2007 HSC Notes from the Marking Centre Music

Contents

2007 HSC NOTES FROM THE MARKING CENTRE MUSIC

Introduction

This document has been produced for the teachers and candidates of the Stage 6 Music courses. It contains comments on candidate responses to the 2007 Higher School Certificate examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabuses, the 2007 Higher School Certificate examinations, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Music.

Music 1

Performance – Core and Elective

In better performances, candidates:

- chose repertoire tailored to their strengths and demonstrated high levels of technical and interpretative skill
- demonstrated strong communication skills within well-rehearsed ensembles that included all necessary instrumentation required for the chosen repertoire/style
- considered balance and explored variety within their performance
- demonstrated an awareness of musical structure with attention to expressive qualities and smooth transitions between sections
- were well rehearsed in the examination venue with attention to balance, blend and appropriate volume
- sustained energy, momentum and facility throughout their program
- demonstrated an understanding of their role as a soloist and/or ensemble member with clear purpose.

In weaker performances, candidates:

- attempted repertoire which was beyond their technical skills and tended to expose weaknesses rather than accentuate strengths
- chose repertoire that provided limited scope for them to demonstrate technical and interpretative skills
- performed within ensembles which presented balance and/tuning issues
- demonstrated a lack of engagement or effective energy in performance
- performed repertoire with little stylistic understanding, connection or engagement
- presented very brief performances that did not allow them to explore the musical variety within the piece.

General comments

- Ensure the appropriate use of sound technology (PA, backing tracks, sound mixing).
- Sound checks should be completed before the exam so that only minor adjustments are necessary at the time of the examination. They are not to be used as an opportunity for rehearsal.
- Repertoire needs to be chosen which allows candidates to demonstrate their technical and expressive capability.
- If pre-recorded accompaniments are used, the part of the candidate must be clearly displayed and must not be included on the recording.
- Teachers and candidates should take care to ensure that all instruments are tuned appropriately. Recent tuning of pianos is recommended.
- Encourage candidates to rehearse regularly with their accompanist/ensemble and to seek feedback on balance and interplay between parts.
- Contact the Board of Studies to seek permission before presenting unusual instruments or sound sources.
- Only performers and their ensemble members are permitted to remain in the examination room. Sound mixers are permitted to set levels but are not permitted to stay in the room during the performance.
- Teachers are encouraged to set up the performance space to meet the needs of each candidate, but this should be done without impacting upon the examination timetable, eg in break times.
- Teachers must allocate exam times correctly. Ensure that splitting programs and changing venues does not compromise the examination process for the candidate.
- Ensure that all required forms are completed correctly and signed before the examination.
- Ensure that the M10 (timetable) form is completed correctly and clearly advises examiners of any candidates being double marked. No more than two candidates will concurrently be examined in any one performance.
- Forms need to be filled out in conjunction with the Board of Studies information on timings for different elective options.

Remember that the examination schedule includes 15 minutes for the examiners to set up at the beginning of marking at each centre and 15 minutes to finalise paperwork at the end.

Topic representation in Music 1 and Music 2

An important aspect of both the Music 1 and Music 2 courses is the requirement of performance repertoire to reflect the topic studied. It is very important that both students and teachers ensure that the performance repertoire meets this requirement. Failing to do so is a breach of rules and may attract a penalty.

Teachers need to double check repertoire selected by students to ensure that it meets topic requirements. For example, what musical does the song come from? Was the song written specifically for a film or merely used on the soundtrack? The information provided on the paperwork given to examiners must be accurate. Teachers need to know that this is checked at the central marking centre.

Teachers of Music 1 need to ensure that the Certification of HSC Course Topics Studied form (M8) is fully completed. The syllabus requires that in each topic students have engaged in performance, composition, musicology and aural skills. This form is also a useful tool to allow markers to see the focus of the topic which assists in making a determination regarding appropriate representation of

repertoire and the topics studied. It is a requirement of the examination that all parts of this form are completed in full, with accompanying signatures before the examination.

In Music 2, teachers and students need to be particularly careful and accurate with the date of composition as this is checked at the central marking centre. Accuracy is particularly important for topics that have specific times attached, eg Music of the Last 25 Years (Australian focus) or Music 1900–1945. Strict adherence to these time frames is recommended, as presenting repertoire outside the time frame is a breach of rules and may attract a penalty. Teachers and students should be particularly careful with composers who span different time frames. For example, some of Debussy's works can be presented in the topic Nineteenth Century Music while other work would need to be studied in the topic Music 1900–1945.

Splitting the performance program

Teachers are reminded that examinations need to run to a strict schedule. A number of schools have split student programs unnecessarily which has resulted in large time delays. The splitting of a student's program should happen only in exceptional circumstances which may include:

- the availability of ensemble members
- the need to change between venues to facilitate the use of particular instruments and/or equipment.

Issues of endurance should be addressed throughout the course. Students should select repertoire which will allow them to sustain their level of performance throughout the performance program. They should have many opportunities to perform their entire program. In the case of Music 2 and/or Music Extension a student may use their sight singing test to break up their performance program.

