MUSIC

GENERAL COURSE

Marking key for the Externally set task

Sample 2016

Music

Externally set task – marking key

Aural   **(40 marks)**

1.   Aural analysis   **(18 marks)**

(a)   The following melody will be played four times. Complete the melody by adding the required signs
        and symbols, selecting from the list indicated below: (16 marks)

- *tempo indication*   1 mark for Andante or suitable other
- *key signature*   1 mark (needs to be indicated on both staves for 1 mark)
- *accidentals*   2 marks (1 mark for each accidental)
- *time signature*   1 mark
- *bar-lines*   3 marks for 9 correct bar-lines
                              2 marks for 6–8 correct bar-lines
                              1 mark for 3–5 correct bar-lines
                              0 marks for less than 3 correct bar lines
- *repeat signs*   2 marks (1 for each)
- *first and second time bars*   2 marks (1 for each)
- *D.C. al fine*   2 marks (1 mark for D.C *al fine* and 1 mark for *fine*)
- *D.S. al coda*   not required
- *dynamics*   2 marks for 4–5 dynamic indications
                              1 mark for 2–3 dynamic indications
                              0 marks for 1 or 0 dynamic indications
- *articulation*   not required

(b)   Identify an example of a   1 mark for bracketing either bars 1–2, or bars 7–8
        sequence on the score,
        indicating it with a bracket.

(c)   Name the overall form of this extract.   1 mark for ternary/ABA

2.   Chord progression   **(8 marks)**

Complete the following chord progression, providing the Roman numerals for the missing chords. The tonic chord will be played prior to the progression being heard.

Description	Marks
1 mark for each correct chord (chord quality must be correct for full mark)	7
1 mark for the seventh	1
Total	**8**

3.   Dictation   **(14 marks)**

Complete the following 8 bar dictation, providing the missing pitches and/or rhythm. The melody will be played 6 times in the following way:

- the entire dictation played once
- the first four bars played twice
- the second four bars played twice
- the entire dictation played once

Description	Marks
1 mark for each correct beat (20 marks – divide by 4 for a mark out of 5)	5
1 mark for the triplet, 1 mark for the rest	2
1 mark for each correct pitch (21 marks, divided by 3 for a mark out of 7)	7
Add the marks together for a total mark out of 14	
Total	**14**

Theory and composition **(20 marks)**

4. Melody writing

Option (a): Continuation of a melodic motif (14 marks)

Criteria	Description	Mark
(a) Tempo	Indicates an appropriate tempo	1
	Does not indicate a tempo, or provides an inappropriate tempo	0
(b) Instrument range and technical capabilities	Selects a suitable instrument and writes within the instrument's range and technical capabilities	2
	Selects a suitable instrument and writes within the instrument's range and technical capabilities with only a few minor errors **or** writes within the instrument's range and technical capabilities but does not select an appropriate instrument for the melody	1
	Selects a suitable instrument, but makes several errors and does not write within the range and/or technical capabilities of the instrument	0
(c) Uses stylistically appropriate dynamics and bowings/articulation indications	Effectively uses stylistically appropriate dynamics and bowings/articulation indications	3
	Uses stylistically appropriate dynamics and bowings/articulation indications	2
	Uses some stylistically appropriate dynamics and bowings/articulation indications	1
	Uses little or no stylistically appropriate dynamics and bowings/articulation indications, or uses them inappropriately	0
(d) Maintains consistent stylistic and motivic continuity (melodic and rhythmic)	Maintains consistent stylistic and motivic continuity throughout (melodic and rhythmic)	2
	Inconsistently utilises stylistic and motivic continuity throughout (melodic and rhythmic)	1
	Does not maintain consistent stylistic and motivic continuity throughout (melodic and rhythmic)	0
(e) Incorporates effective melodic contour and a clear climax	Incorporates a consistent and effective melodic contour and a clear climax	3
	Incorporates a mostly effective melodic contour and an adequate climax	2
	Incorporates an inconsistent melodic contour and an ineffective climax	1
	Incorporates a mostly ineffective melodic contour with an unprepared inadequate climax or no evidence of a climax	0
(f) Includes a clearly marked melodic sequence	Includes an accurate and effective melodic sequence which is clearly marked on the score	2
	Includes a melodic sequence but does not mark it on the score or includes a melodic sequence which is ineffective or incorrect	1
	Does not include a melodic sequence	0
(g) Score presentation	Presents a neat and accurate score	1
	Presents an untidy score with several inaccuracies	0
	Total	**14**

Option (b): Writing a melody to a given chord progression (14 marks)

