

Assessment Schedule – 2024

Music: Demonstrate aural understanding through written representation (91275)

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<p><i>Demonstrating aural understanding through written representation involves:</i></p> <ul style="list-style-type: none"> identifying individual chords notating melody, identifying rhythmic patterns and melodic contours identifying musical elements and features. 	<p><i>Demonstrating in-depth aural understanding through written representation involves:</i></p> <ul style="list-style-type: none"> identifying chord progressions (pairs of adjacent chords) notating rhythmic and melodic phrases so that the intent of the original music is communicated describing the use of musical elements and features so that: <ul style="list-style-type: none"> through notation, the intent of the original music is communicated in a written response, understanding of the characteristics of those features is demonstrated. 	<p><i>Demonstrating comprehensive aural understanding through written representation involves:</i></p> <ul style="list-style-type: none"> identifying chord phrases so that the original music is convincingly reproduced notating rhythmic and melodic phrases so that the original music is convincingly reproduced explaining the use of musical elements and features so that: <ul style="list-style-type: none"> through notation, the intent of the original music is convincingly reproduced 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

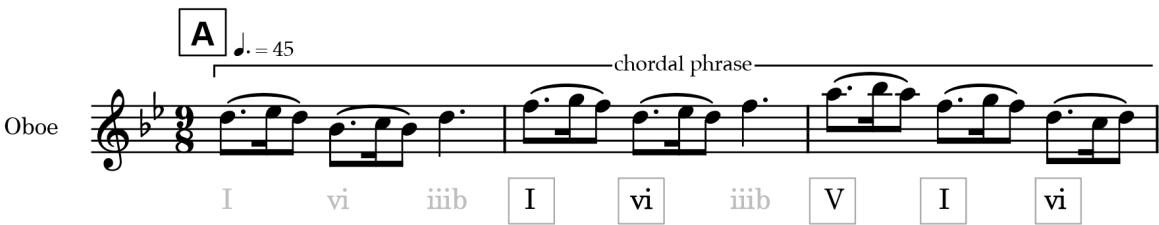
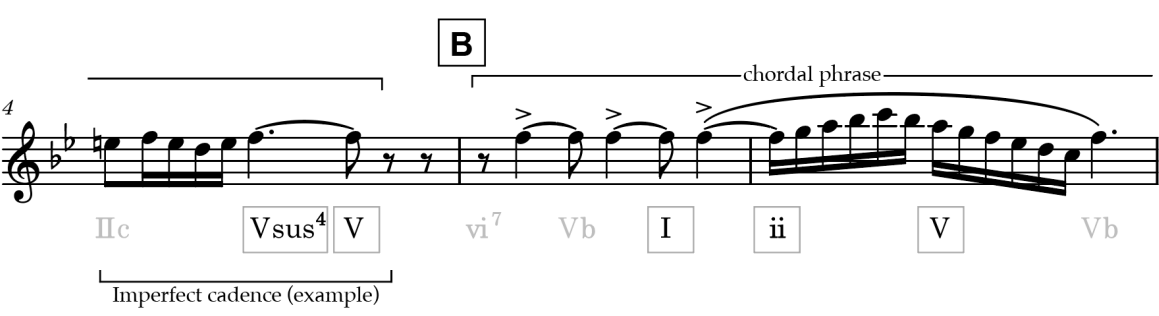
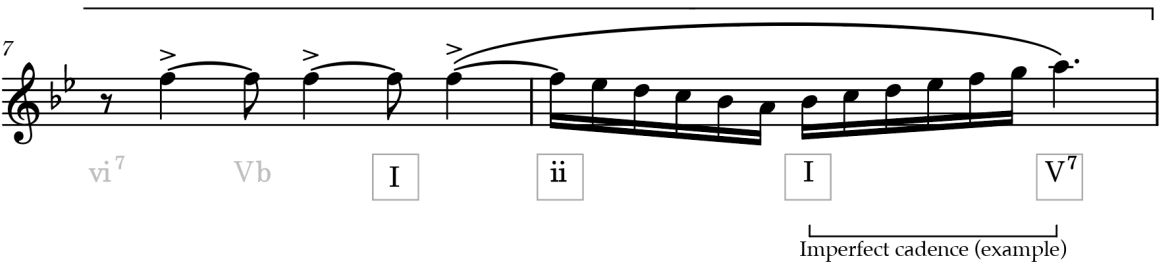
In the Evidence Statements, the steps up from Achievement → Merit → Excellence are intended to be qualitative, rather than quantitative – that is, rather than a higher grade requiring “more of the same” type of evidence as the grade(s) below, it should require demonstration of appreciably greater skill,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

