

Assessment Schedule – 2025

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

Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<p>Integrates aural skills in transcription:</p> <ul style="list-style-type: none"> • within chord progressions, by indicating chord quality (major or minor) • by identifying individual chords • by notating melody, identifying rhythmic patterns and melodic contours • by notating musical elements and features. <p>Integrates aural skills by describing elements and features in a passage of music.</p>	<p>Securely integrates aural skills in transcription:</p> <ul style="list-style-type: none"> • within chord progressions, by indicating 7ths and suspended chords • by identifying chord progressions (pairs of adjacent chords) • by notating rhythmic and melodic phrases with accuracy • by notating musical elements and features with accuracy. <p>Securely integrates aural skills by explaining the effect or relevance of the use of elements and features in a passage of music.</p>	<p>Consistently integrates aural skills in transcription:</p> <ul style="list-style-type: none"> • within chord progressions, by indicating chord inversions • by identifying chord phrases so that the original music is convincingly reproduced • by notating rhythmic and melodic phrases with consistent accuracy • by notating musical elements and features with consistent accuracy. <p>Consistently integrates aural skills by analysing the relationship between elements and features to a whole passage of music.</p>

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

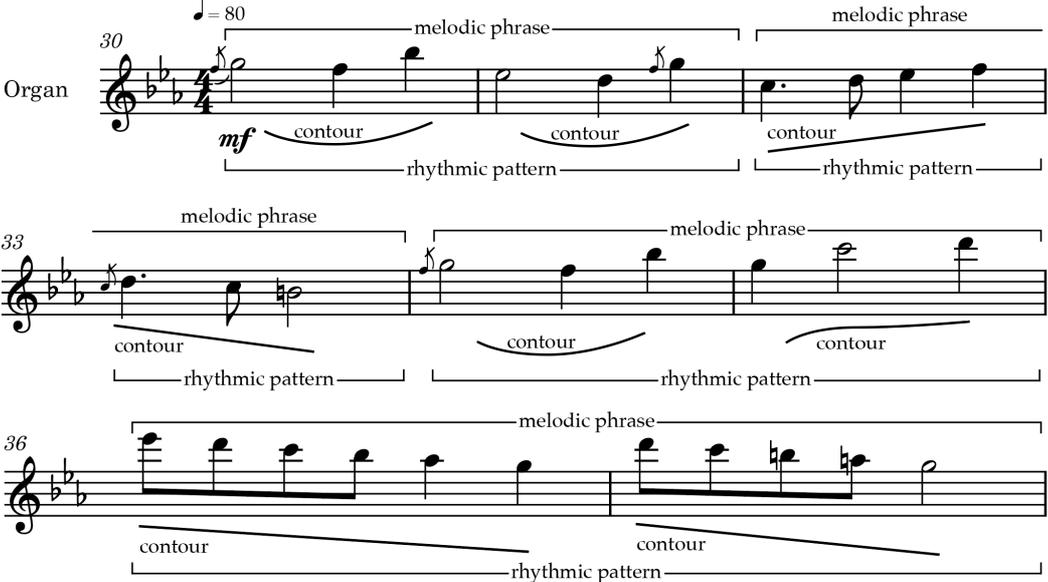
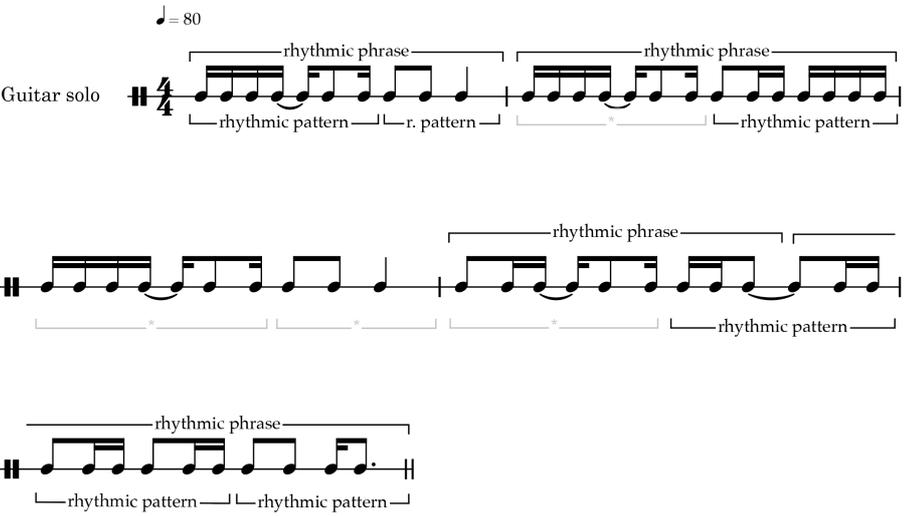
Part	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(b)	<p>Motif development using compositional devices:</p> <ul style="list-style-type: none"> • Augmentation: first note is not repeated, opening three pitches have longer durations providing a sense of calm initially. • Fragmentation: (at the beginning) just the <u>first three rising pitches</u> are used, rather than the whole motif. • Ostinato / repetition: the motif is often <u>repeated continuously throughout</u> the extract, <u>sometimes with different starting pitches</u>, providing continuity. • Tonal sequence: the motif moves to different starting pitches, sometimes the intervals are changed to fit a new harmony. • Harmonic / chord quality changes: the arpeggios outlined move between major and minor harmonies causing unstable tonality. • Interval shrunk / stretched: the first / <u>perfect 4th</u> interval is altered. • Contrary motion: the <u>motif rises in pitch against a descending bassline.</u> • Extension and diminution occurs as <u>quavers are used instead of initial crotchet(s).</u> After the first three notes are used, these are taken and extended, building excitement / tension. <p><i>Other responses are possible.</i></p>	Describes TWO ways the motif has been developed.	Identifies TWO compositional devices AND explains how each has been used to develop the motif including <u>underlined</u> -type evidence.	Identifies TWO compositional devices AND analyses how each has been used to develop the motif including ONE piece of bold -type evidence.

