Assessment Schedule - 2017

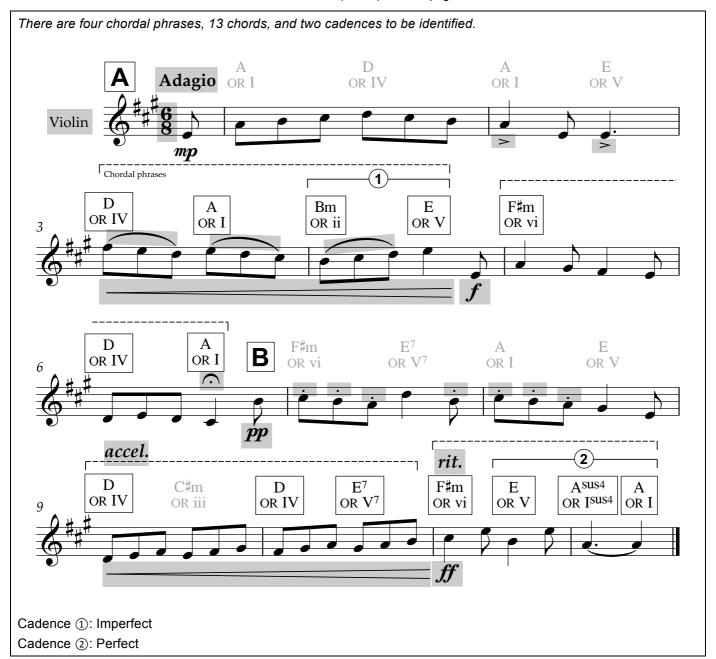
Music: Demonstrate aural understanding through written representation (91275)

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.

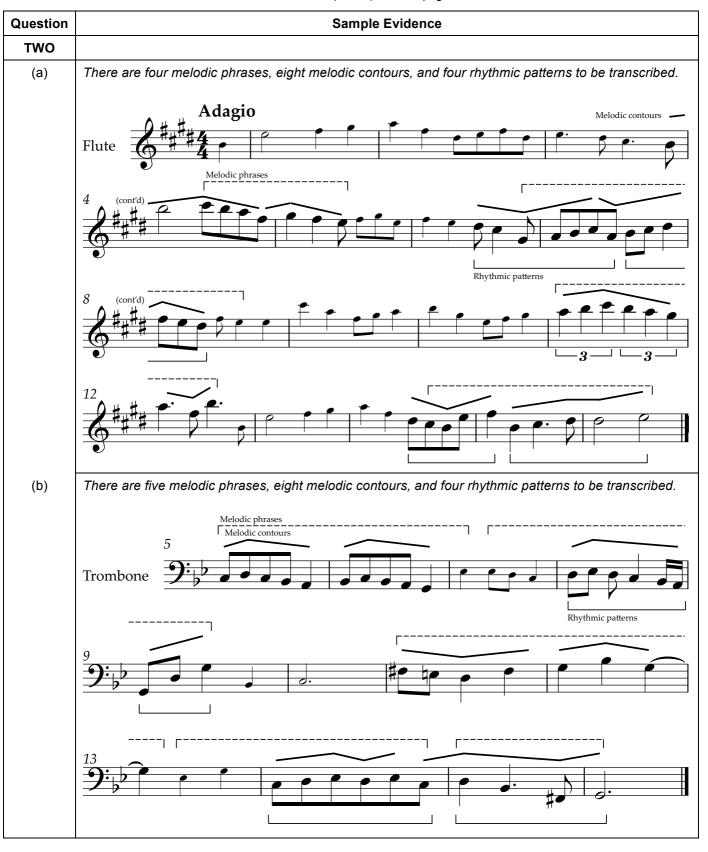
Evidence

Question	Achievement	Achievement with Merit	Achievement with Excellence
ONE			
(a)	Indicates:	Indicates:	Indicates:
	the instrument heard: violin		
	• a valid tempo indication to describe J. = 44 OR a metronome marking in the range J. = 40–50	• an appropriate Italian tempo indication to describe J. = 44 (e.g. largo, lento, adagio) OR a metronome marking close to J. = 44	
	• a valid time signature (e.g. §)	• the correct time signature (i.e. §)	bar lines matching the correct time signature
			a fermata at bar 6, beat 2
	a faster tempo in bars 9–10	• an accelerando in bars 9–10	an accelerando beginning in bar 9
	OR	OR	AND
	a slower tempo in bars 11–12	a ritardando rallentando in bars 11–12	a ritardando / rallentando beginning in bar 11
	ONE of:	TWO of:	
		a crescendo (Italian word or hairpin) in EITHER bars 3–4 or bars 9–10	a crescendo (Italian word or hairpin) starting on the first beat of EITHER bar 3 or bar 9
	a louder dynamic (than the prevailing dynamic) in bars 4— 6 or bars 9–11	terminating in a louder dynamic in EITHER bar 5 or bar 11	terminating in a louder dynamic on the first beat of (or upbeat to) bar 5 OR bar 11
	a softer dynamic (than the prevailing dynamic) in bars 6– 7	a softer dynamic (than the preceding) in bars 6–7	a softer dynamic than the opening <i>mp</i> on the last quaver of bar 6
		TWO of:	TWO of:
		• in bars 3–4:	• in bars 3–4, above all THREE groups of three quavers:
		 a change in the way the notes are played 	- slurs
		on both beats of bar 2:	on both beats of bar 2:
		- a change in volume / intensity	- marcato accent (>) markings
		• on the quavers in bars 7–8 :	• on the quavers in bars 7–8:
		a change in the way the notes are played.	- staccato markings.
(b)	Identifies:	Identifies:	Identifies:
	any FIVE individual chords.	any THREE pairs of adjacent chords.	all the chords in TWO chordal phrases
		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	М6	E7	E8
Identifies any ONE (of 24) melodic contours / rhythmic patterns.	Identifies any FOUR (of 24) melodic contours / rhythmic patterns.	Identifies any SIX (of 24) melodic contours / rhythmic patterns.	Identifies any EIGHT (of 24) melodic contours / rhythmic patterns.	Transcribes TWO melodic phrases with allowance for TWO errors in each.	Transcribes THREE melodic phrases with allowance for TWO errors in each.	Transcribes FOUR melodic phrases with allowance for TWO errors overall.	Transcribes FIVE melodic phrases with allowance for TWO errors overall.

