured:
	  - <u>Xylophone solo over heavy bassline / pedal note</u> **creates a sense of agitation / excitement.**
	  - <u>Brass and strings melody with bells / percussion, and brass rising in unison</u> to **build toward the announcement of "good news".**
		Identifies a characteristic of ONE musical element / feature.	Describes characteristics of ONE musical element / feature, including <u>underlined</u>-type evidence.	Explains the effect that the characteristics of ONE musical element / feature have on the music, including **bold**-type evidence.

	Tempo • The initial tempo is moderate. <u>The changing time signature</u> **invokes drama and uncertainty of what is to come**. • The tempo becomes faster, <u>but suddenly stops and pauses</u> **giving a sense of anticipation**. • The tempo slows and speeds up again toward the end, **building towards the climax of the lyrics.** *Harmony* • The harmony begins with harsh / minor chords, **which sets the scene for something dramatic.** • <u>A more concordant section begins,</u> **which hints that something good has happened.** • <u>Repetitive dissonant chords are used,</u> **giving a sense of impending drama before the lyrics begin.**	Identifies a characteristic of ONE OTHER musical element / feature.	Describes characteristics of ONE OTHER musical element / feature, including <u>underlined</u>-type evidence.	Explains the effect that the characteristics of ONE OTHER musical element / feature have on the music, including **bold**-type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
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.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (a) (i)	*Chords:* • see below.	Correctly identifies: • 6 individual chords	Correctly identifies: • 3 pairs of chords *A "pair" may not contain a chord already in another pair.*	Correctly identifies: • 10 chords, including TWO full chord phrases
(ii)				• the cadence.

There are 12 chords, 4 chord phrases (one per line of lyrics), and 1 cadence to be identified.

A

Prechorus:

F   B♭   E♭   E♭/D   Cm

We simply float into the ocean;   All must surrender when they're there

F   B♭   E♭   E♭/D   Cm   F7

There is no fear in this surrender;   Only love awaits you here

B

Chorus:

B♭   E♭   Gm   C7

Love,   Love is a blue wave rising;   Love is your soul unwinding

                            ①

E♭   B♭   E♭   B♭

And love is your hair upon my chest;   Love is the joy of this happiness;

Cadence: Plagal

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (b)	*Transcription:* • see below.	Identifies any FOUR (of 10) melodic contours and / or rhythmic patterns.	Transcribes TWO melodic phrases with allowance for TWO errors in each.	Transcribes: • ONE melodic phrase exactly *AND* • TWO other melodic phrases with allowance for FOUR errors overall.

There are 4 melodic phrases (comprising 5 melodic contours, and 5 rhythmic patterns) to be transcribed.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (c)	*Typical features*: • Straight ⁴⁄₄ rhythm, <u>with a repetitive drumbeat</u>, **enhanced using the bass**. • Standard instruments are used, <u>such as voice, drum, guitar, and bass guitar</u>, **with backing vocals in thirds**. • Simple and repetitive melody, <u>in a narrow range, and using hooks e.g., "slice of heaven"</u>, **which are easy to remember**. • Repeated (three-chord) pattern, and a <u>chord change for the bridge</u>, **G, C, F♮ (b7), C / I, IV, bVII, IV**. • Typical pop form: <u>intro, verse, prechorus, chorus, and returning to intro after chorus.</u> • **The straight rhythms, standard instruments, and simple, repeated melody, chords and form are all expected features of pop music which make it easy to anticipate, and easy to listen to.** *Atypical features*: • Drums enter later and <u>are more offbeat / in an unusual pattern due to the first beat of the bar often being omitted</u>, **which gives a sense of anticipation**. • Instrumentation opens with unison chorus vocals. <u>The harmony is sung with multiple voices, and the addition of synth sounds</u>, **which is an unusual mix of timbre**. • The melody is more repetitive than expected. <u>The verse only has one melodic phrase, with the intro and verse being almost identical</u>. • The harmony includes unusual chords, <u>with an unexpected key change in the prechorus</u>, and **use of flat-7 chord / modal in effect**, **which adds harmonic interest / gives a 'folk' sound**. • **While the extract has many typical features of the pop genre, the unusual drum-beats, added instrumentation, and unexpected chords / key change deviate from the norms of the genre, and from what the listener might expect. This adds interest for the listener.** *Other responses possible*.	Identifies THREE features, with at least ONE typical and ONE atypical of the genre.	Describes the characteristics of a typical OR an atypical feature of the genre, including <u>underlined</u>-type evidence.	Explains the effect or relevance of a typical AND an atypical feature of the genre, including **bold**-type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
A 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.