Assessment Schedule – 2024

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.
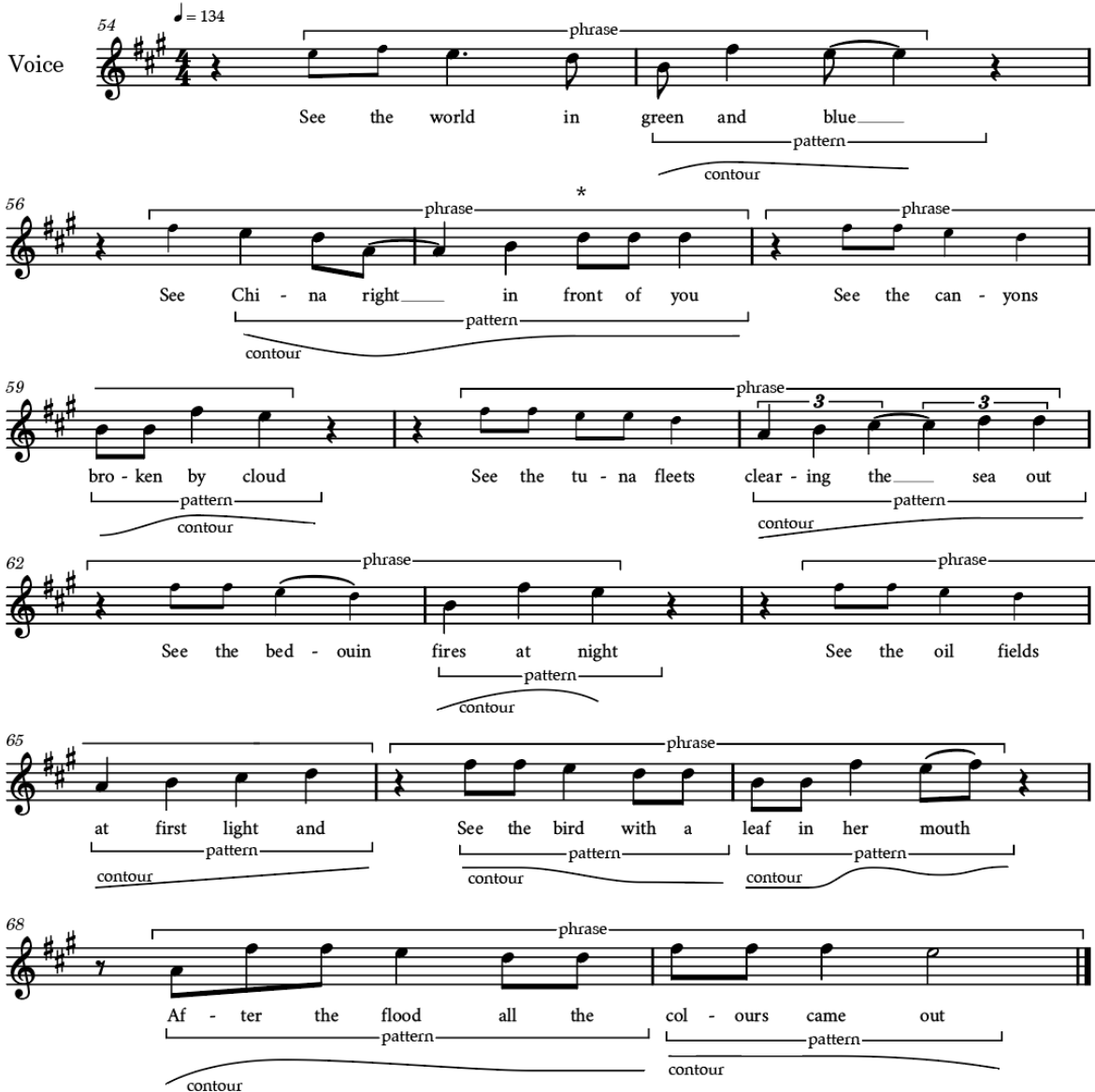
Qualitative Assessment

