Assessment Schedule – 2023

Making Music: Integrate aural skills into written representation (91420)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
Integrates aural skills in **transcription**:	Securely integrates aural skills in **transcription**:	Consistently integrates aural skills in **transcription**:
• within chord progressions, by indicating chord quality (major or minor)	• within chord progressions, by indicating 7ths and suspended chords	• within chord progressions, by indicating chord inversions
• by identifying **individual chords**	• by identifying **chord progressions** (pairs of adjacent chords)	• by identifying **chord phrases** so that the original music is convincingly reproduced
• by notating melody, identifying rhythmic patterns and melodic contours	• by notating rhythmic and melodic phrases **with accuracy**	• by notating rhythmic and melodic phrases **with consistent accuracy**
• by notating musical elements and features.	• by notating musical elements and features **with accuracy**.	• by notating musical elements and features **with consistent accuracy**.
Integrates aural skills by **describing** elements and features in a passage of music.	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 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	Extracts from "It Doesn't Matter Anymore" by Paul Anka.			
(a)	*Transcription* • See below.	Transcribes the contour of any THREE melodic phrases.	Transcribes THREE melodic phrases. *Allowance for THREE errors overall.*	Transcribes FOUR **different*** melodic phrases. *Allowance for THREE errors overall.*
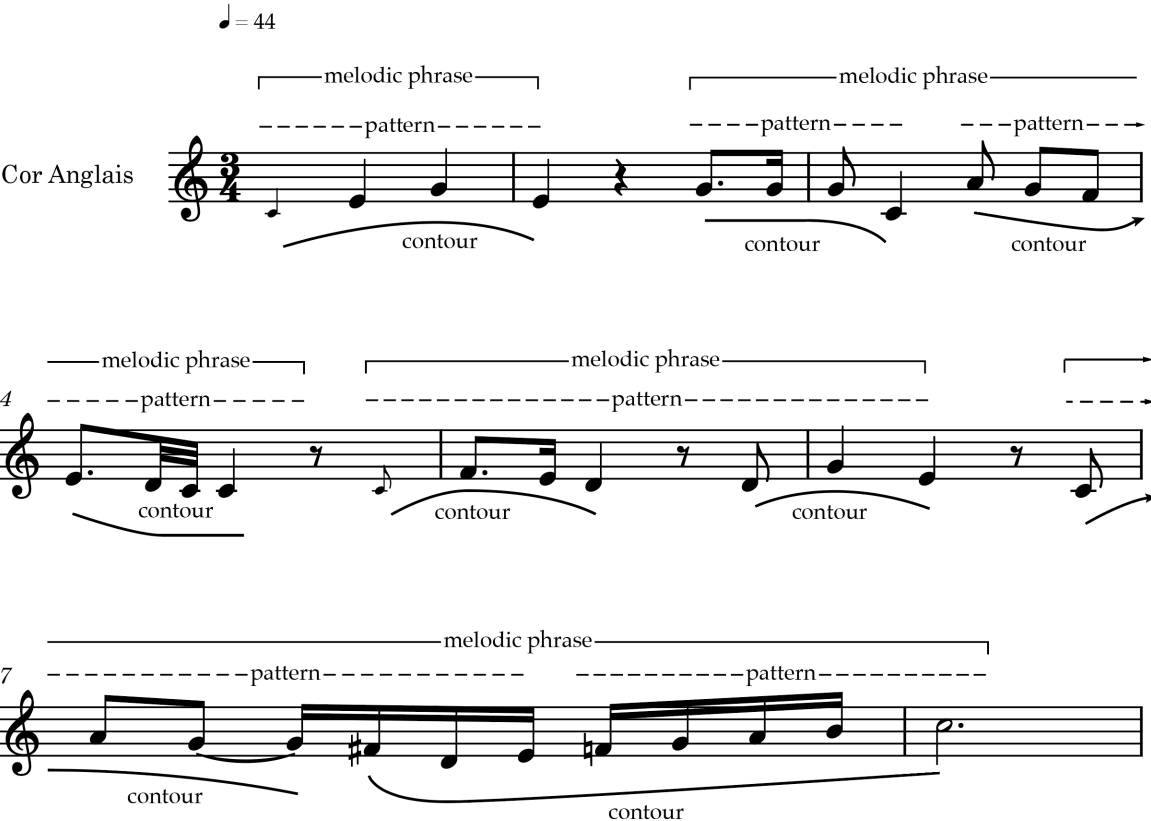
There are eight melodic phrases to transcribe (*bars 1, 5, and 8 are the same, bars 2 and 6 are the same, and bars 3 and 4 are the same).