Part	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	<p>Analysis of how fanfares are developed from motif:</p> <p>Pitch:</p> <ul style="list-style-type: none"> • All fanfares are <u>ascending</u> notes from an arpeggio / chord. • Fanfares are based on the first half of the motif. • First three fanfares are only two notes / fragments which are derived from <u>2nd and 3rd pitches of the motif</u>. • The second fanfare is transposed down a semitone, similar to when the full motif was used. • The third fanfare is <u>higher</u>, tonal sequence. <p>Rhythm:</p> <ul style="list-style-type: none"> • The first note is repeated five times, triplet rhythms can be heard on the last three repetitions. • <u>The second note is held for a full bar.</u> • The fourth note starts with a <u>different rhythm</u> / (as below). • Motif started on beat one, <u>fanfares all begin after beat 1.</u> • Still uses syncopation from motif but this has moved to beats three and four. • Upper note of fanfare lands on beat 1. • Rhythm is an example of augmentation. <p><i>Sample fanfare below.</i></p>	<p>Describes how the fanfares are developed from the motif.</p>	<p>Explains how the fanfares are developed from the motif <i>AND</i></p> <p>supports explanation with <u>underlined</u>-type evidence.</p>	<p>Analyses how the fanfares are developed from the motif <i>AND</i></p> <p>supports analysis with bold-type evidence.</p>
 <p>The musical notation shows a single staff in treble clef, 4/4 time, with a key signature of two sharps (D major). The melody consists of the following notes and rhythms: <ul style="list-style-type: none"> Beat 1: Quarter rest, followed by a quarter note D4. Beat 2: Quarter note E4, quarter note F#4, quarter note G4, quarter note A4. The last three notes (E, F#, G) are grouped as a triplet. Beat 3: Quarter note B4, quarter note C5, quarter note D5, quarter note E5. The last three notes (B, C, D) are grouped as a triplet. Beat 4: Quarter note F#5, quarter note G5, quarter note A5, quarter note B5. The last three notes (F#, G, A) are grouped as a triplet. </p>				

