

## Assessment Schedule – 2025

### 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	9–13	14–19	20–24

**Evidence**

Question	Achievement	Achievement with Merit	Achievement with Excellence
<b>ONE</b> (a) (i)	Indicates: <ul style="list-style-type: none"> <li>a woodwind instrument (flute, clarinet, oboe, bassoon, or recorder).</li> </ul> <p>AND</p> <p>ONE of:</p> <ul style="list-style-type: none"> <li>a metronome marking in the range ♩ = 80–120</li> <li>a <b>valid</b> tempo indication to describe it (e.g. moderate, medium fast)</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>a valid time signature (e.g. 2/4 or 4/4).</li> </ul>	Indicates: <ul style="list-style-type: none"> <li><b>BOTH</b> instruments appropriately (flute and bassoon)</li> </ul> <p>AND</p> <p>ONE of:</p> <ul style="list-style-type: none"> <li>a metronome marking in the range ♩ = 90–110</li> <li>an <b>appropriate</b> Italian tempo indication to describe it (e.g. <i>andante</i>, <i>moderato</i>)</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>the correct time signature (2/4)</li> <li>matching barlines (allowance for TWO errors).</li> </ul>	Indicates: <ul style="list-style-type: none"> <li><b>BOTH</b> instruments appropriately (flute and bassoon)</li> </ul> <p>AND</p> <p><b>BOTH</b>:</p> <ul style="list-style-type: none"> <li>a metronome marking close to ♩ = 100</li> <li>an <b>accurate</b> Italian tempo indication to describe it (e.g. <i>andante</i>, <i>andante-moderato</i>, <i>moderato</i>, <i>allegretto</i>)</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>the correct time signature (2/4)</li> <li>matching barlines (allowance for ONE error).</li> </ul>
	(ii)	Indicates: <ul style="list-style-type: none"> <li><b>THREE</b> dynamic, articulation, or tempo change markings (tempo markings include <i>rit.</i>, <i>fermata</i>, or <i>a tempo</i>).</li> </ul>	Indicates EITHER: <ul style="list-style-type: none"> <li><b>FOUR</b> dynamic markings</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li><b>EIGHT</b> articulation and / or tempo changes, including at least one tempo marking.</li> </ul>

There are 2 instruments (flute and bassoon), a tempo and metronome marking, time signature and 16 bars, 6 dynamics (including 2 hairpin crescendos), 18 articulation markings (13 staccatos, 4 slurs, 1 tenuto), and 3 tempo change markings (1 *ritardando*, 1 *fermata* / *pause*, 1 *a tempo*).

**ACCOMPANYING INSTRUMENT**

Bassoon

**TEMPO**

Moderato ♩ = 100

**MELODY INSTRUMENT**

Flute

The musical score is written for flute and bassoon. The flute part is in the treble clef, and the bassoon part is in the bass clef. The time signature is 2/4, and the key signature has one flat (B-flat major). The score is divided into four systems of four bars each. The first system starts with a forte (f) dynamic and a staccato articulation. The second system includes a ritardando (rit...) marking and a forte (f) dynamic. The third system includes an a tempo marking. The fourth system includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The score also features various articulation markings such as slurs, tenuto marks, and staccato marks.

Question ONE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b) (i), (ii)	<p><i>Comparison of versions</i></p> <ul style="list-style-type: none"> <li>• The second version has a different instrumentation with just a <u>solo acoustic (classical) guitar</u>, <b>creating a thinner texture, providing its own melody and broken chordal accompaniment.</b></li> <li>• The second version has a more complex melody, <u>using mordents (rapid alternation between the main note and an adjacent note)</u>, <b>meaning the melody is heavily decorated with additional passing notes and use of ornamentation / embellishments.</b></li> <li>• The second extract has a slower tempo <u>changing from 100 to 64bpm (Adagio)</u>. <b>The slower tempo gives the piece a more relaxed feel.</b></li> <li>• There are subtle changes in tempo throughout the extracts, e.g., <u>the second extract has no fermata (pause) and is not strictly in time</u> – <b>using a rubato that creates an expressive feel and a sense of musical freedom.</b></li> </ul> <p><i>Other responses possible.</i></p>	Identifies a difference between the two versions.	Describes elements and features that are different between the two versions, including <u>underlined</u> -type evidence.	Discusses the versions by explaining, in detail, the elements and features that differ between the two versions, including <b>bold</b> -type evidence.