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
0–6	7–12	13–18	19–24

Evidence
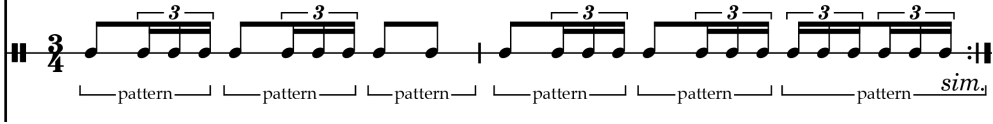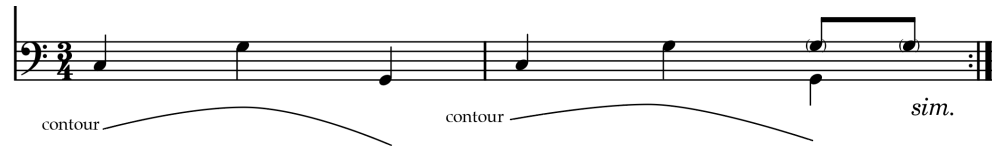
Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE	Extracts from songs by U2			
(a)	*Chord transcription*: • See below.	Identifies any THREE chords *(name OR correct beat).*	Identifies THREE chords over the correct beats. *Allowance for one suspension or extension error.*	Identifies FOUR chords over the correct beats.

There are FIVE chords to transcribe above the correct beats.

Chords	A				Bm^{sus4}			D					G			
Beat	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+
Bar	Bar 1								Bar 2							

Note: E7 / B may be accepted in place of Bm^{sus4}.

Chords	D^{add9}				D		A									
Beat	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+
Bar	Bar 3								Bar 4							

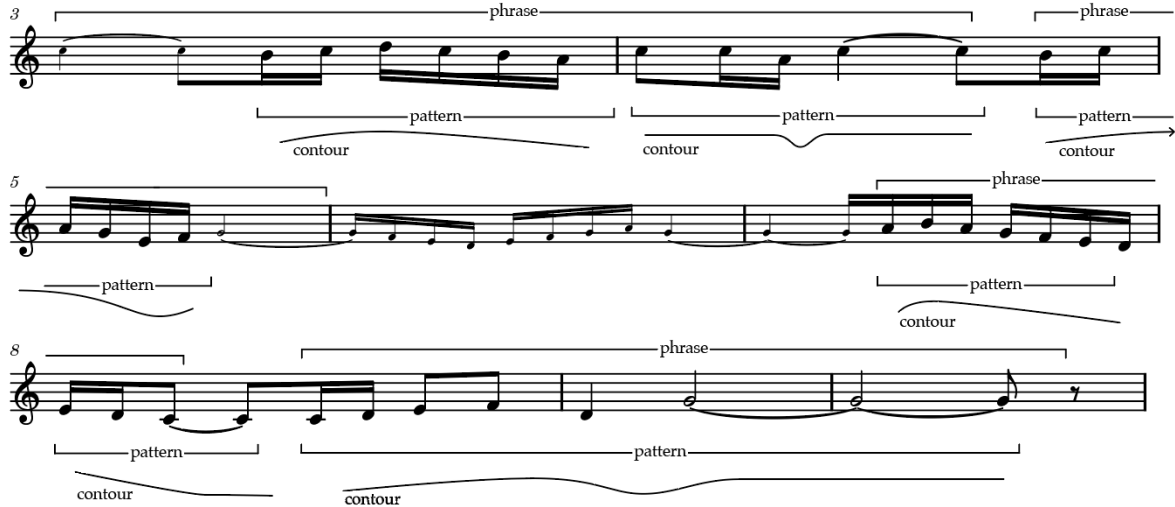| Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b)	*Identification of rhythmic feature:* • Syncopation *Analysis of the effect of rhythmic feature:* • The harmonic rhythm emphasises weak "off" beats <u>creating a syncopated effect</u> and **establishes a catchy riff**. • Chords change <u>in unusual / unexpected places</u>, **giving a sense of unpredictability**. • **The syncopation gives an impression that the bars have different number of beats, or has a mixed-metre (it is difficult to count four beats per bar).** *Other responses possible.*	Describes the effect of syncopation.	Explains the effect of syncopation, including <u>underlined</u>-type evidence.	Identifies rhythmic feature of syncopation and analyses the effect it has on the music, including **bold**-type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE (c)	*Melodic transcription*: • See below.	Identifies any FIVE contours OR rhythmic patterns.	Transcribes FIVE melodic phrases with allowance for FOUR errors overall.	Transcribes SEVEN melodic phrases with allowance for THREE errors overall.

