

Assessment Schedule – 2021**Making Music: Integrate aural skills into written representation (91420)****Assessment Criteria**

Achievement	Achievement with Merit	Achievement with Excellence
Integrates aural skills in transcription : <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. Integrates aural skills by describing elements and features in a passage of music.	Securely integrates aural skills in transcription : <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. Securely integrates aural skills by explaining the effect or relevance of the use of elements and features in a passage of music.	Consistently integrates aural skills in transcription : <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. Consistently integrates aural skills by analysing the relationship between elements and features to a whole passage of music.

Guidelines for applying the Assessment Schedule**“Top-down” marking**

Each of the tasks in the assessment is 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.

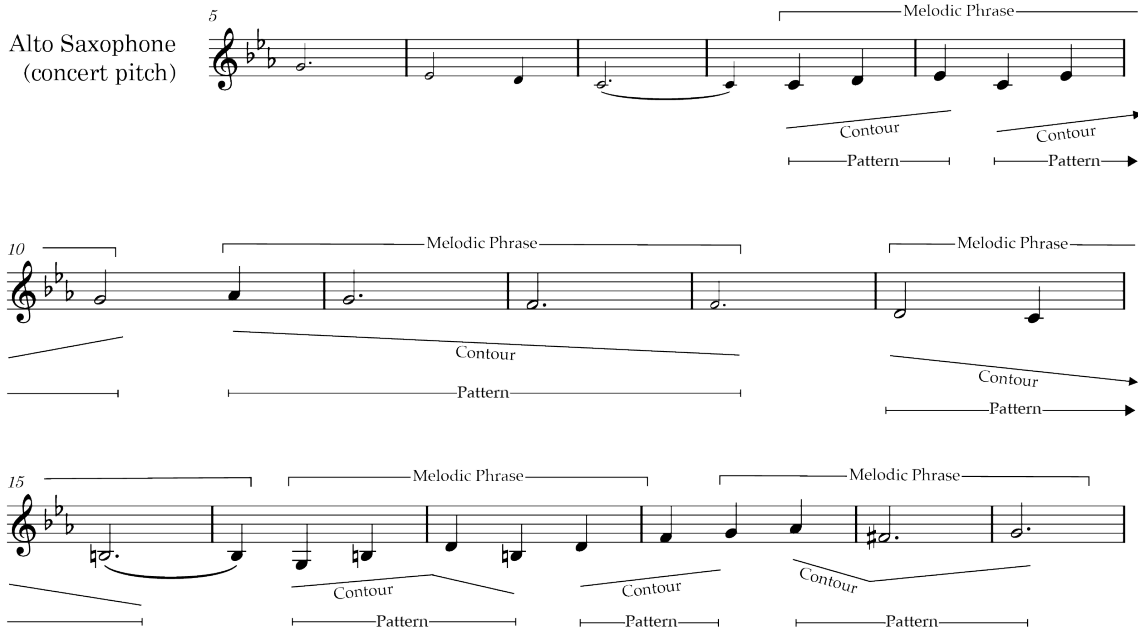
Qualitative Assessment

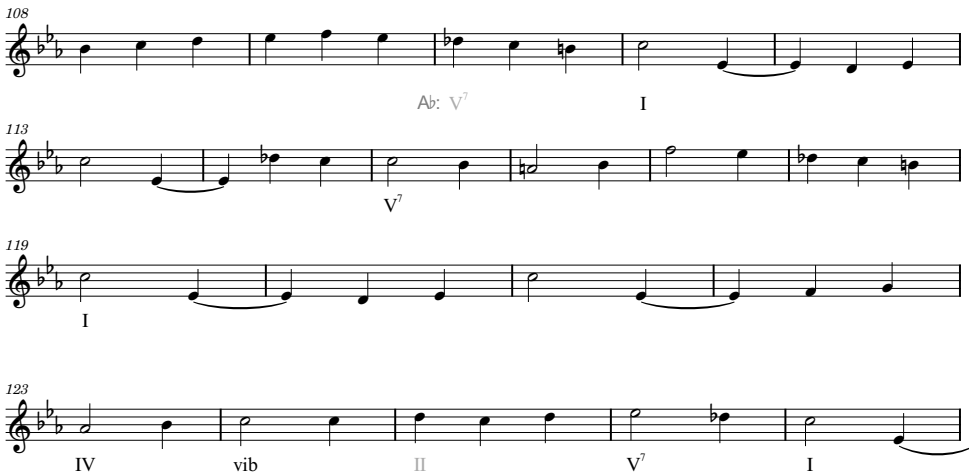
In the Evidence Statements, the steps up from Achievement → Merit → Excellence are intended to be qualitative, rather than quantitative – that is, rather than a higher grade requiring “more of the same” type of evidence as the grade(s) below, it should require demonstration of appreciably greater skill,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

