

## Assessment Schedule – 2022

### 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 – 12	13 – 18	19 – 24

**Evidence**

Question	Achievement	Achievement with Merit	Achievement with Excellence
<p><b>ONE</b> (a) (i)</p>	<p>Indicates: an instrument heard:</p> <ul style="list-style-type: none"> <li>• flute, or</li> <li>• harpsichord</li> </ul> <p>AND</p> <p>TWO of:</p> <ul style="list-style-type: none"> <li>• a metronome marking in the range ♩ = 40–60 OR a <b>valid</b> tempo indication to describe it (e.g. moderate, leisurely)</li> <li>• a valid time signature (3/8 or 6/8)</li> <li>• a slower tempo in bars 22–24.</li> </ul>	<p>Indicates: both instruments heard:</p> <ul style="list-style-type: none"> <li>• flute</li> <li>• harpsichord</li> </ul> <p>AND</p> <p>TWO of:</p> <ul style="list-style-type: none"> <li>• a metronome marking close to ♩ = 50 OR an appropriate Italian tempo indication to describe it (e.g. <i>moderato</i>, <i>andante</i>)</li> <li>• a valid time signature (3/8 or 6/8) with matching barlines (allowance for one error)</li> <li>• a <i>ritard</i> / <i>rallentando</i> within bars 22–23.</li> </ul>	<p>Indicates: both instruments heard:</p> <ul style="list-style-type: none"> <li>• flute</li> <li>• harpsichord</li> </ul> <p>AND</p> <p>All THREE of:</p> <ul style="list-style-type: none"> <li>• the correct time signature 3/8 with barlines correct</li> <li>• a <i>ritard</i> / <i>rallentando</i> / <i>molto rit.</i> in bar 22</li> <li>• trills in bars 15 or 22.</li> </ul>
<p>(ii)</p>	<p>Indicates ONE of:</p> <ul style="list-style-type: none"> <li>• TWO changes of dynamic (louder or softer) in any of bars 4–5, 8–9, 15, or 16</li> <li>• a change in the way notes are played in bars 5 and 6, 9–14, or 17–21.</li> </ul>	<p>Indicates THREE of:</p> <ul style="list-style-type: none"> <li>• <i>crescendo</i> (OR hairpin) within bars 12–14</li> <li>• softer dynamic in bar 4 or 5</li> <li>• softer dynamic in bar 16 or beginning of bar 17.</li> <li>• louder dynamic in bar 8 or the beginning of bar 9.</li> </ul> <ul style="list-style-type: none"> <li>• staccato markings in bars 5–6, or 17–21</li> <li>• slurs in bars 9–11, or 12–14.</li> </ul> <p>Allowance for TWO errors in articulation.</p> <p>Candidate must include at least one articulation for Merit.</p>	<p>Indicates FIVE of:</p> <ul style="list-style-type: none"> <li>• <i>crescendo</i> from bars 12–14 terminating in <i>f</i></li> <li>• <i>p</i> (subito) at the last beat of bar 4 / beginning of bar 5</li> <li>• <i>mf</i> or <i>f</i> (subito) at the last beat of bar 8 / beginning of bar 9</li> <li>• <i>p</i> (subito) at the last beat of bar 16 / beginning of bar 17</li> </ul> <p>Allowance for a difference in dynamics of one degree above or below.</p> <ul style="list-style-type: none"> <li>• all staccato markings in bars 5 and 6</li> <li>• all staccato markings in bars 17–21</li> <li>• all slurs accurately marked in bars 9–14</li> </ul> <p>Allowance for ONE error in articulation.</p>

Flute

♩ = 50

mf p mf

10 f p

19 rall.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>ONE</b> (b)	Analysis of form A (answer given) A A is <u>repeated with ornamentation</u> B <u>first statement of section B</u> A a <u>shorter version</u> of section A, <b>which is unexpected</b> B an <b>exact repetition</b> of Section B A a <u>shortened version</u> of section A is repeated <b>with a rallentando to signal the end</b>	Identifies a variation of <i>EITHER</i> Section A <i>OR</i> Section B.	Describes the variation of <b>TWO</b> sections, including <u>underline</u> -type evidence.	Explains the variation of <b>THREE</b> sections, including <b>bold</b> -type evidence.

Question	Achievement	Achievement with Merit	Achievement with Excellence
<b>ONE</b> (c) (i)  (ii)	Identifies FIVE individual chords	Correctly identifies FOUR pairs of chords  <i>AND</i> ONE cadence.	Correctly identifies ten chords in total, including TWO full chordal phrases  <i>AND</i> BOTH cadences.