Cut Scores

Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0–8	9–13	14–19	20–24

Question	Achievement	Achievement with Merit	Achievement with Excellence
ONE (a) (i)	Indicates: <ul style="list-style-type: none"> a string instrument (violin, viola, or cello / violoncello) AND ONE of: <ul style="list-style-type: none"> a metronome marking in the range ♩ = 76–120 a valid tempo indication to describe it (e.g. moderate, medium fast) AND <ul style="list-style-type: none"> a valid time signature (e.g. $\frac{6}{4}$ or $\frac{3}{4}$). 	Indicates: <ul style="list-style-type: none"> BOTH instruments appropriately (violin and cello / violoncello) AND ONE of: <ul style="list-style-type: none"> a metronome marking in the range ♩ = 84–110 an appropriate Italian tempo indication to describe it (e.g. <i>andantino</i>, <i>moderato</i>) AND <ul style="list-style-type: none"> the correct time signature ($\frac{3}{4}$) matching barlines (<i>allowance for TWO error</i>). 	Indicates: <ul style="list-style-type: none"> BOTH instruments appropriately (violin and cello / violoncello) AND BOTH : <ul style="list-style-type: none"> a metronome marking close to ♩ = 100 an accurate Italian tempo indication to describe it (e.g. <i>andante</i>, <i>andante-moderato</i>, <i>allegretto</i>) AND <ul style="list-style-type: none"> the correct time signature ($\frac{3}{4}$) matching barlines (<i>allowance for ONE error</i>).
(ii)	Indicates: <ul style="list-style-type: none"> TWO dynamic, articulation, or ornamentation markings. 	Indicates EITHER : <ul style="list-style-type: none"> THREE dynamic markings OR TEN articulation and / or ornamentation markings, including at least one staccato and one slur / trill. 	Indicates ALL : <ul style="list-style-type: none"> dynamic markings 18 articulation markings and / or ornamentation. <i>(allowance for TWO errors overall.)</i>
<p>There are 2 instruments (violin and violoncello); a tempo and metronome marking; time signature and 15 bars; 5 dynamics (including hairpin crescendo), 23 articulation / ornamentation markings (8 slurs, 12 staccato markings, and 3 trills).</p>			

Question ONE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b)	<p><i>Comparison of versions</i></p> <ul style="list-style-type: none"> The second version has a faster tempo <u>changing from 96–144 bpm</u>, that is livelier and more energetic. The second version has similar ornamentation <u>with its use of trills</u>, however they are more heavily decorated melodically, and with passing notes and embellishments. The instrumentation is different between versions, <u>with a violin and cello</u> playing the melodic and bass line in the first version, <u>and a flute, harpsichord, and cello</u> providing harmonic texture with a fuller accompaniment in the second version. <p><i>Other responses possible.</i></p>	Identifies a similarity OR a difference between the two versions.	Describes elements and features that are similar or different between the two versions, including <u>underlined</u> -type evidence.	Discusses the versions by explaining, in detail, the elements and features that are similar or different, including bold -type evidence.

Question ONE	Achievement	Achievement with Merit	Achievement with Excellence
(c)	Identifies: <ul style="list-style-type: none">any SIX (of 14) individual chords.	Identifies: <ul style="list-style-type: none">FOUR pairs of chords (a pair may not contain a chord already in another pair).	Indicates: <ul style="list-style-type: none">all chords in TWO chordal phrases (Allowance for three errors)Cadence – bracketed and named.
	<p>There are 14 chords in 2 chordal phrases, and 2 cadences (1: imperfect and 2: imperfect)</p> <p>A $\text{♩} = 45$</p> <p>Oboe</p>  <p>B</p>  <p>7</p> 		

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.