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE (b)	*Analysis of melodic / rhythmic changes*: *Melody*: • Pitch for specific lyrics is altered, notes are <u>higher in pitch than in verse 1 (e.g. F-sharp "you" in line 1, F-sharp "whoa" in line 3)</u>, **type of improvisation common in blues / jazz**. • Phrases begin on a different pitch <u>(higher than verse 1) in the second half of the verse</u>, **adding emphasis to specific lyrics and providing momentum to the verse**. • New pitch G-sharp is added to the melody on the lyric "drove", **providing a climax point of the verse combined with an accent / louder dynamic**. • Pitch is altered on the lyric "last" (<u>blue note / pitch bent down</u>), **reinforcing blues / jazz genre**. • Pitch on the lyric "every" is different from the melody in verse 1, as it <u>rises instead of falls</u>, meaning it is **inverted, adding emphasis to the text at this point**. *Rhythm* • Rhythm changes compared to verse 1 <u>to accommodate changing lyrics</u>. • Rhythm on the lyric "every" is different from the melody in verse 1, as the <u>note is lengthened</u>, **adding emphasis to the text at this point**. *Other responses possible.*	Describes the way melody and rhythm change.	Explains how the melody and rhythm are changed, including <u>underlined</u>-type evidence.	Analyses how the melody and rhythm are changed, including **bold**-type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE (c)	*Analyses of changes* • Tempo is faster, <u>around 100 bpm / moderato</u>, **which is more upbeat and lively, lightening the mood of the piece**. • Timbre includes more instruments – <u>a funk / jazz ensemble (brass / trumpets, electric guitar, bass, drums)</u>, **which reinforces complete change of style to funk / jazz, lightening the mood**. • The piece has a driving rhythm <u>"disco" feel</u>, created by the <u>hand-clap sounds, strong backbeat, and use of syncopation</u>, **which adds liveliness and reduces the heaviness compared with the previous version**. *Other responses possible*.	Describes ways that the second verse is different.	Explains how the second verse is different, including <u>underlined</u>-type evidence.	Analyses how the second verse is different, including **bold**-type evidence.
(d)	*Chord transcription*:	Identifies any FOUR chords.	Identifies THREE pairs of adjacent chords. *Allowance for ONE error (including errors in inversion).*	Identifies ALL chords. *Allowance for TWO errors overall (including errors in inversion).*

There are EIGHT chords to transcribe:

    B   B/A$\sharp$

(*Two bars of instrumental*)

   | G$\sharp$m |

Ain't no use in me a-crying, 'cause

     | B |

I've done everything and now I'm sick of trying.

      | C$\sharp$ |

I've thrown away my nights, wasted all my days over

| F$\sharp$ | E
OR
F$\sharp$/E | B/D$\sharp$
OR
F$\sharp$/D$\sharp$ | F$\sharp$/A$\sharp$ |

you. _____

    | B |

Now you go your way baby.

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.	THREE (of four) Merit opportunities.	FOUR (of four) Merit opportunities.	TWO (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	Extracts from works by Hector Berlioz.			
(a)	*Contrast of elements:* *Dynamics*: • The music begins loud (<u>forte</u>) and <u>atmosphere is created through an unexpected sudden contrast</u> to become quiet (<u>pianissimo</u>) or silent. **The period of silence leaves the audience wondering what comes next**. • A <u>crescendo</u> is formed from instruments playing soft (<u>piano</u>) and growing <u>to become very loud</u> (<u>fortissimo</u>) and ending <u>suddenly</u> softly (<u>piano</u>), **creating surprise**. *Rhythm* • <u>Anticipation is built by</u> the fast pace at the opening of the piece <u>due to the quaver notes</u>. <u>Atmosphere is created through an unexpected contrast when</u> the whole orchestra performs a **tutti** rest (together). • <u>The period of rest leaves the audience wondering what comes next</u>. • <u>Anticipation is felt by</u> long **trilled** notes leading to a **rhythmic echo** between the <u>lower strings and upper strings</u>. • The introduction ends with another rest followed by a long-held note. *Texture:* • The opening melody is polyphonic and has an **imitative** melody that is supported by chords in the brass. • Following a **tutti rest**, the <u>texture is thin</u> from the violins playing, <u>building</u> through **trilled chords** to add cellos. • <u>Atmosphere thickens with the texture due to the addition of</u> the woodwind instruments **playing repeated figures** while the strings perform **descending pizzicato octaves**. • The section ends with a clarinet and French horn <u>holding two different notes</u> **creating a homophonic texture**. *Other responses are possible.*	Describes elements that create excitement and anticipation, e.g. *the music becomes quiet*.	Explains how the elements create excitement and anticipation. e.g. *dynamic changes create continual contrast*.	Analyses how elements create excitement and anticipation throughout the passage, e.g. *a period of rest leaves the audience wondering what comes next*.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO (b)	*Melodic transcription*: • See below.	Identifies EIGHT contours or rhythmic patterns.	Transcribes TWO melodic phrases. *Allowance for THREE errors overall.*	Transcribes THREE melodic phrases. *Allowance for TWO errors overall.*