Question ONE	Achievement	Achievement with Merit	Achievement with Excellence
(c)	Identifies: <ul style="list-style-type: none"> <li>any SEVEN (of 16) individual chords.</li> </ul>	Identifies: <ul style="list-style-type: none"> <li>FOUR pairs of chords (a pair may not contain a chord already in another pair)</li> </ul> AND <ul style="list-style-type: none"> <li>a cadence.</li> </ul>	Indicates: <ul style="list-style-type: none"> <li>all chords in BOTH chordal phrases (allowance for three errors)</li> </ul> AND <ul style="list-style-type: none"> <li>BOTH cadences.</li> </ul>

There are 16 chords in 2 chordal phrases (indicated by sections A and B), and 2 cadences (1: perfect and 2: imperfect)

**A**

19  $\text{♩} = 60$

Violin

I IV IV<sup>b</sup> V vi ii V<sup>7</sup> I

22

IV V I ii<sup>7</sup>d V vi

**B**

24

vii<sup>o</sup>7d iib IV V I V<sup>7</sup> vi

26

V<sup>b</sup> IV<sup>b</sup> V<sup>7</sup> I ii V I V<sup>sus4</sup> V

28 rit.....

vi I vii<sup>o</sup>b I IV V V<sup>7</sup> I

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><i>Melody:</i></p> <ul style="list-style-type: none"> <li>Both versions have a narrow range of pitch, with V1 spanning a perfect 5th (C–G), and <b>V2 giving an even simpler feel</b> spanning only three notes (F, G, and A).</li> <li>The melody’s major / minor keys differ, with V1 based on a minor 3rd (D–F) <b>giving an edgier, darker sound</b>, and V2 based on a major 3rd (F–A) <b>giving a hopeful and brighter feel</b>.</li> <li>Rhythmic feel differs with V1 being sung strictly in time, <b>emphasising the rhythmic syncopation of the melody</b>, and V2 containing less strict time in the vocals, <b>giving an improvisatory feel</b>.</li> <li>The melodic cadences differ, with V1 not ending on the tonic (“away” ends on the 3rd (F in Dm), <b>allowing a sense of incompleteness to drive the piece into the guitar solo</b>, where V2 ends on the tonic, <b>giving a sense of finality to the vocal melody before the guitar solo begins</b>. Both versions end on the same note (F).</li> </ul> <p><i>Accompaniment:</i></p> <ul style="list-style-type: none"> <li>V1’s rockband (<u>electric guitar, synthesizer, bass guitar, drums, and lead vocals</u>) contrasts with V2’s lighter instrumentation (<u>strummed acoustic electric guitar, and female backing vocalist</u>).</li> <li>V2 uses a percussive effect (golpe) by tapping on the body of the guitar during the interlude.</li> <li>The textures differ with <u>V1 containing a steady straight drumming pattern throughout the chorus and solo</u>, <b>giving a heavy rock feel</b>. This contrasts the lighter texture of V2 with a <u>simpler strumming pattern and more relaxed feel</u>.</li> <li>Chord variation differs with V1 beginning in D minor and using variations only of the tonic chord throughout the chorus (Dm and Dm/F) until it moves to F relative major for the guitar solo (G and F), <b>typical of a rock piece</b>, whereas V2 is more complex with three chords.</li> </ul> <p><i>Other responses possible.</i></p>	For EITHER melody OR accompaniment: identifies similarities OR differences between versions.	For EITHER melody OR accompaniment: describes in detail the characteristics of similarities / differences between versions including <u>underlined</u> -type evidence.	For EITHER melody OR accompaniment: compares the versions by explaining the effect of the similarities / differences, including <b>bold</b> -type evidence.