N0 = No response; no relevant evidence

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a)	<p><i>Comparison of versions:</i></p> <p>Accompaniment:</p> <ul style="list-style-type: none"> Version 2's (v2) rock band accompaniment (<u>electric guitar, keyboard, bass guitar, and drums</u>) contrasts with the original orchestral accompaniment (<u>featuring strings, guitar, and flute at the end of the phrase</u>). The accompaniment in v2 includes a heavily distorted opening guitar riff and a steady straight drumming pattern. This creates a heavy rock / punk feel. This contrasts with the original that has a triplet (or 12/8)-type feel <u>created by the broken chords in the guitar.</u> <u>Lightly scored</u> drums in the original accents beats 2 and 4 to emphasise the peak / highest note of the broken chord in the guitar. <u>Combined with sustained notes and legato phrases</u> in the strings, this gives the original a relaxed and lilting feel compared to the rock / punk feel of v2. <p>OR</p> <p>Melody:</p> <ul style="list-style-type: none"> <u>With the melody and key largely the same in both versions,</u> the opening melodic notes are similar. Rhythmically, the melody line in the original is sung freely as the <u>vocal entries are not strictly in time,</u> this helps to create a relaxed, thoughtful, and improvisatory feel. The melody of v2 is generally straighter <u>with a separated and accented style.</u> This gives it a more edgy, punchy-rock, punk-like feel contrasting with the <u>sustained / legato phrases</u> of the original melody that is more relaxed. The melody in v2 is mostly the same, but the vocalist ends the final phrase on the word "world", with a melisma (ending one note lower than the original) instead of sustaining a single note. <p><i>Other responses possible.</i></p>	Identifies a difference and similarity between versions.	Describes elements and features that are similar or different between the two versions, including <u>underlined</u> -type evidence.	Compares the versions by explaining the effect of elements and features, including bold -type evidence.

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b)	<p><i>Compositional devices:</i></p> <p>Call and response:</p> <ul style="list-style-type: none"> The whole ensemble (brass, winds (saxes), piano, bass, guitar) <u>call by playing a bar in rhythmic unison</u>, and the congas (drums / auxiliary percussion) <u>respond with a bar of improvised fill / solo</u>, creating textural and dynamic contrast through the tutti vs solo. <p>Improvisation:</p> <ul style="list-style-type: none"> There is a <u>7-bar</u> improvised solo on the trumpet that emphasises the improvisational feel of the piece. It adds melodic development, melodic contrast, and interest for the listener prior to the return of the melody. <p>Ostinato:</p> <ul style="list-style-type: none"> The bass repeats / <u>plays a repeated ostinato</u>, the piano repeats a <u>4-bar chord progression</u>, guitar and RH piano repeat <u>a melodic ostinato</u> during the trumpet solo, creating a sense of continuity and harmonic stability while the trumpet improvises a solo. <p>Syncopation:</p> <ul style="list-style-type: none"> Syncopated rhythms feature throughout all parts, <u>e.g. the melody played by saxophones and brass during the piano ostinato and improvised trumpet solo</u>, helping to emphasise the off-beats of the piece giving an improvisational or cha-cha like feel. <p><i>Other responses possible.</i></p>	Identifies a compositional technique.	Explains how the compositional device is used, including <u>underlined</u> -type evidence.	Discusses how the compositional device is used to influence (have effect on) the music, including bold -type evidence.

Question TWO	Achievement	Achievement with Merit	Achievement with Excellence
(c)	Identifies: <ul style="list-style-type: none"> any SIX (of 13) individual chords. 	Identifies: <ul style="list-style-type: none"> THREE pairs of chords (a pair may not contain a chord already in another pair) a cadence. 	Indicates: <ul style="list-style-type: none"> all chords in THREE chordal phrases (allowance for two errors) TWO (of 3) cadences.
<p><i>There are 13 chords in 3 chordal phrases, and 3 cadences (1: perfect, 2: imperfect and 3: plagal)</i></p> <p>A ♩ = 156</p> <p>Trumpet (concert pitch)</p>			