There are 10 patterns and contours, and eight phrases to be transcribed.

* also accept C# on the lyric 'front'

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE (d)	*Analysis of jazz-style elements and features*: *Melody* • *Wind and brass*: melodic fills added. • *Wind and brass*: short, repeated melodic phrases, at the same / time / unison / tutti, linking vocal phrases. • *Piano*: feels improvised. • *Double bass*: has more ornamentation and is more melodic, is improvised. • *Countermelody*: sounds like call and response. *Harmony* • *Double bass*: supports harmony / provides bassline. • *Piano*: (accented) chords to start with and then arpeggios. • *Organ*: the repeated 4-bar (or 7-chord) chord progression is played once solo as a coda. • *Double bass*: plays bass notes of chords and has aspects of walking bass – particularly between vocal phrases. *Tempo* • Slower, (more) laid back, gives space for improvisation. *Timbre* • Jazz ensemble of piano, organ, double bass, drum kit, wind, and brass, female vocalist. • *Drums*: supports rhythm / feel / style / (jazz) genre / timing. • Pared back, small ensemble of acoustic instruments. • *Female vocalist*: singing in her low / chest register. Has "dreamy" / laid back tone. Use of vocal fry for emotion, soulful. *Rhythm* • *Drums*: swing / jazz waltz feel, uses brushes, swing feel on high-hat cymbals, cymbal roll near end. • Syncopated, punchy, piano chords. *Other responses are possible.* *Candidates may make comparisons to earlier extracts.*	Describes elements or features that make the arrangement jazz style, e.g. "*Tempo is slower and more laidback.*"	Identifies elements and features, explaining how they are used to make the arrangement jazz style, e.g. "*Tempo is slower with a less-driving rhythm in drums / bass.*"	Analyses how elements and features work together to make the arrangement jazz, e.g. "*Tempo is slower, providing space for fills / improvisation.*"

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.	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	Extracts from works by Maurice Ravel.			
(a)	*Rhythmic transcription:* • See below.	Identifies any TWO rhythmic patterns.	Transcribes ONE bar correctly	Transcribes BOTH bars correctly. *Allowance for TWO errors.*
	There are six rhythmic patterns in two bars be transcribed. 			
(b)	*Melodic transcription:* • See below.	Identifies ONE melodic contour.	Transcribes ONE bar correctly.	Transcribes the full melodic phrase correctly.
	There are two melodic contours and one melodic phrase to be transcribed. *Allowance for upper octave on final note (crotchet or quaver).*			

Question TWO	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	*Transcription:* • See below.	Identifies any THREE contours OR rhythmic patterns.	Transcribes TWO melodic phrases. *Allowance for THREE errors overall.*	Transcribes THREE melodic phrases. *Allowance for TWO errors overall.*

