Assessment Schedule - 2016

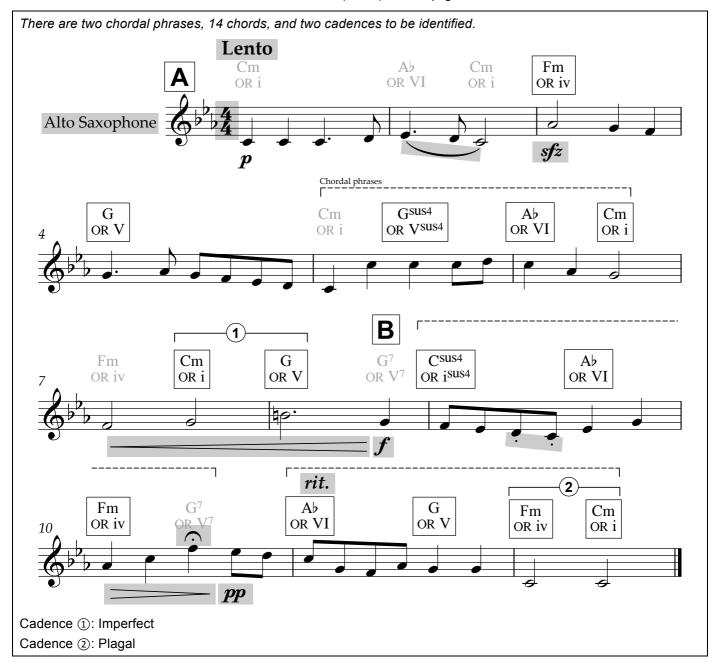
Music: Demonstrate aural understanding through written representation (91275)

Assessment Criteria

| Achievement | Achievement with Merit | Achievement with Excellence |
|--|--|--|
| Demonstrating aural understanding through written representation involves: | Demonstrating in-depth aural understanding through written representation involves: | Demonstrating comprehensive aural understanding through written representation involves: |
| identifying individual chords in isolation | identifying chord progressions (pairs of adjacent chords) | identifying chord phrases so that the original music is convincingly reproduced |
| notating melody, identifying rhythmic patterns and melodic contours | notating rhythmic and melodic phrases so that the intent of the original music is communicated | notating rhythmic and melodic phrases so that the original music is convincingly reproduced |
| identifying musical elements and features. | describing the use of musical elements and features so that: | explaining the use of musical elements and features so that: |
| | through notation, the intent of the original music is communicated | through notation, the intent of the original music is convincingly reproduced |
| | in a written response, understanding of the characteristics of those features is demonstrated. | in a written response, understanding of the effect or relevance of those features is demonstrated. |

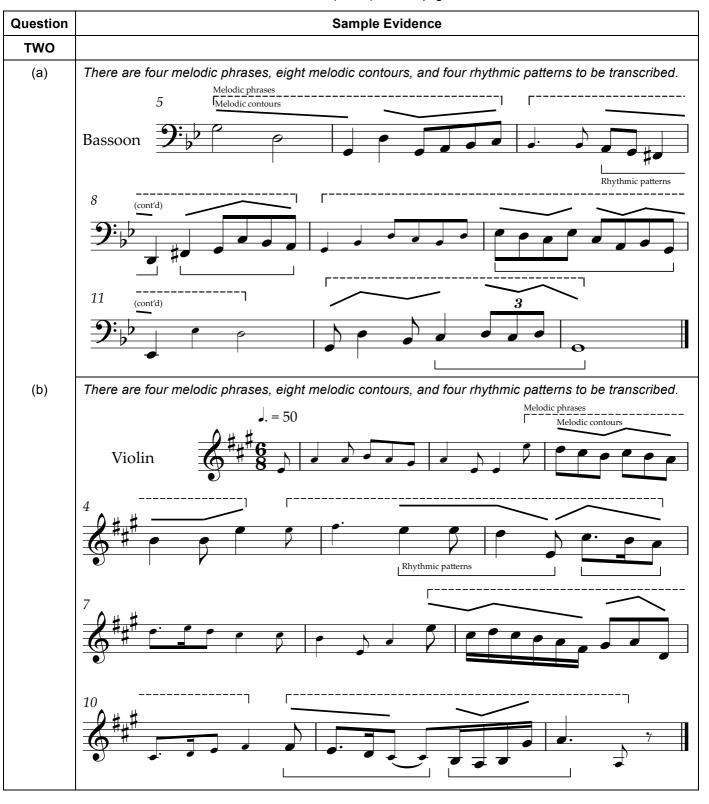
Evidence

| Question | Achievement | Achievement with Merit | Achievement with Excellence |
|----------|---|---|--|
| ONE | | 1 | |
| (a) | Indicates: | Indicates: | Indicates: |
| | the type of instrument heard: - (alto) saxophone | | |
| | • a valid tempo indication to describe $J = 72$ | • an appropriate Italian tempo indication to describe $J = 72$ | |
| | a valid time signature | • the correct time signature (i.e. 4_4 or 6_2) | bar lines matching the correct time signature |
| | | | a fermata on the third note of bar 10 |
| | a slower tempo in bars 10–11 | a ritardando / rallentando in bars 10–11 | a ritardando / rallentando beginning in bar 11 |
| | | a crescendo (Italian word or hairpin) in bars 7–8 | a crescendo (Italian word or hairpin) starting on the first beat of bar 7 |
| | • a louder dynamic (than the prevailing <i>p</i>) in bars 7–10 | terminating in a louder dynamic (than the prevailing p) in bars 8–9 | terminating in a louder dynamic (than the prevailing p) in bar 8 |
| | | a diminuendo (Italian word or hairpin) in bar 10 | a diminuendo (Italian word or hairpin) in bar 10 |
| | a softer dynamic than this in bars 10–11. | terminating in a softer dynamic (than the preceding) in bars 10–11 | terminating in a softer dynamic than p on beat 3 or 4 of bar 10 |
| | | TWO of: | THREE of: |
| | | • in bar 2: | • in bar 2: |
| | | a change in the way the notes are played | - a slur |
| | | on the first beat of bar 3: | on the first beat of bar 3: |
| | | - a change in volume / intensity | - a <i>marcato</i> or <i>sfz</i> marking |
| | | on the third and fourth notes in bar 9: | on the third and fourth notes in bar 9: |
| | | a change in the way the notes are played. | - <i>staccato</i> markings. |
| (b) | Identifies: | Identifies: | Identifies: |
| | any FOUR individual chords. | any THREE pairs of adjacent chords. | all the chords in ONE chordal phrase. |
| | | A "pair" may not contain a chord already identified in another pair. | |
| | | | BOTH cadences. |



