Assessment Schedule – 2019

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**:
• by identifying **individual chords**	• by identifying **chord progressions** (pairs of adjacent chords)	• by identifying **chord phrases**
• 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

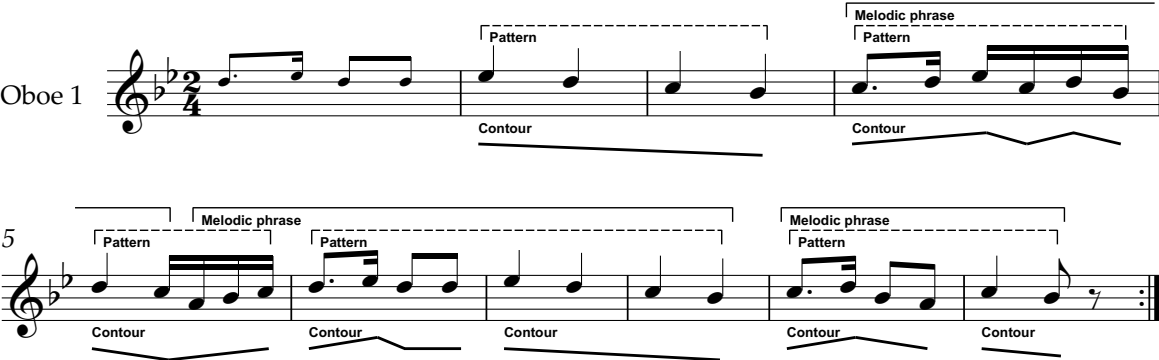| Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
0 – 8	9 – 13	14 – 18	19 – 24

Evidence

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
ONE				
(a)	*Tempo:* • ♩ = 130–150 / Fast / Allegro	Identifies the tempo.		
(b)	*Use of accompaniment:* • piano enters first and has a <u>mixture of melodic notes and chords</u>. There are <u>four chords</u> in the repeated pattern which are **played four times in the extract** • **the piano left and right hands are in unison / (three) octaves apart** • the bass drum joins, keeping the pulse / beat with <u>four crotchet beats per bar / a "four-on-the-floor"</u> rhythm. **This is in counterpoint to the piano's syncopated rhythm** • <u>off-beat</u> snare drum hits • (synthesised) sound effects of a crowd can be heard just before the main vocal begins • (synthesised) clapping sounds enter on the main beats <u>with the bass drum</u> • (synthesised) vocal "whoop" sounds are heard in the break between the two main phrases of main vocals • <u>the backing vocalist echoes / imitates</u> the second line of lyrics of the main rap vocals **in the rests between phrases**. *Other responses possible.*	Describes the use of TWO elements / features.	Explains the effect or relevance of the use of TWO elements / features, including <u>underlined</u>-type evidence.	Analyses how the use of TWO elements / features relates to the passage as a whole, including **bold**-type evidence.
(c)	*Chord transcription:* | Gm	F	B♭	E♭
B♭	Cm	Gm	E♭		Indicates, for FOUR individual chords: • the chord name and quality (major or minor).	Indicates, for TWO pairs of adjacent chords: • the chord name and quality (major or minor).	Indicates, with allowance for ONE error overall: • the chord name and quality (major or minor).

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
One (d)	*Harmonic rhythm:* • the first chord is shorter than the second • the (harmonic) rhythm of the chords is repeated <u>in two-bar phrases</u> • **the first chord in each phrase is played for 3 beats, the second chord is played for 5 beats / comes in on beat four**. This **creates a syncopated effect**. *Other responses possible.*	Describes the harmonic rhythm.	Explains the effect of the harmonic rhythm including <u>underlined</u>-type evidence.	Analyses the harmonic rhythm and its effect including **bold**-type evidence.
(e)	*Rhythmic transcription:* • see below.	Transcribes any SIX one-beat (i.e. crotchet-length) rhythmic groups.	Transcribes TWO rhythmic phrases with allowance for TWO errors in each.	Transcribes THREE rhythmic phrases with allowance for TWO errors overall.

There are four rhythmic phrases and five (complete) individual bars to be transcribed.