Cut Scores

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

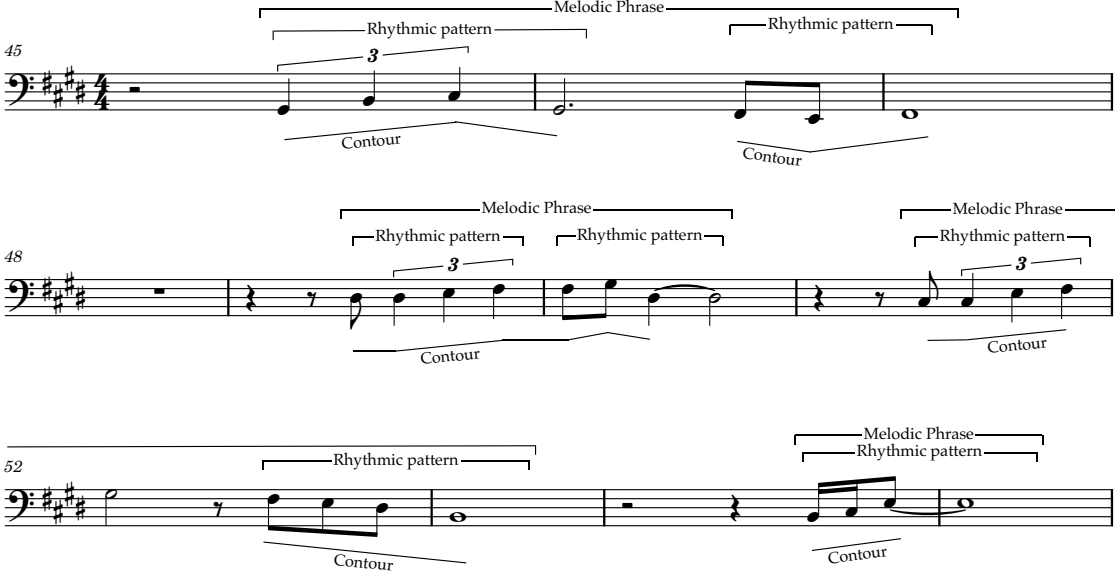
Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE				
(a)	<p><i>Tempo:</i></p> <ul style="list-style-type: none"> • <i>Vivace</i> (accept “<i>Allegro</i>”) • ♩ = 170 (accept “160–180”) 	Describes the tempo using an Italian term OR metronome marking.	Suggests an appropriate Italian term and metronome marking.	
(b)	<p><i>Tempo changes:</i></p> <p>Candidates may explain in text or annotate the score to show:</p> <ul style="list-style-type: none"> • molto <u>ritardando</u> stops forward motion of the music and creates a definite resting point. / pause on the first note of bar 94. • <u>a tempo</u> / return to original speed at the beginning of bar 95. <p><i>Equivalent English terminology is acceptable.</i></p>	Identifies BOTH bars where the tempo changes.	Explains the tempo change in BOTH bars 94 and 95 including <u>underlined</u> -type evidence.	Analyses both bars where the tempo changes including bold -type evidence.
(c)	<p><i>Melodic transcription:</i></p> <ul style="list-style-type: none"> • See below. 	Identifies any FOUR contours or rhythmic patterns.	Transcribes THREE melodic phrases with allowance for TWO errors overall.	Transcribes FOUR melodic phrases with allowance for ONE error overall.
<p><i>There are five melodic phrases, seven rhythmic patterns, and seven melodic contours to be transcribed.</i></p>  <p>The musical score is for Alto Saxophone (concert pitch) and consists of three staves of music. The first staff starts at measure 5 and ends at measure 9. The second staff starts at measure 10 and ends at measure 14. The third staff starts at measure 15 and ends at measure 19. Annotations include: <ul style="list-style-type: none"> Melodic Phrases: Indicated by horizontal lines above the notes. There are five phrases in total across the three staves. Contours: Indicated by lines above or below the notes showing the pitch direction (up, down, or level). There are seven contours in total. Patterns: Indicated by horizontal lines below the notes showing rhythmic groupings. There are seven patterns in total. </p>				