Criteria	Description	Mark
(a) Tempo	Indicates an appropriate tempo	1
	Does not indicate a tempo, or provides an inappropriate tempo	0
(b) Instrument range and technical capabilities	Selects a suitable instrument and writes within the instrument's range and technical capabilities	2
	Selects a suitable instrument and writes within the instrument's range and technical capabilities with only a few minor errors **or** writes within the instrument's range and technical capabilities but does not select an appropriate instrument for the melody	1
	Selects a suitable instrument, but makes several errors and does not write within the range and/or technical capabilities of the instrument	0
(c) Uses stylistically appropriate dynamics and bowings/articulation indications	Effectively uses stylistically appropriate dynamics and bowings/articulation indications	3
	Uses stylistically appropriate dynamics and bowings/articulation indications	2
	Uses some stylistically appropriate dynamics and bowings/articulation indications	1
	Uses little or no stylistically appropriate dynamics and bowings/articulation indications, or uses them inappropriately	0
(d) Maintains consistent stylistic and motivic continuity (melodic and rhythmic)	Maintains consistent stylistic and motivic continuity throughout (melodic and rhythmic)	2
	Inconsistently utilises stylistic and motivic continuity throughout (melodic and rhythmic)	1
	Does not maintain consistent stylistic and motivic continuity throughout (melodic and rhythmic)	0
(e) Incorporates effective melodic contour and a clear climax	Incorporates a consistent and effective melodic contour and a clear climax	3
	Incorporates a mostly effective melodic contour and an adequate climax	2
	Incorporates an inconsistent melodic contour and an ineffective climax	1
	Incorporates a mostly ineffective melodic contour with an unprepared inadequate climax or no evidence of a climax	0
(f) Melody fits the given chord structure	The melody clearly fits the given chord structure	2
	The melody mostly fits with the given chord structure, with some minor errors	1
	The melody does not fit the given chord structure, and contains several errors	0
(g) Score presentation	Presents a neat and accurate score	1
	Presents an untidy score with several inaccuracies	0
	Total	**14**

Option (c): Writing a melody to a given text (14 marks)

Criteria	Description	Mark
(a) Tempo	Indicates an appropriate tempo	1
	Does not indicate a tempo, or provides an inappropriate tempo	0
(b) Voice type range and technical capabilities	Selects a suitable voice type and writes within the voice type's range and technical capabilities	2
	Selects a suitable voice type and writes within the voice type's range and technical capabilities with only a few minor errors or writes within the voice type's range and technical capabilities but does not select an appropriate voice type for the melody	1
	Selects a suitable voice type, but makes several errors and does not write within the range and/or technical capabilities of the voice type	0
(c) Uses stylistically appropriate dynamics and bowings/articulation indications	Effectively uses stylistically appropriate dynamics and articulation indications	3
	Uses stylistically appropriate dynamics and articulation indications	2
	Uses some stylistically appropriate dynamics and articulation indications	1
	Uses little or no stylistically appropriate dynamics and articulation indications, or uses them inappropriately	0
(d) Maintains consistent stylistic and motivic continuity (melodic and rhythmic)	Maintains consistent stylistic and motivic continuity throughout (melodic and rhythmic)	2
	Inconsistently utilises stylistic and motivic continuity throughout (melodic and rhythmic)	1
	Does not maintain consistent stylistic and motivic continuity throughout (melodic and rhythmic)	0
(e) Incorporates effective melodic contour and a clear climax	Incorporates a consistent and effective melodic contour and a clear climax	3
	Incorporates a mostly effective melodic contour and an adequate climax	2
	Incorporates an inconsistent melodic contour and an ineffective climax	1
	Incorporates a mostly ineffective melodic contour with an unprepared inadequate climax or no evidence of a climax	0
(f) Demonstrates appropriate rhythmic scansion	The rhythm and melody demonstrate correct placement of accents and effective scansion, with some imaginative sections to enhance the text	2
	The rhythm and melody demonstrate some incorrect placement of accents and occasional ineffective scansion	1
	The rhythm and melody demonstrate mostly inappropriate and/or incorrect placement of accents and ineffective scansion	0
(g) Score presentation	Presents a neat and accurate score	1
	Presents an untidy score with several inaccuracies	0
	Total	**14**

5. **(6 marks)**

Criteria	Description	Mark
Selects appropriate instruments for the ensemble	Suggests an effective and suitable combination of instruments for a stylistically appropriate ensemble	2
	Suggests a mostly suitable combination of instruments appropriate to the context	1
	Suggests an unsuitable combination of instruments not always appropriate to the context	0
Explains arrangement techniques	Provides a detailed, insightful discussion about strategies for arranging the melody, incorporating stylistically appropriate references to the use of instrumentation, timbre, harmonisation and texture	5
	Provides discussion about strategies for arranging the melody, incorporating stylistically appropriate references to the use of instrumentation, timbre, harmonisation and texture	3–4
	Provides some discussion about strategies for arranging the melody, incorporating few stylistically appropriate references and/or some stylistically inappropriate references to the use of instrumentation, timbre, harmonisation and texture	1–2
	Provides limited discussion about strategies for arranging the melody, incorporating minimal or mostly inappropriate references to the use of instrumentation, timbre, harmonisation and texture	0
Makes reference to dynamics, articulation and stylistic devices	Makes effective and insightful references to the use of dynamics, articulation and stylistic devices appropriate to the context	3
	Makes reference to the use of dynamics, articulation and/or stylistic devices appropriate to the context	2
	Makes some reference to the use of dynamics, articulation and/or stylistic devices appropriate to the context and/or some which are ineffective or inappropriate	1
	Makes limited, or contextually inappropriate reference to the use of dynamics, articulation and stylistic devices	0
Provides at least two relevant and coherent extended paragraphs	Provides at least two relevant, coherent and well-structured extended paragraphs that address all the main aims of the question	2
	Provides at least one relevant extended paragraphs, or two brief paragraphs, that address most of the main aims of the question	1
	Provides a simple and basic response that does not address all the main aims of the question	0
		/12
	Total	**/6**