Part	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(d)	<p>The vocal texture changes, moving from polyphonic / <u>different melodic lines overlapping, singers 'interrupting' each other</u> to homophonic / <u>singers together in harmony</u> to monophonic / <u>one voice singing alone</u>.</p> <ul style="list-style-type: none"> • The polyphonic section is more tense. The characters express to each other their different / conflicting viewpoints. They sing different lyrics simultaneously. • The homophonic section expresses the singers 'coming together' in agreement as they are in rhythmic unison and concordant harmony. • The monophonic texture expresses the individual thoughts of the character, indicating his thinking in the situation and concluding the interaction in a resolute way. <p><i>Other responses are possible.</i></p>	Describes textural changes.	Explains how texture changes.	Analyses how texture is used to express the emotion / message of the song.

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 Neil Finn			
(a)	Melodic transcription (see below). <i>Grace notes are not required.</i>	Identifies any FIVE contours OR FOUR rhythmic patterns.	Transcribes TWO melodic phrases. <i>Allowance for THREE errors overall.</i>	Transcribes THREE melodic phrases. <i>Allowance for TWO errors overall.</i>
<p><i>There are eight melodic contours, five rhythmic patterns, and four melodic phrases to be transcribed.</i></p> 				
(b)	Rhythmic transcription (see below).	Transcribes any THREE rhythmic patterns.	Transcribes FOUR rhythmic patterns OR TWO rhythmic phrases. <i>Allowance for TWO errors overall.</i>	Transcribes THREE rhythmic phrases. <i>Allowance for ONE error overall.</i>
<p><i>There are six distinct rhythmic patterns and four distinct rhythmic phrases to be transcribed.</i> <i>*There are 10 rhythmic patterns in total, but only six are unique. The same rhythm cannot be counted more than once.</i></p> 				

Part	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(c)	Chord transcription (see below).	Identifies any SIX chords.	Identifies FOUR pairs of chords.	Identifies all chords in TWO chordal phrases.
<p><i>There are 12 chords to identify in three chordal phrases.</i></p>  <p>The musical score is for the song "There's a battle ahead" by The Beatles. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is "Slow funky rock" with a metronome marking of 80. The score includes a voice line and a guitar line. Chord transcriptions are provided above the notes. Three chordal phrases are identified with brackets and labels: Chordal phrase (1) spans measures 8-10, Chordal phrase (2) spans measures 12-13, and Chordal phrase (3) spans measures 14-17. The score also includes a chorus section starting at measure 12, marked with a double bar line and a "CHORUS" symbol. The piece ends with a Coda symbol.</p> <p>8 Slow funky rock ♩ = 80 G G^{sus4} E^bsus² Cm Voice (mf) There's a bat - tle a - head, man - y bat - tles are_ lost</p> <p>11 — but you'll nev - er see the end of the road_ while you're</p> <p>12 CHORUS G — Chordal phrase (1) — Ab — Chordal phrase (2) — Bb trav - 'ling with me. — <i>f</i> Hey now_ hey_ now_ don't</p> <p>14 —chordal phrase (2) — —chordal phrase (3) — Eb Cm Ab Bb Eb Cm Ab Bb dream it's o - ver. Hey_ now, hey_ now, when the world comes in. — They_ come, they come</p> <p>18 Eb Cm Ab To Coda ⊕ to build a wall be - tween_ us. — We know they_ won't win.</p>				