| N1 | N2 | А3 | A4 | M5 | М6 | E7 | E8 |
|--|--|---|--|---|--|--|---|
| ONE (of eight) opportunity at any level. | TWO (of eight) opportunities at any level. | THREE (of six) Achievement opportunities. | FOUR (of six) Achievement opportunities. | THREE (of six) Merit opportunities. | FOUR (of six) Merit opportunities. | THREE (of six) Excellence opportunities. | FOUR (of six) Excellence opportunities. |

 $\mathbf{N0}$ = No response; no relevant evidence.



| N1 | N2 | А3 | A4 | M5 | M6 | E7 | E8 |
|---|---|--|---|---|--|--|---|
| Identifies any ONE (of 24) melodic contour / rhythmic pattern. | Identifies any TWO (of 24) melodic contours / rhythmic patterns. | Identifies any FOUR (of 24) melodic contours / rhythmic patterns. | Identifies any SEVEN (of 24) melodic contours / rhythmic patterns. | Transcribes TWO melodic phrases with allowance for THREE errors in each. | Transcribes THREE melodic phrases with allowance for THREE errors in each. | Transcribes FOUR melodic phrases with allowance for FOUR errors overall. | Transcribes FIVE melodic phrases with allowance for FOUR errors overall. |

N0 = No response; no relevant evidence.

| Question | Sample Evidence | Achievement | Achievement with Merit | Achievement with Excellence |
|----------|---|---|---|---|
| THREE | | | | |
| (a) (i) | Instrument: | Identifies the | | |
| | organ. | instrument. | | |
| (ii) | Texture: | Identifies a texture | Describes the | Explains how the |
| | monophonic – a single line of melody is heard at the beginning | used. | characteristics of a texture that apply to the music. | use of texture changes in the extract, referring to |
| | homophonic – the notes of the melody build into a chord at the end. | | | specific detail. |
| (iii) | Compositional devices: | Identifies a | Describes the | Explains how TWO |
| | pedal – a pitch remains the same while the harmony changes | compositional device used. | characteristics of a compositional device used. | compositional devices are used, referring to specific |
| | repetition – in the melody itself, alternating between a repeated pitch and another pitch / the melody of the first section is repeated at a higher pitch | | | detail. |
| | sequence – melodic / rhythmic patterns repeated at stepwise intervals. | | | |
| | Other responses possible. | | | |
| (iv) | Musical style: | Identifies | Describes | Explains how the |
| | • <u>jazz</u> . | the musical style. | characteristics of a feature of one | two performances differ, referring to |
| | Differences in the jazz version: | AND | performance that is | specific detail |
| | the pianist <u>improvises</u> , changing the melody and adding to / extending it | a feature of one performance that is different from | different from the other. | relating to jazz style. |
| | <u>swung rhythm</u> (rhythm changes from straight, to swung, to straight) | the other. | | |
| | use of <u>walking bass</u> | | | |
| | addition of a back beat | | | |
| | Other responses possible. | | | |

| Question | Sample Evidence | Achievement | Achievement with Merit | Achievement with Excellence |
|----------|--|--|---|--|
| (b) (i) | Emphasis of "agony": • pitch – higher • dynamics – louder • texture / instrumentation – thicker. Other responses possible. | Identifies a feature of the music that is relevant to the setting of the word. | Describes characteristics of the feature used to emphasise the word. | |
| (ii) | Changes in the second verse: instrumentation – a flute is added texture – a (flute) countermelody is added (compositional device) development – two bars of "ah" added before "Agony". Other responses possible. | Identifies a feature of the second verse that is different. | Describes characteristics of a feature of the second verse that is different. | Explains the effect of a difference between the verses, referring to specific detail. |
| (iii) | Use of timbre / instrumentation: • tremolo strings • percussion instruments • voices sing together • harsh vocal timbre. Other responses possible. | Identifies an aspect of timbre / instrumentation used. | Describes characteristics of a timbre / instrumentation used. | Explains how a use of timbre / instrumentation supports the meaning of the lyrics, referring to specific detail. |

| N1 | N2 | А3 | A4 | M5 | М6 | E7 | E8 |
|--|--|---|---|--|--|---|--|
| ONE (of seven) opportunity at any level. | TWO (of seven) opportunities at any level. | THREE (of seven) Achievement opportunities. | FIVE (of seven) Achievement opportunities. | FOUR (of six) Merit opportunities. | FIVE (of six) Merit opportunities. | THREE (of five) Excellence opportunities. | FOUR (of five) Excellence opportunities. |

 $[\]mathbf{N0}$ = No response; no relevant evidence.

Cut Scores

| Not Achieved | Achievement | Achievement with Merit | Achievement with Excellence |
|--------------|-------------|------------------------|-----------------------------|
| 0 – 8 | 9 – 14 | 15 – 19 | 20 – 24 |