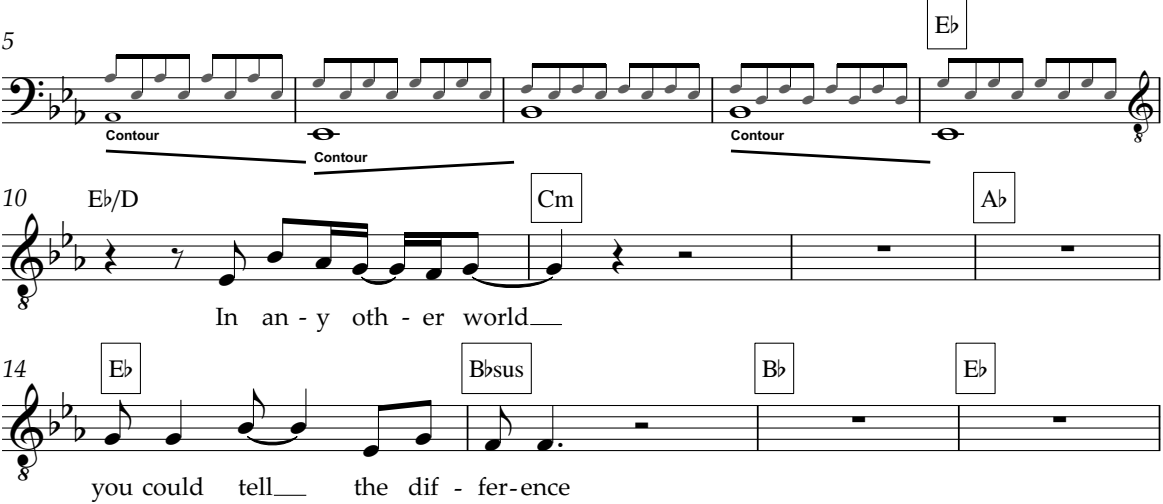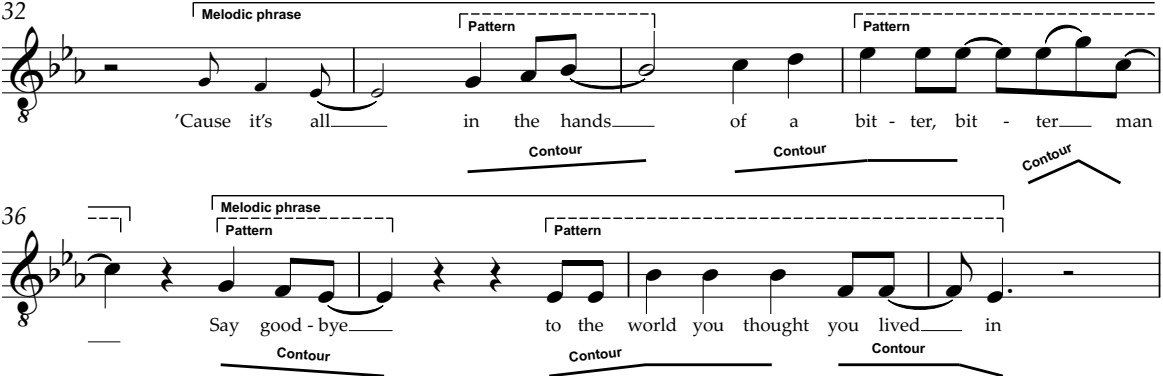| N1	N2	A3	A4	M5	M6	E7	E8
ONE (of five) opportunity at any level.	TWO (of five) opportunities at any level.	THREE (of five) Achievement opportunities.	FOUR (of five) Achievement opportunities.	TWO (of four) Merit opportunities.	THREE (of four) Merit opportunities.	TWO (of four) Excellence opportunities.	THREE (of four) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
TWO				
(a)	*Melodic transcription:* • see below.	Identifies any THREE contours OR rhythmic patterns.	Transcribes ONE melodic phrase, with allowance for TWO errors overall.	Transcribes TWO melodic phrases, with allowance for ONE error overall.

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

(b)	(i) *New key:*
	    • F major
	(ii) *Relationship to tonic:*
	    • dominant
		Identifies the quality of the key ("major").	Specifies the key of the modulation.	Specifies the key of the modulation AND analyses the key relationship.

(c)	*Compositional devices:* • **tonic** pedal notes in the <u>lower strings</u> at the beginning and end of the extract • **tonal** <u>melodic</u> sequence in the oboe part **ascending at first, then descending** • **appogiaturas / suspensions** used in the final bars of phrases • repetition of the opening melody <u>back in the tonic key near end of extract</u> • (sudden) changes in dynamics / <u>each phrase has a different dynamic</u> / $\boldsymbol{f} - \boldsymbol{p} - \boldsymbol{pp} - \boldsymbol{f}$ / begins and ends loud, but is quieter in the middle. *Other responses possible.*	Describes the use of ONE compositional device.	Explains the effect of the use of TWO compositional devices, including <u>underlined</u>-type evidence.	Analyses how the use of TWO compositional devices relates to the passage as a whole, including **bold**-type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Two (d)	*Tonality* • in the same key / B♭ major / **tonic key** *Metre* • in the same time / $\frac{2}{4}$ • **simple duple metre** *Structure* • same phrase structure • **repeats the opening and then has contrasting section in a different key** *Texture* • mainly homophonic *Instrumentation* • same instruments *Other responses possible.*	Describes a similarity in the use of ONE element / feature.	Explains the effect of a similarity in the use of TWO elements / features, including underlined-type evidence.	Analyses how the similarities in TWO elements / features relate to the passages as a whole, including **bold**-type evidence.
(e)	*Terms and signs* • tempo – much slower • dynamics – quieter / does not change or contrast as much • articulation – smoother / legato *Metre* • different time signature / $\frac{6}{8}$ • **compound duple metre** *Compositional devices* • use of imitation – dotted-rhythm imitation **creates a rocking effect** *Texture* • thicker / busier • more polyphonic *Instrumentation* • **melody is doubled with one high and one low instrument** (flute and viola then violin and bassoon) *Other responses possible.*	Describes a difference in the use of ONE element / feature.	Explains the effect of a difference in the use of TWO elements / features, including underlined-type evidence.	Analyses how the differences in TWO elements / features contribute to the contrast between passages as a whole, including **bold**-type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of five) opportunity at any level.	TWO (of five) opportunities at any level.	THREE (of five) Achievement opportunities.	FOUR (of five) Achievement opportunities.	TWO (of five) Merit opportunities.	THREE (of five) Merit opportunities.	TWO (of five) Excellence opportunities.	THREE (of five) Excellence opportunities.