Question TWO	Achievement	Achievement with Merit	Achievement with Excellence
<p>(b)</p>	<p>Identifies any SEVEN (of 14) melodic contours or rhythmic patterns.</p> <p><i>Transcription:</i></p> <p>There are 2 melodic phrases (indicated by sections A and B) comprising 7 rhythmic patterns and 7 melodic contours to be transcribed.</p>	<p>Transcribes a melodic phrase correctly (allowance for TWO errors).</p>	<p>Transcribes BOTH melodic phrases correctly (allowance for FOUR errors).</p>

21 **A** ♩ = 100

Tenor Trombone

25

29 **B**

32

35

Question TWO	Achievement	Achievement with Merit	Achievement with Excellence
(c)	Identifies any SIX (of 14) individual chords.	Identifies: <ul style="list-style-type: none"> <li>any FOUR pairs of chords (a pair may not contain a chord already in another pair).</li> </ul> AND <ul style="list-style-type: none"> <li>a cadence.</li> </ul>	Identifies: <ul style="list-style-type: none"> <li>all chords in BOTH chordal phrases (allowance for THREE errors).</li> </ul> AND <ul style="list-style-type: none"> <li>BOTH cadences.</li> </ul>

Chords:

There are 14 chords, 2 chordal phrases (indicated by sections A and B), and 2 cadences (1: interrupted, 2: perfect)

39 **A** Andante  $\text{♩} = 77$   
C F  
Tenor  
O - - - ti - - rā e hi - - ne

41 **Dm** **G** **Am**  
ku - a taun - ga kē tē - nei ti - na - - na, au -

43 **F** **G**  
- e ki te a - ro - - ha e i -

45 **B**  
**Csus<sup>4</sup>** **C** **Dm** **G/D** **Dm<sup>7</sup>** **G<sup>7</sup>**  
- po. \_\_\_\_\_ Ki te a - ro - - ha \_\_\_\_\_ e i -

48 **C** **Dm** **Gsus<sup>4</sup>** **G** **C**  
- po. \_\_\_\_\_

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	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(a)	<p><i>Texture:</i></p> <ul style="list-style-type: none"> <li>• RH piano creates a thick chordal texture, coupled with singular bass notes in LH.</li> <li>• <b>Syncopated piano part coupled with accents in LH and semiquavers reinforce harmonic foundation and create a dense, energetic rhythmic texture under the melodic lines.</b></li> <li>• Texture thickens when the French horn enters at <u>bar 5</u>.</li> <li>• The melody in the French horn is imitated by the trumpet <u>in bar 6</u>.</li> <li>• The piano drops in volume to act as an accompaniment, <b>allowing the French horn and trumpet to have prominence as the melodic element of the texture.</b></li> <li>• The texture becomes polyphonic as the <u>French horn repeats its melody a third time</u> and the trumpet enters <u>with a counter melody</u>, <b>melodically and rhythmically independent.</b></li> <li>• The texture changes back to homophonic <u>as the French horn and trumpet play a 2-bar repeating rhythm.</u></li> <li>• The two brass parts are similar, <b>in rhythmic unison</b> <u>for the final two beats of the phrase.</u></li> <li>• A less complex syncopated rhythm <u>with more rests</u> in the piano part with <b>off-beat chords in the RH sustain the energetic off-beat feel to end each phrase. Both hands of the piano end in a two-bar phrase in rhythmic unison.</b></li> <li>• The LH piano continues to provide harmonic and rhythmic foundation to support melody in the upper parts.</li> <li>• <b>The development of the melody in the French horn throughout adds interest and a strong unified end when all parts come together in rhythmic unison.</b></li> </ul> <p><i>Other responses possible.</i></p>	Identifies TWO different textures in the extract.	Describes characteristics of a textural change, including <u>underlined</u> -type evidence.	Explains the instrumental interactions of a textural change, including <b>bold</b> -type evidence.