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 THREE	Achievement	Achievement with Merit	Achievement with Excellence
(a)	<p>Transcribes:</p> <ul style="list-style-type: none">any EIGHT (of 18) melodic contours or rhythmic patterns.	<p>Transcribes:</p> <ul style="list-style-type: none">TWO melodic phrases (allowance for three errors in each phrase)	<p>Transcribes:</p> <ul style="list-style-type: none">ONE melodic phrase exactly ANDTWO other melodic phrases with allowance for four errors overall.
<p>There are 4 melodic phrases (comprising 9 melodic contours and 9 rhythmic patterns) to be transcribed.</p> <div><p>A</p><p>61 ♩ = 55</p><p>Clarinet (concert pitch)</p><p>melodic phrase</p><p>pattern</p><p>pattern</p><p>contour</p><p>contour</p></div> <div><p>65</p><p>melodic phrase</p><p>pattern</p><p>pattern</p><p>contour</p><p>contour</p></div> <div><p>B</p><p>69</p><p>melodic phrase</p><p>pattern</p><p>pattern</p><p>contour</p><p>contour</p></div> <div><p>73</p><p>melodic phrase</p><p>pattern</p><p>pattern</p><p>pattern</p><p>contour</p><p>contour</p><p>contour</p></div>			

Question THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b)	<p><i>Analysis of texture:</i></p> <ul style="list-style-type: none"> The extract begins with a monophonic texture as the <u>flute</u>, <u>clarinet</u>, and <u>piano</u> are in <u>rhythmic and melodic unison</u> for three bars. A sustained dissonant chord <u>in the piano creates</u> a homophonic texture <u>with the flute and clarinet</u>. A homophonic texture remains as the <u>piano plays a mostly chordal accompaniment while the flute and clarinet play the melody in unison</u>. The unison maintains some interest with the flute being played an octave higher than the clarinet. Four bars of polyphonic texture occur when the <u>flute's melody is imitated by the clarinet an octave lower and accompanied by the piano</u>. The texture briefly returns to monophonic as the opening motif returns. A homophonic texture continues with <u>clarinet playing the melody with piano accompaniment</u> – this melody is answered and developed by the flute. The final section begins monophonic with a <u>solo entry by the flute</u>, then being joined by the clarinet <u>in unison</u>. The final phrase ends with a homophonic texture as the <u>piano re-enters with a fragment of a previous motif</u> and <u>the clarinet ends on a different dissonant note with the flute</u>. <p><i>Other responses possible.</i></p>	Identifies a texture in context.	Describes characteristics of texture, including <u>underlined</u> -type evidence.	Explains how textures are used to create variety, including bold -type evidence.

Question THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	<p><i>Analysis of how the music depicts stillness and solitude:</i></p> <p>Timbre / Instrumentation:</p> <ul style="list-style-type: none"> Solo piano accompanying solo trombone evokes isolation, reflecting feelings during COVID lockdown. Piano sustain pedal creates a sense of stillness <u>with lingering notes.</u> <p>Tempo:</p> <ul style="list-style-type: none"> <i>Andante</i> tempo (~72 bpm) <u>provides a steady, moderately slow pace,</u> indicating a lack of liveliness. Final section, with freely played arpeggiated piano chords and highest trombone note, <u>is free and lacks pulse,</u> symbolizing disrupted routines and direction during lockdown. <p>Harmony:</p> <ul style="list-style-type: none"> Repeated drone-like crotchet beats and sustained <u>fifths and octaves</u> in the piano suggest monotony and lack of routine. Increasing harmonic complexity, <u>with imitation and dissonance,</u> builds tension and unease reflecting isolation. <p>Rhythm:</p> <ul style="list-style-type: none"> Repeated crotchet-beat ostinato <u>in the opening bars</u> conveys confinement and immobility. Triplets in the final section suggest a shift in mood and possible unease. <p>Melody:</p> <ul style="list-style-type: none"> Lyrical, <i>cantabile</i> melody evokes the stillness of lockdown. Dynamic climax <u>to the highest note in the final section</u> adds tension and frustration, mirroring feelings of agitation during isolation. <p>Compositional Devices:</p> <ul style="list-style-type: none"> Imitation in the RH piano part of the trombone melody and subsequent countermelody <u>creates polyphonic texture,</u> increasing tension and unease from confinement. <p><i>Other responses possible.</i></p>	Identifies TWO ways in which the song depicts stillness and solitude.	Explains TWO ways musical elements and features are used to depict stillness and solitude, including <u>underlined-type</u> evidence.	Discusses TWO ways musical elements and features are used to depict stillness and solitude throughout the piece, 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.

N0 = No response; no relevant evidence