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE (d)	<p><i>Variations of elements and features:</i></p> <p><i>Phrase 1 (melody):</i></p> <ul style="list-style-type: none"> Melody performed on lower brass / trombone, <u>sounds lower than Extract 2, one octave lower.</u> <p><i>Phrase 2 (texture):</i></p> <ul style="list-style-type: none"> Multiple instruments playing (trumpets and French horns), <u>texture is denser / thicker and is chordal compared with the solo melody in phrase 1.</u> <p><i>Phrase 3 (articulation, rhythm, and pitch):</i></p> <ul style="list-style-type: none"> Articulation is detached, <u>punctuated by percussion / triangle, staccato compared with legato of the first two phrases.</u> Rhythm moves quickly, <u>contrasting combinations of quavers and crotchets compared to minims and crotchets of the first two phrases.</u> Pitch is extended with additional instruments (<u>higher woodwind / piccolo</u>), <u>and the melody moves higher in tessitura.</u> <p><i>Other responses possible.</i></p>	Describes changes to THREE elements and features.	Explains changes to THREE elements and features including one piece of <u>underlined</u> -type evidence.	Analyses changes to FOUR elements and features including bold -type evidence.
(e)	<p><i>Chord transcription:</i></p> <ul style="list-style-type: none"> See below. <p><i>Candidate must indicate the root notes and the chord quality (major or minor).</i></p>	Identifies any FOUR chords.	Identifies THREE PAIRS of adjacent chords including at least one correct 7 th or inversion chord.	Identifies ALL chords with allowance for one error overall.
<p><i>There are SEVEN chords to transcribe including three 7th chords and one inversion</i></p> 				

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 four) Excellence opportunities.	FOUR (of four) Excellence opportunities.

N0 = No response; no relevant evidence.

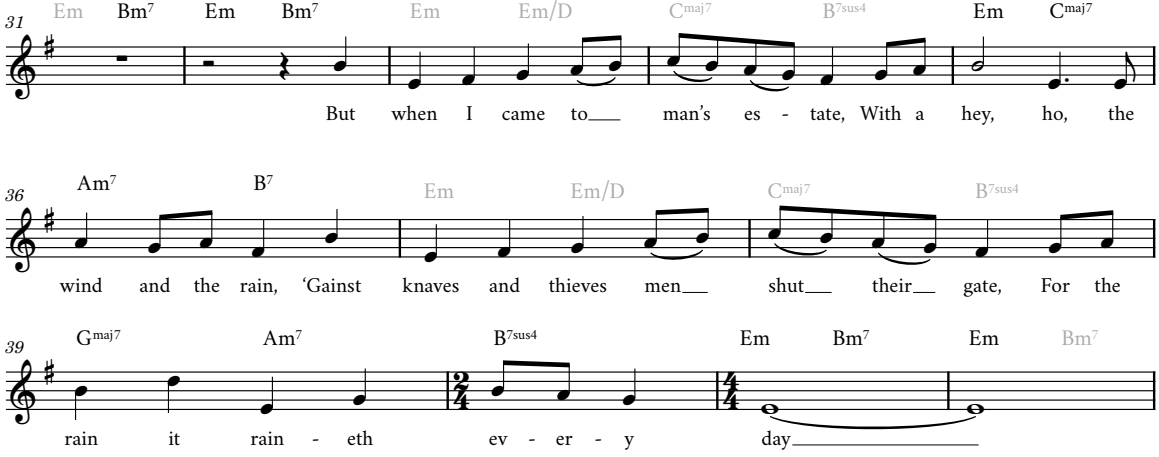
Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO				
(a)	<p><i>Melodic transcription:</i></p> <ul style="list-style-type: none"> • See below. 	<p>Identifies any FOUR contours or FOUR rhythmic patterns.</p>	<p>Transcribes THREE melodic phrases with allowance for THREE errors overall.</p>	<p>Transcribes FOUR melodic phrases with allowance for TWO errors overall.</p>
<p><i>There are four melodic phrases, six melodic contours, and seven rhythmic patterns to be transcribed.</i></p>  <p>The image shows three staves of musical notation in bass clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). Staff 45: Contains a melodic phrase from measure 45 to 47. Annotations include 'Melodic Phrase' (measures 45-47), 'Rhythmic pattern' (measures 45-46), 'Rhythmic pattern' (measures 46-47), 'Contour' (measures 45-46), and 'Contour' (measures 46-47). A triplet of eighth notes is marked with a '3' above it in measure 45. Staff 48: Contains a melodic phrase from measure 48 to 50. Annotations include 'Melodic Phrase' (measures 48-50), 'Rhythmic pattern' (measures 48-49), 'Rhythmic pattern' (measures 49-50), 'Contour' (measures 48-49), and 'Contour' (measures 49-50). Triplet markings with '3' are present above measures 48 and 50. Staff 52: Contains a melodic phrase from measure 52 to 54. Annotations include 'Rhythmic pattern' (measures 52-53), 'Melodic Phrase' (measures 53-54), 'Rhythmic pattern' (measures 53-54), and 'Contour' (measures 52-53) and (measures 53-54). The annotations are represented by brackets and lines with labels pointing to the corresponding musical elements.</p>				

