

## Assessment Schedule – 2019

### Music: Demonstrate aural and theoretical skills through transcription (91093)

#### Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
Identifies <b>individual chords</b> in isolation.	Identifies <b>chord progressions</b> (pairs of adjacent chords).	Identifies <b>chord phrases</b> so that the original music is <b>convincingly reproduced</b> .
Notates rhythm, identifying <b>rhythmic patterns</b> .	Coherently notates <b>rhythmic phrases</b> so that the intent of the original music is <b>communicated</b> .	Securely notates <b>rhythmic phrases</b> so that the original music is <b>convincingly reproduced</b> .
Notates melody, identifying <b>melodic contours</b> .	Coherently notates <b>melodic phrases</b> so that the intent of the original music is <b>communicated</b> .	Securely notates <b>melodic phrases</b> so that the original music is <b>convincingly reproduced</b> .
Identifies <b>musical features</b> .	Coherently identifies <b>musical features</b> so that the intent of the original music is <b>communicated</b> .	Securely identifies <b>musical features</b> so that the intent of the original music is <b>convincingly reproduced</b> .

#### 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 – 2	3 – 4	5 – 6	7 – 8

## Evidence

Task	Achievement	Achievement with Merit	Achievement with Excellence
(a) (c)	Identifies any FOUR individual chords.	Identifies any THREE pairs of adjacent chords. <i>A “pair” may not contain a chord already in another pair.</i>	Identifies: <ul style="list-style-type: none"> <li>all the chords in THREE chord phrases with allowance for TWO errors overall</li> <li>the cadence and its associated chords.</li> </ul>
(b)	Identifies SIX rhythmic patterns.	Transcribes TWO rhythmic phrases, with allowance for THREE errors in each.	Transcribes TWO rhythmic phrases.

There are:

- 12 individual chords, 3 chord phrases, and 1 cadence to be identified
- 11 rhythmic patterns, and 3 rhythmic phrases to be transcribed (NB “-tea-” in b.15 may be notated ♩)
- 1 cadence to be identified (perfect).

The relative durations of the note and subsequent rest in bb.14 and 16 may differ from the sample evidence.

$\text{♩} = 92$

**A** Chord phrase: C OR I, G OR V, C OR I, F OR IV, C OR I, Am OR vi

Voice: 1 Hae - re mai, 2 hae - re mai, 3 Te - na

**B** Rhythmic phrase: F OR IV, G OR V, C OR I, Hae - re mai, hae - re

7 rā koe e - ho - a, 8 hae - re mai. 9 10 11 12

**C** Rhythmic phrase: mai, 13 E ngā i - wi o Ao - tea - ro - a, 14 hae - re mai. 15 16 17 18

19 Mau - ri - a mai, 20 te a - ro - ha, 21 22

**D** Chord phrase: Dm OR ii, F OR IV, G OR V, C OR I, G OR V, C OR I

23 Mau - ri - a mai, 24 te a - ro - ha, 25 hae - re mai. 26

Cadence: G OR V, C OR I

Task	Achievement	Achievement with Merit	Achievement with Excellence
(d)	Indicates: <ul style="list-style-type: none"> <li>the name of an instrument in the string family</li> </ul> <p>AND</p> <ul style="list-style-type: none"> <li>a <b>valid</b> tempo indication.</li> </ul>	Indicates: <ul style="list-style-type: none"> <li>the name of the instrument</li> </ul> <p>AND</p> an <b>appropriate</b> tempo indication, e.g.: <ul style="list-style-type: none"> <li><math>\text{♩} = \text{c.}115\text{--}135</math></li> <li><i>Allegro / Fast / Lively / Moderato / Allegretto.</i></li> </ul>	
	Indicates an awareness of dynamics by showing BOTH of: <ul style="list-style-type: none"> <li>bar 13 is louder than the beginning</li> <li>bar 16 is quieter than bar 13.</li> </ul>	Indicates BOTH the following changes of dynamics: <ul style="list-style-type: none"> <li>the music gets gradually louder in bars 9–12</li> <li>the music gets gradually softer in bar 15.</li> </ul>	Indicates the following changes of dynamics accurately using appropriate terminology: <ul style="list-style-type: none"> <li>a <i>crescendo</i> beginning in bar 9 or bar 10, ending in bar 12</li> <li><i>mf</i> or <i>f</i> in bar 13</li> <li>a <i>diminuendo</i> beginning in bar 14 or 15, ending in bar 15</li> <li>a dynamic in the range <i>mp</i>–<i>pp</i> in bar 16.</li> </ul>
	Identifies FIVE melodic contours.	Transcribes THREE melodic phrases, with allowance for TWO errors in each.	Transcribes FOUR melodic phrases, with allowance for TWO errors overall.
(e)			
(f)		Indicates TWO changes of tempo: <ul style="list-style-type: none"> <li>the music slows in bar 40 or 41</li> <li>the music speeds up / returns to the original speed at bar 43 (or bar 42, beat 2).</li> </ul>	Indicates THREE changes of tempo, using appropriate terminology: <ul style="list-style-type: none"> <li><i>rall.</i> / <i>rit.</i> in bar 40 or bar 41</li> <li>a <i>tempo</i> in bar 43 (or bar 42, beat 2)</li> <li>a <i>fermata</i> / pause symbol on the first note of bar 42.</li> </ul>
		Indicates, on all affected notes, in bars 39–45: <ul style="list-style-type: none"> <li>articulation markings, with allowance for FOUR errors in articulation type.</li> </ul>	Indicates, on all affected notes, in bars 39–45: <ul style="list-style-type: none"> <li><i>marcato</i> accent (&gt;) markings as appropriate, with allowance for ONE error</li> <li><i>staccato</i> markings, as appropriate, with allowance for ONE error.</li> </ul>

There are:

- 9 melodic contours, and 6 melodic phrases to be transcribed
- 2 tempo changes and a fermata marking
- 2 dynamic markings and 2 dynamic hairpins
- 3 marcato accents and 8 staccato markings.

**A** Allegro / ♩ = 124

Violoncello

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

*mp* *f* *mp*

**B**

17 18 19 20 21 22 23 24

*mf*

**C**

25 26 27 28 29 30

*p* *cresc.*

**D**

31 32 33 34 35 36

*mf*

**E**

37 38 39 40 41 42 43 44 45 46

*f* *mp* *rall.* *a tempo*

N1	N2	A3	A4	M5	M6	E7	E8
ONE piece of evidence (of seven) at any level.	TWO (of seven) pieces of evidence at any level.	FOUR (of five) Achievement opportunities.	FIVE (of five) Achievement opportunities.	FIVE (of seven) Merit opportunities.	SIX (of seven) Merit opportunities.	FOUR (of six) Excellence opportunities.	FIVE (of six) Excellence opportunities.

**N0** = No response; no relevant evidence.