NCEA Level 2 Music (91275) 2017 — page 5 of 7

Instruments: • flute • piano.	Identifies BOTH instruments		
 How the instruments interact: the instruments imitate each other in exact canon the flute follows the piano, one bar later / an octave higher. 		Describes the characteristics of the interaction, including underlined-type evidence.	Explains the use of the compositional device, including bold -type evidence.
repetition the flute's melody is repeated an octave lower the same rhythmic patterns are repeated throughout sequence descending sequence in the flute and / or ascending sequence in the piano contrary motion between flute and piano	Identifies ONE compositional device used.	Identifies TWO compositional devices used, and describes characteristics of ONE, including underlined-type evidence.	Identifies TWO compositional devices used, and explains the use of BOTH, including bold-type evidence.
	 piano. How the instruments interact: the instruments imitate each other in exact canon the flute follows the piano, one bar later / an octave higher. Compositional devices: repetition the flute's melody is repeated an octave lower the same rhythmic patterns are repeated throughout sequence descending sequence in the flute and / or ascending sequence in the piano contrary motion 	 piano. How the instruments interact: the instruments imitate each other in exact canon the flute follows the piano, one bar later / an octave higher. Compositional devices: repetition the flute's melody is repeated an octave lower the same rhythmic patterns are repeated throughout sequence descending sequence in the flute and / or ascending sequence in the flute and / or ascending sequence in the piano contrary motion between flute and piano between the left- and 	Pipiano. How the instruments interact: the instruments imitate each other in exact canon the flute follows the piano, one bar later / an octave higher. Compositional devices: repetition the flute's melody is repeated an octave lower the same rhythmic patterns are repeated throughout sequence descending sequence in the piano contrary motion between flute and piano between the left- and Describes the characteristics of the interaction, including underlined-type evidence. Identifies ONE compositional device used. Identifies TWO compositional devices used, and describes characteristics of ONE, including underlined-type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (b)	Harmony: introduction uses only chord I first half of verse uses chords I, IV, and V second half of verse changes chord / adds chord vi repetitive the same chord is repeated for several bars at a time a simple and repetitive harmonic structure made up of primary chords (a "three-chord song") is typical of the rock / pop genre. Other responses possible.	Identifies a feature of the harmony.	Describes characteristics of the harmony, including underlined-type evidence.	Explains how this harmony is typical of the genre, including bold-type evidence.
(ii)	texture no backing vocals sparser / less dense parts (mostly) move in parallel; synth (keyboard) doubles the vocal synth / bass "countermelody" contrasts with the homophonic texture of Extract Three timbre: different instruments used / sound is more sustained vocals change from close harmony to solo voice guitars (and bass) replaced by synth harmony different chords different key / only two chords used G ⁷ and C, or V ⁷ and I of the dominant key. Other responses possible.	Identifies ONE feature that is different in the two extracts.	Identifies ONE feature that is different in the two extracts, and describes characteristics of ONE difference, including underlined- type evidence.	Identifies ONE feature that is different in the two extracts, and explains the effect of ONE difference, including bold-type evidence.

Question	Sample Evidence	Achievement	Achievement with Merit	Achievement with Excellence
Three (c) (i)	Instrument: clarinet How the technique is unusual extended glissando use of vibrato slides into / between notes these are techniques more commonly found in jazz / contemporary music rather than traditional orchestral music.	Identifies the solo instrument.	Describes ONE technique that is atypical of orchestral clarinet playing, including underlined-type evidence.	Explains how ONE technique is atypical of orchestral clarinet playing, including bold-type evidence.
(ii)	Timbre / instrumentation • second occurrence - clarinet transitions to muted trumpet, which continues the "jazzy" timbre • third occurrence - full orchestra – strings, brass and woodwind in unison - percussion (bass drum, cymbals, piano) added - sounds more like a typical orchestral piece.	Identifies an aspect of the main timbre / instrumentation in ONE other section.	Identifies different timbres in TWO sections, and describes the characteristics of ONE timbre, including underlined-type evidence.	Identifies different timbres in TWO sections, and explains the effect of the timbre / instrumentation in ONE section, including bold-type evidence.

N1	N2	А3	A4	M5	M6	E7	E8
ONE (of six) opportunity at any level.	TWO (of six) 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.

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