N0 = No response; no relevant evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
THREE				
(a)	*Pitch transcription:* • see below.	Identifies all THREE contours of the bass line.	Transcribes the bass line, with allowance for ONE error.	Transcribes the bass line.
	Chord transcription: • see below.	Indicates, for FOUR individual chords: • the root notes and chord quality (major or minor).	Indicates, for TWO pairs of adjacent chords, including the sus chord: • the root notes and chord quality (major or minor).	Indicates, with allowance for ONE error overall: • the root notes and chord quality (major or minor).

There are five bass notes, and three melodic contours to be transcribed.

There are seven chord indications to transcribe.

(b)	*Melodic transcription:* • see below.	Identifies any THREE contours OR rhythmic patterns.	Transcribes ONE melodic phrase with allowance for THREE errors.	Transcribes TWO melodic phrases, with allowance for TWO errors overall.

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

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (c)	*Analysis:* • see below *Other responses possible.*	Describes a use of musical material in all FIVE sections.	Explains the effect of the use of musical material in SIX (of 15) parts of the table, including <u>underlined</u>-type evidence.	Analyses how the use of musical material in SIX (of 15) parts of the table relates to the passage as a whole, including **bold**-type evidence.

Section	Instrumentation	Dynamics	Texture
Interlude	• upper strings – accented, bowed / arco, <u>quavers</u>, **developed from the introduction** (Extract 8) • lower strings – initially accented, bowed / arco, <u>quavers</u> with upper strings then long held <u>semibreve</u> notes which are **the root notes of the chords**	• (moderately) loud / $\boldsymbol{mf}$ / $\boldsymbol{f}$* ** Note that dynamics in this column are not in bold!*	• homophonic / <u>chordal supporting (vocal) melody</u> / **heavy texture, low tessitura**
Verse 2	• upper strings – **counter**melody to the vocals, made up of long mainly minims and crotchets <u>on the main beats</u> • lower strings – long, **bowed / arco** notes <u>continue</u>	• softer than the interlude / $\boldsymbol{p}$ / $\boldsymbol{mp}$	• polyphonic / <u>strings have melody against vocals</u> / **lighter instrumental texture as vocals are prominent**
Pre-chorus	• upper strings – long, <u>bowed / arco</u>, **harmonic / chord** notes • lower strings – <u>pizzicato</u> **arpeggios**	• <u>gradually gets louder</u> / <u>gradual crescendo</u> leading to chorus	• polyphonic or homophonic / <u>chordal supporting (vocal) melody</u> / **texture thickens as it builds to the chorus**
Chorus	• upper strings – long, **bowed / arco**, harmonic notes <u>continue</u> • lower strings – long, **bowed / arco**, (mainly) <u>semibreve</u> notes • backing vox – **soprano** voices sing semibreve notes on the syllable "ah" which are sometimes **dissonant** to the harmony; <u>each phrase begins in unison and then becomes chordal</u>	• <u>repeat of the chorus is louder than the first time through</u>	• **thickens** with introduction of voices but <u>chordal / homophonic</u>
Interlude	• upper and lower strings – same as first interlude but <u>fade out at the end</u> of the extract • backing vox – <u>repeats</u> "say goodbye to the world you thought you lived in" **in unison**	• (moderately) loud / $\boldsymbol{mf}$ / $\boldsymbol{f}$	• **thickest texture /** <u>choir melody against moving string parts</u>

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (d)	*Climax point:* • the (beginning of the) final interlude is the climax • the **texture is thickest** here, with the choir singing <u>backing vocals</u> over the strongly articulated / accented and rhythmic string <u>quavers</u> from the first interlude • <u>the choir repeats the words "say goodbye …"</u> **in unison** • the dynamics are the **loudest** in this section. *Other responses possible.*	Describes where the climax happens.	Explains where and how the climax happens, including <u>underlined</u>-type evidence.	Analyses in detail how the effect of climax is created, including **bold**-type evidence.

N1	N2	A3	A4	M5	M6	E7	E8
ONE (of five) opportunity at any level.	TWO (of five) opportunities at any level.	THREE (of five) Achievement opportunities.	FOUR (of five) Achievement opportunities.	TWO (of five) Merit opportunities.	THREE (of five) Merit opportunities.	TWO (of five) Excellence opportunities.	THREE (of five) Excellence opportunities.

N0 = No response; no relevant evidence.