There are 6 rhythmic patterns, 7 contours, and FOUR melodic phrases to transcribe.

		Identifies and describes a compositional device, e.g. *there is a pedal note, which is a long note that is sustained.*	Explains how a compositional device has been used, e.g. *the tonic note is reflected by tonic notes in the double bass.*	Analyses how TWO compositional devices have been used.
(c)	*Compositional device:* Tonic pedal point This is a long note <u>that is sustained</u>. <u>It is the tonic note, which is reflected by the tonic notes in the double bass</u>. **It is reinforced by the timpani, which alternates between the tonic and dominant notes**. Canon / imitation / echo: The melody beginning <u>on beat 1 of the bar is exactly repeated</u> **on beat 2 a bar later**. <u>This is shown initially by the lower strings</u> (**viola and cello**), and the <u>lower woodwind</u> (**bassoons**), and is followed by the melody in the <u>upper strings</u> (**violin**), and <u>upper woodwinds</u> (**flute, oboe, clarinet, and cor anglais**). **When all parts combine at the end of the extract, it brings resolution and a sense of completion**.			

(d)	*Chord transcription* *See below.*	Identifies any SIX chords.	Identifies FOUR pairs of adjacent chords.	Identifies ALL chords. *Allowance for TWO errors overall.*

There are 13 chords to transcribe.

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.	THREE (of four) Merit opportunities.	FOUR (of four) Merit opportunities.	TWO (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
THREE	Extracts from "A Good Night's Sleep" by Phil Broadhurst.			
(a) (i)	*Analysis of instrument roles* • Flugelhorn – main melody • Piano – harmonic / chordal accompaniment • Double Bass – outlines arpeggios / harmony, provides rhythmic interest, countermelodic later in the extract • Drums – provides rhythmic / beat support.	Describes the roles of each instrument, *OR*		
(ii)	*Analysis of musical material* *Flugelhorn* • The improvised melody contains many sequences. • It plays a wide range of pitches / tessituras. • The fast runs and long held notes provide rhythmic contrast. • There is more melodic and rhythmic movement later in the extract. *Piano* • It joins the music partway through the extract. • It is subtle, quiet and syncopated with background chords similar to the guitar. *Double Bass* • Initially, it is the only accompaniment instrument. • It plays arpeggios that outline the harmony to support the flugelhorn melody. • It adds countermelodies. • It provides rhythmic interest, playing syncopated and dotted rhythms. *Drums* • It joins part way through the extract. • It plays a syncopated rhythm featuring cymbals and occasional tom-tom fills.	Describes musical evidence for each instrument.	Explains, with examples, how instruments perform roles AND Explains musical elements and features for some instruments.	Analyses the music by unpacking the roles, and musical elements and features for EACH instrument.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (b)	*Melodic transcription* *See below.*	Identifies any SIX contours or rhythmic patterns.	Transcribes TWO melodic phrases. *Allowance for THREE errors overall.*	Transcribes THREE melodic phrases. *Allowance for THREE errors overall.*

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

| (c) | *Analysis of ending. Possible points of analysis include:* Sequence – use of <u>rising</u> sequences in <u>three statements of two-bar phrase</u>, **modulates to distant (flat) keys through sequence and ends back on tonic chord**. Tempo – slows through extract, <u>on each successive statement of two-bar phrase</u>. Dynamics – music gets louder through extract, <u>each statement of two-bar theme builds to loudest final statement</u>. **Combination of rising melodic sequence, slowing tempo, and building dynamics creates clear signal of ending of piece**. *Other responses possible.* | Describes elements and features that are used to end the piece. | Explains how the elements and features are used to end the piece, including <u>underlined</u>-type evidence. | Analyses how the composer uses elements and features to end the piece, including **bold**-type evidence. |

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of three) opportunity at any level is attempted.	ONE (of three) opportunities 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.