*There are 12 chords, 3 chordal phrases, and 2 cadences (1: plagal, and 2: perfect)*

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.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<p><b>TWO</b></p> <p>(a) (i)</p> <p>(ii)</p>	<p>The brass instrument family.</p> <p>Compositional techniques may include:  <i>Ostinato</i>  <u>The bass and drums riff is constantly repeated throughout. This gives an almost hypnotic feel to the music.</u>  <i>Repetition</i>  <u>The two phrases of the vocal line are both repeated. This hooks the listener and draws them into the song.</u>  <i>Echo effect</i>  <u>The brass notes / phrases are echoed</u>  <b>This is an electronic effect that adds atmosphere and an unusual timbral feature to the music.</b>  <i>Other responses possible.</i></p>	<p>Identifies the instrument family</p> <p>OR</p> <p>a compositional technique.</p>	<p>Explains how TWO compositional devices are used, including <u>underlined</u>-type evidence.</p>	<p>Discusses how TWO compositional devices affect the music, including <b>bold</b>-type evidence.</p>
<p>(b)</p>	<p>See transcription below</p>	<p>Identifies any SEVEN (of 15) melodic contours and rhythmic patterns.</p>	<p>Transcribes TWO melodic phrases (with allowance for THREE errors in each).</p>	<p>Transcribes TWO melodic phrases (with allowance for TWO errors over all. One phrase must be transcribed fully)</p>

There are 3 melodic phrases, comprising of 7 melodic contours, and 8 rhythmic patterns.

Clarinet in B $\flat$  A  $\text{♩} = 100$

3

7

11



Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<b>THREE</b> (a) (i) and (ii)	<p><i>Similarities may include:</i></p> <ul style="list-style-type: none"> <li>• pieces are in the same key</li> <li>• the melodic notes are almost all the same</li> <li>• both versions use rubato</li> <li>• both versions use unusual / expressive timbre or musical effects.</li> </ul> <p><i>Differences may include:</i></p> <ul style="list-style-type: none"> <li>• the vocal version has a slower tempo</li> <li>• the vocal version has spoken interjections</li> <li>• the brass version has echo effects</li> <li>• the <u>vocal version is able to tell the story through lyrics, whereas the brass version is limited to the instrumentation</u></li> <li>• <b>The Spanish feel is more noticeable in the vocal version due to the accents which give expression to the storyline, the interjected comments adding meaning and humour, and the Spanish percussion. In comparison, the slides and other special effects, such as echo, gives the brass version character, but due to the limited timbre and lack of lyrics, it is less effective at capturing the Spanish feel.</b></li> </ul> <p><i>(other responses possible)</i></p>	Identifies a similarity and a difference.	Describes the instrumentation, including <u>underlined</u> -type evidence.	Explains how the instrumentation affects the music, including <b>bold</b> -type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (b) (i)	<p><i>Texture and timbre of Extract:</i></p> <p><i>Theme 1 (answer given)</i></p> <p><i>Theme 1</i> same as above, trumpet is muted.</p> <p><i>Theme 2</i> Monophonic, played in octaves on all five instruments.</p> <p><i>Theme 1</i> Homophonic or counterpoint, in two parts. French horn accompanied by trumpet.</p> <p><i>Theme 2</i> Polyphonic, in a canon (close imitation) with the instruments entering in descending pitch order.</p> <p><i>Theme 1</i> Homophonic or counterpoint, in two parts. Trumpet accompanied by trombone.</p> <p><i>Theme 1</i> Monophonic, played in octaves with instruments added beginning with two, and ending with all five instruments playing.</p> <p>(ii) The variations in texture and timbre allow the themes to be expressed in very different ways, from few instruments, to all five. This shows a large variety in timbral combinations including the use of mutes and instruments playing in unusual tessituras (e.g. the horn playing higher than, and accompanied by, the trumpet). The ear is constantly adjusting to new sounds.</p> <p>From playing the same notes (unison / monophonic) through to each instrument playing a different part (counterpoint), creates variety / unexpected changes, allowing the full range of pitch to be explored, as well as demonstrating effects such as layering in descending pitch order and close imitation. In the last appearance, snippets of Theme 1 appear in Theme 2 adding an unexpected nature to the music in an almost disruptive way.</p>	Identifies the correct texture AND timbre for an instance of each theme (1 and 2).	Accurately describes the texture AND timbre of THREE appearances of the themes (at least one of each theme).	Discusses the effect that the texture and timbre changes have on the music.

<b>N1</b>	<b>N2</b>	<b>A3</b>	<b>A4</b>	<b>M5</b>	<b>M6</b>	<b>E7</b>	<b>E8</b>
Partial evidence at any level, <i>e.g. a similarity, but not a difference.</i>	Evidence for one subpart only, <i>e.g., (a) (i) / (b) (i), but little or no evidence for (a) (ii) / (b) (ii).</i>	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.