Question THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b)	<p><i>Chord progression (12-bar blues):</i></p> <p><i>Repetition:</i></p> <ul style="list-style-type: none"> <li>• The chord progression is the same throughout both sections.</li> <li>• It follows a 12-bar blues structure, (12 bars x4).</li> <li>• The rhythmic pattern (<u>piano, bass, drums</u>) is the same both times (<u>12 bars x2</u>).</li> <li>• <b>The repetition creates a sense of familiarity, reinforces the groove, and keeps emphasis on the change in lyrics. It creates continuity and harmonic stability.</b></li> </ul> <p><i>Call and response:</i></p> <ul style="list-style-type: none"> <li>• The rhythm section answers the solo vocal, in the gaps, in the first section.</li> <li>• In the second section, the solo and backing vocalists (BV) are responded to by the BVs, saxes, brass. <u>The BVs imitate / echo the solo vocal in rhythmic unison, creating tension, excitement, and forward momentum.</u></li> <li>• The call and response is developed in the second section <u>with a thicker texture and additional harmony, creating textural and dynamic contrast extending the musical ideas.</u></li> </ul> <p><i>Improvisation:</i></p> <ul style="list-style-type: none"> <li>• Fills in the piano and drums at various times (<u>notably in section 1 piano, and section 2 drums</u>) <b>emphasises improvisational feel.</b></li> </ul> <p><i>Syncopation:</i></p> <ul style="list-style-type: none"> <li>• Syncopated rhythms <u>in all sections, and across parts emphasises off-beats, giving an improv. / jazz feel.</u></li> </ul> <p><i>Other responses possible.</i></p>	<p>Identifies:</p> <ul style="list-style-type: none"> <li>• the chord progression as 12-bar blues</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• a compositional device.</li> </ul>	<p>Explains how ONE compositional device is used, including <u>underlined</u>-type evidence.</p>	<p>Discusses how ONE compositional device affects the music, including <b>bold</b>-type evidence.</p>

Question THREE	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	<p><i>Timbre / instrumentation:</i></p> <ul style="list-style-type: none"> <li>• V1 begins with <u>solo / lead</u> vocals accompanied by <u>electric guitar</u> – V2 begins <u>acapella</u> with no accompanying instruments.</li> <li>• V1 has a guitar providing <u>rhythmic and harmonic support</u>, <b>maintaining the tempo</b> – V2 has a <u>cantabile</u> singing-style <u>sung in rubato, not strictly in time</u>.</li> <li>• V1 has a raspy tone to the vocals, <b>creating a raw / edgy rock feel</b> – V2 is accompanied by strings, (<u>violin, viola, cello, and harp</u>) <b>giving a relaxed, expressive, and tranquil feel</b> due to the <u>vibrato and legato phrases</u>.</li> <li>• V1 has a lack of bass guitar and drums in the opening section, <b>creating a haunting introduction that emphasises the vocals (lyrics and melody)</b> – V2 has an acapella vocal in the opening with a <u>lack of defined pulse</u>, <b>invoking a feeling of vulnerability</b>.</li> <li>• The climax builds at slightly different points between versions. <u>In V1 the bass guitar enters on the lyrics “it looks as though”, and the texture thickens followed by drums in the final bar</u> – in V2 the texture thickens earlier <u>with strings on the lyrics “I really feel that” and then piano, double bass, electric guitar, and drums on “but if it’s real”</u>. <b>The build up of texture adds tension, suspense, and a climactic transition into the chorus.</b></li> <li>• Although V2 uses more instruments, it has a lighter timbre / feel <u>as the majority of instruments are not amplified</u> (only the electric guitar <b>which is using a warm jazz tone</b>).</li> <li>• In V1, the use of drumsticks <b>creates a heavier rock-feel as the piece transitions into the chorus</b> – V2, while using brushes on the drums, <b>creates more suspense / drama with a greater use of instruments to form a denser texture and create tension.</b></li> </ul> <p><i>Other responses possible.</i></p>	Identifies TWO aspects of the instrumentation / timbre across both versions.	Describes TWO aspects of the instrumentation / timbre across both versions, including <u>underlined</u> -type evidence.	Explains the effect that TWO aspects of instrumentation / timbre have on the music, including <b>bold</b> -type evidence.

<b>N1</b>	<b>N2</b>	<b>A3</b>	<b>A4</b>	<b>M5</b>	<b>M6</b>	<b>E7</b>	<b>E8</b>
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