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO (b) (i) (ii) (iii)	<p><i>Chords:</i></p> <ul style="list-style-type: none"> See below. <p><i>Candidate must indicate the root notes and the chord quality (major or minor).</i></p> <p>C-sharp (modal) minor E major OR relative major</p>	Indicates SIX individual chords.	Indicates FIVE PAIRS of adjacent chords AND The tonic key.	Indicates ALL chords with allowance for two errors overall AND The modulation.
	<p><i>There are 14 chords in 5 chord phrases (lines of lyrics) to identify. Candidate must indicate the root notes and the chord quality (major or minor).</i></p> <p>C#m B A F#m</p> <p>All of them stars were rocks I couldn't get off so I just rolled down</p> <p>C#m B F#m</p> <p>Bought my ticket for the last train; you were there</p> <p>C#m B A F#m</p> <p>In the tunnels I close my eyes; and you're all mine and I'm not scared</p> <p>A F#m E B</p> <p>Acting messed up when you held my head up; touch me like there's nothing else</p> <p>F#m C#m</p> <p>We're getting older now there's no time</p>			
(c)	<p><i>Harmonic rhythm:</i></p> <ul style="list-style-type: none"> Chords in instrumental change more often / quickly than the chorus. The chorus has a steady pattern with <u>chords changing on the strong beats</u>. Chord changes in the instrumental section <u>alternate</u> between strong beats <u>and off-beats</u> / syncopated harmonic rhythm. Chords in the chorus play on beat one of the first three bars and then <u>hold in the fourth bar</u>. Instrumental section chords change on beat 1 and 2-and-a-half in the first two bars and then hold for one bar. The effect the above has on the music is that the chorus feels more calm / static, and the instrumental section feels more changeable / urgent / energised / driving forward. <p><i>Other responses possible.</i></p>	Identifies ONE difference between harmonic rhythm in chorus and instrumental section.	Explains the effect of different harmonic rhythms using <u>underlined</u> -type evidence.	Analyses the differences between harmonic rhythm in chorus and instrumental section using bold -type evidence, AND Explains the effect this has on the music.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO (d)	<p><i>Instrumentation:</i></p> <p><i>Drums:</i></p> <ul style="list-style-type: none"> are <u>initially silent</u> in the first half, AND play <u>synthesised</u> drum sounds in the second half with a bass drum sound on beat 1, and a snare (clap) on beat 3. <p><i>Piano:</i></p> <ul style="list-style-type: none"> begins the section by playing chords. This changes to single notes, and later, <u>arpeggios</u>. <p><i>Synthesizer:</i></p> <ul style="list-style-type: none"> begins with an electronic keyboard sound to begin the melody. This changes to <u>long held sustained chords</u> later using a string sound. <p><i>Other responses are possible.</i></p>	Describes the contribution of TWO instruments including at least ONE change.	Explains the contribution of TWO instruments and ONE change, including <u>underlined</u> -type evidence.	Analyses the contribution of TWO instruments and TWO changes, including bold -type evidence.
(e)	<p><i>Variety:</i></p> <p><i>backing vocalists:</i></p> <ul style="list-style-type: none"> Female voice sings between lead vocal phrases, <u>singing melisma on “ah” vowel, “falling” notes added by second female voice which adds complexity to the texture.</u> Male voice begins singing <u>in unison</u>, an octave lower than lead melody. <u>It moves to a harmonic part, lower in pitch than the melody.</u> <p><i>Texture:</i></p> <ul style="list-style-type: none"> Thinner at the beginning but thickens towards the end – <u>strummed chords (guitar) and drum pattern remain constant throughout. Texture thickens with gradual addition of backing voices.</u> Final sound is thin with only held string and piano notes. <p><i>Pitch:</i></p> <ul style="list-style-type: none"> Pitch is initially centred around middle range of voices / instruments, <u>range extends with higher and lower notes gradually added, which thickens the texture.</u> <p><i>Other responses are possible.</i></p>	Identifies a variation in texture and pitch.	Explains how texture and pitch changes provide variety to the final section including <u>underlined</u> -type evidence.	Analyses how texture and pitch changes provide variety to the final section 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.	THREE (of five) Merit opportunities.	FOUR (of five) Merit opportunities.	THREE (of five) Excellence opportunities.	FOUR (of five) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE				
(a)	<p><i>Compositional device:</i></p> <ul style="list-style-type: none"> Sustained / held <u>dominant pedal</u> notes emphasises the imminent move to the tonic chord. 	Identifies the compositional device.	Explains compositional device using <u>underlined-type</u> evidence.	Analyses compositional device using bold-type evidence.
(b)	<p><i>Chords:</i></p> <ul style="list-style-type: none"> See below. 	Indicates SIX individual chords:	Indicates FOUR PAIRS of adjacent chords including at least TWO 7th or sus4 chords.	Indicates ALL chords within the four phrases with allowance for THREE errors including correct 7th or sus4 chords.
<p><i>There are 13 chords, in 4 chord phrases, to transcribe including seven dominant 7th chords, two major 7th chords, and one suspended 4th. Candidate must indicate the root notes and the chord quality (major or minor).</i></p> 				