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

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO (d)	*Elements and features:* *Compositional device* • The accompanying background instruments repeat (bass line, snare drum, percussive rhythm, ostinato, ostinato in percussion). • The repeated accompaniment makes the solo melody stand out and adds to a sense of build-up. *Range of pitch* • A wide range of pitches comes from an extreme range of instruments used. The range is from very high pitch (flutes) to very low (double basses). • Using instruments in the limits of their tessitura, this adds an element of interest and variety as the other elements are static. *Harmony / chords* • Repeated pattern of two chords (I – V), and major and minor chord qualities are used. Chord qualities change with modulations. • Perfect cadence at the end. • The main melody is harmonised throughout, while the harmony is less important to the melody, it adds focus to timbre and melody. *Tonality* • The key changes, beginning in C major and modulating up to a higher key (E major). The rising key gives a sense of building to a climax.	Describes elements / features, e.g. "*The key changes.*"	Explains how elements / features are used, e.g. "*The key modulates, moving up in pitch.*"	Analyses how elements / features shape the music, e.g. "*the rising modulation gives a sense of building to a climax.*"

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.	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
THREE	Extracts from works by Vera Beauchamp			
(a)	*Melodic transcription*: • See below.	Identifies any FIVE contours OR rhythmic patterns.	Transcribes TWO melodic phrases with allowance for THREE errors overall.	Transcribes THREE melodic phrases with allowance for TWO errors overall.

There are seven melodic contours, seven rhythmic patterns, and four melodic phrases to be transcribed.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b)	*Chord transcription:* • See below.	Identifies any FIVE chords.	Identifies EIGHT chords. *Allowance for one error in inversion or 7th chord.*	Identifies TEN chords. *Allowance for one error in inversion.*

There are fourteen chords to transcribe.

V^7 I V^7 Ib   I   IV   I

V^7b/V $V^{(7)}$ V^7b

IV   Ib   I   vi   ii V^7b/vi vi

THREE (c)	*Analysis of key*: • See below.		Identifies any THREE keys.	Explains the relationship of THREE adjacent keys, (identifying recurring tonic).	Analyses FOUR keys and their relationship to the tonic.

There are six keys and six relationships to identify.

Section / lyrics	Key	Relationship to the tonic
(Piano introduction) Lov'st thou me, or lov'st me not. Whisper and do not fear.	E major	Tonic
Let me not wait thine answer, love ...	**B major**	**Dominant**
... the time to part draws near. *(first three bars of piano interlude)*	**E major**	**Tonic**
(second three bars of piano interlude) Why standest thou so proud, so cold; would I thy heart might see. The moon shall wane, and the stars grow old. E'er I lose my love for ...	**E minor**	**Tonic minor**
thee, If though woulds't take my heart, my life. If I thy slave might be.	**E major**	**Tonic**
I'd reck not for the world's hard strive;	**B major**	**Dominant**
Oh, my love, I would live for thee, for thee! *(piano coda)*	**E major**	**Tonic**

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE (d)	*Analysis of form:* *Form:* • Three parts / sections, ABA, Ternary. *Tonality* • Both 'A' sections begin in E major (tonic). The 'B' (middle) section contrasts with these due to the different key E minor / tonic minor. *Melody* • The opening melody "lovs't thou me …" returns with a slight variation on "If thou woulds't take …" *Texture* • The 'A' sections are mainly simple or homophonic with a vocal melody and piano chords. The 'B' section has a busier texture using elements that are more polyphonic with some countermelody motifs. *Rhythm* • The 'A' sections have simpler rhythm, with mainly crotchets, minims, and some quaver movement. The 'B' section has a faster rhythm including triplet arpeggios. *Tempo* • The tempo slows / has a *rit.* at the end of each section, then returns to the original tempo at the start of each new section. The tempo change helps to signal the end of each section. *Text* • The text / lyrics contribute to demonstrating the form as the middle section has 'darker' lyrics than the other two. *Vocal pitch* • The middle section is sung in a lower vocal range than the other two. *Other responses possible.*	Describes the piece as being in three parts / sections, e.g. "*Each new section changes key.*"	Explains how parts of the form (three parts / sections) are different, e.g. "*First and last sections are in the same key (E major) while the middle section is in E minor.*"	Analyses the form of the piece by referring to other elements / features to support answer, e.g. "*Minor key of middle section reinforces darker tone of lyrics.*"

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

N0 = No response; no relevant evidence.