Part	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(d)	<p>Analysis of differences to printed music.</p> <ul style="list-style-type: none"> The lyrics “<i>Hey now, hey now</i>” are repeated three times, the first two times by the backing vocalists, <u>then by lead singer</u> who improvises / changes / ornaments / decorates the melodic line. Bars 13, 15, 17 (“<i>Hey now, hey now</i>”) are sung but the <u>vocalists rest / do not sing in bars 4, 6, 8</u>. The organ plays a melodic part similar to / developed from the vocal melody in bars 14, 16, 18 of the printed music. Organ part follows similar contour to the printed melody in these bars. In second half: lead vocalist sings a fragment / motif / ascending four note scale “<i>don’t let them win</i>” which <u>alternates</u> twice with the backing vocalists singing a different fragment / motif based on bar 17 “<i>they come, they come</i>”. It has a repeat-and-fade ending. It is <u>two bars</u> longer than the printed chorus / contains one extra / full repeat of the four-chord progression. <p><i>Other responses are possible.</i></p>	<p>Describes differences to the printed music.</p> <p><i>e.g.</i> “<i>the lyrics / melodic line is different.</i>”</p>	<p>Explains differences to the printed music, AND</p> <p>supports explanation with <u>underlined</u>-type evidence.</p> <p><i>e.g.</i> “<i>The vocal melody on “hey now, hey now” is only sung in alternate bars with the organ filling in the other bars.</i>”</p>	<p>Analyses differences to the printed music, AND</p> <p>supports analysis with bold-type evidence.</p> <p><i>e.g.</i> “<i>The organ part is developed from the printed vocal part.</i>” “<i>The solo singer improvises over the printed musical material, adding melodic decoration.</i>”</p>

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 Ludwig van Beethoven			
(a)	Melodic transcription (see below).	Identifies FIVE melodic contours OR FOUR rhythmic patterns.	Transcribes TWO melodic phrases. <i>Allowance for THREE errors overall.</i>	Transcribes THREE melodic phrases. <i>Allowance for TWO errors overall.</i>
<p><i>There are nine melodic contours, six rhythmic patterns, and four melodic phrases to be transcribed.</i></p>				
(b)	Modulation <ul style="list-style-type: none"> • Bar 10: C major, relative major • Bar 18: a minor, tonic (minor). 	Identifies that the extract ends in <i>A minor</i> / same key as the beginning.	Describes the modulations as the relative (major) and the tonic OR Identifies the modulations as C major and a minor.	Analyses the modulations and their relationship to the tonic.
(c) (i), (ii), (iii)		Identifies aspects of timbre in the musical material e.g. (i) the timbre of upper strings as playing <i>arco</i> and lower strings as <i>pizzicato</i> .	Describes the musical material e.g. (ii) the upper strings part is mainly played as <i>arpeggios</i> .	Analyses the parts of the musical material e.g. (iii) the woodwind parts are playing a counter melody / second melody, which contains some similar features such as the same rhythm (notated), small melodic intervals, and differences, including chromatic movement in melody / triplet rhythm.

Part	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
(d)	<p>Analysis of tension and contrast using elements, features, and compositional devices.</p> <p>Contrast is created by:</p> <ul style="list-style-type: none"> • Different / changing timbres used throughout. • Sudden loud, homophonic chords. • <u>Pizzicato</u> (plucked) in lower strings against <u>arco</u> (bowed) upper strings. <p>Tension is created by:</p> <ul style="list-style-type: none"> • <u>Pedal note in double basses / lowest part which stays static against changing harmony above.</u> • Cross-rhythms different rhythmic patterns are played against each other. • <u>Repetition</u> using different timbres or instruments. • Dynamics build up and sometimes there are sudden changes. • <u>Sudden / loud / forte chords / cadences.</u> • Fragmentation of melody: the melody is broken up rather than played complete. • Dissonance the chords / pitches clash against each other. • Extremes of pitch, different tessituras, <u>high woodwind; low brass or strings.</u> <p><i>Other responses are possible.</i></p>	<p>Describes how elements and features are used to create contrast.</p> <p><i>e.g. “Different instruments play and there are sudden contrasts in dynamics.”</i></p>	<p>Explains how tension is created using elements, features, and compositional devices</p> <p>AND</p> <p>supports with <u>underlined</u>-type evidence.</p> <p><i>e.g. “Tension is created by having different instruments play different rhythms against each other at the same time.”</i></p>	<p>Analyses how tension is created using elements, features, and compositional devices</p> <p>AND</p> <p>supports with bold-type evidence.</p> <p><i>e.g. “The use of sudden dynamic contrast with dissonant chords creates tension.”</i></p>

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.