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (c)	<i>Melodic transcription:</i> • See below.	Identifies any TWO contours.	Transcribes TWO melodic phrases with allowance for THREE errors.	Transcribes THREE melodic phrases with allowance for TWO errors overall.
(d)	<i>Tempo and embellishments:</i> • (molto) rit. / rall. at the second half of bar 74 / bar 75 (<i>English terminology not accepted</i>) • Three embellishments circled (see below): 1. <u>rising acciaccatura</u> / grace note 2. <u>upward slur</u> / scoop 3. <u>rising acciaccatura</u> / grace note .	Identifies the tempo change AND ONE embellishment (circles note).	Identifies the tempo change AND explains ONE embellishment using <u>underlined</u> -type evidence.	Identifies the tempo change and analyses ALL three embellishments with allowance for one error using bold -type evidence.

There are four melodic phrases and four melodic contours to be transcribed.

Soprano Saxophone
(concert pitch)

70

74

Melodic Phrase

Contour

rall.

Melodic Phrase

Melodic Phrase

Melodic Phrase

Contour

Contour

Contour

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (e)	<p><i>Stylistic features of late twentieth century music:</i></p> <ul style="list-style-type: none"> • Instrument use includes soprano saxophone, electronic keyboard / synthesizer, acoustic guitar, 'contemporary' singing voice. • Harmonic language includes jazz chords, e.g., major 7ths and blue notes. • Frequent tempo changes. • Improvisatory nature of, and interplay of, soprano saxophone and guitar. • Accompaniment styles differ under each verse – similar to the layering found in contemporary popular music. • Guitar and acoustic bass accompaniment parts have contemporary folk feel. • Recording techniques, such as 'reverb', are evident. <p><i>Other responses possible.</i></p>	Describes elements and features of late twentieth century music found in the work.	Explains, with evidence from the extract(s), how the use of elements and features place the work in the late twentieth century.	Analyses, with detailed evidence from the extract(s), how the use of elements and features place the work in the late twentieth century.

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.

N0 = No response; no relevant evidence.