Students tend to perform better when they are able to sustain the examination environment rather than stopping and starting throughout their program. Carefully selecting and ordering repertoire will assist candidates more than constant breaks within their program.

Musicology Elective (Viva Voce)

In better responses, candidates:

- demonstrated an engagement with the chosen topic, as well as a consistent and clear musicological focus
- were able to demonstrate a synthesis of ideas within a chosen focus area
- integrated the concepts of music into the discussion
- articulated their points concisely and fluently
- demonstrated evidence of wide listening and thorough preparation
- were able to present relevant recorded examples and/or primary resources (including scores) and/or used performing media to support their discussion
- provided a summary sheet that clearly facilitated the discussion and enabled a clear sequence of ideas to be conveyed.

In weaker responses, candidates:

- presented topics with little sense of engagement
- chose topics which were either too narrow or too broad, restricting focus and discussion
- could not synthesise their discussion to provide a musicological focus

- presented generalised information on isolated musical concepts
- focused on non-musical and/or historical information
- did not support the discussion with relevant musical examples or were not familiar with the chosen examples
- presented summary sheets which were either disorganised, too brief, or too detailed.

General comments

- Encourage candidates to select topics/focus areas that reflect their abilities and engage their interests.
- Ensure candidates have had ongoing experience of the ten-minute viva voce situation, including experience of examination conditions and familiarity with the actual equipment to be used.
- Make sure that where technology is used for musical examples (including laptops and MP3 players) that audio levels are appropriate.
- Remind candidates of the importance of the outline summary sheet in providing a scope for the discussion.
- Understand that candidates are not to attempt to present a prepared speech or PowerPoint presentation.

Composition Elective

Better responses:

- composed convincing works that demonstrated an excellent understanding of the chosen style
- wrote idiomatically for the chosen performing media, demonstrating a thorough understanding of their capabilities, using accurate and detailed notation and performance directions
- composed effective melodies that were supported convincingly through a clear understanding of the roles of the chosen performing media incorporating successful use of interplay
- presented clear and accurate scores and recordings that provided keys/legends to explain unconventional scoring
- demonstrated an excellent knowledge of traditional musical conventions, with stylistic use of performance directions and dynamic shadings
- considered all the concepts when composing and demonstrated an intrinsic understanding for melodic, harmonic and rhythmic development
- demonstrated an awareness of balance and contrast to provide interest in the works, in particular, through texture and structure
- successfully used a variety of compositional tools.

Weaker responses:

- lacked development of ideas and direction within the structure and used overworked repetitive ideas that cluttered the texture and harmony
- used new material without an understanding of linking ideas, resulting in poor structure
- showed little understanding of lyric scansion
- were unable to sustain melodic interest
- composed works that could not be reproduced accurately, eg guitar TAB without its rhythm notated, improvisations without notation or with inaccurate notation and graphic scores without an appropriate legend
- used professional or pre-programmed loops rather than original musical ideas
- demonstrated a lack of understanding of score conventions with poorly edited notation
- produced electronic scores without detailed or final editing

- presented scores that did not correspond with the recording, obscuring the composer's intent.

General Comments

- Consider the capabilities of the chosen performing media in terms of range, timbre and physical facility.
- Always include the rhythmic notation when using guitar TAB.
- Compositions must be original and not arrangements of existing works.
- Excerpts from existing works should not be used, including existing samples or loops from various computer programs.
- When submitting more than one composition, ensure the recordings are labelled correctly.
- Check that CDs have been recorded as audio files and not as MIDI files.
- Scores and recordings must align so that the composer's intentions are clear and notated accurately.
- When using software programs, edit scores, paying close attention to excessive leger lines, conventional notation and, in particular, drum kit notation.

Aural Skills

Question 1

In better responses, candidates:

- provided a well-structured response and supported observations with detailed references to musical events
- demonstrated a clear understanding of both tone colour and variety and discussed musical events in detail
- focused on describing tone colour and variety
- accurately outlined the variety of tone colours occurring in each section of the music
- used terminology appropriately
- identified instruments/sound sources by correct names rather than generic categories
- addressed all aspects of the question by isolating the instruments/sound sources heard, describing the musical role and relevant playing techniques of each, while consistently explaining how their use created variety
- were able to describe more subtle aspects of variety (eg computer-manipulated v electronic v amplified v acoustic sounds; body percussion v percussion instruments; the many different ways in which the voices were used).

In weaker responses, candidates:

- provided brief and superficial answers
- used inaccurate terminology
- made little specific reference to the music
- listed the instruments/sound sources but did not mention their musical role within the excerpt
- provided a chronological list of musical events without referring to variety, and were unable to demonstrate a clear understanding of how variety was created
- provided irrelevant information on other concepts
- used descriptive and emotive language rather than musical terminology (eg happy feel, depressing tone)
- referred to instruments by generic category (eg chordophone instead of guitar)

- focused on the technical acoustic properties of the individual sounds (ADSR sound envelope) without addressing the interaction of sounds within the music.

Examples of Responses to Question 1

Contrasting tone colours are a feature of this excerpt.

1. *Use of a wide variety of sound sources*
   - *Voices:*
     – *Male voices used for verses/female voices for chorus*
     – *Children's v adults' voices*
     – *Solo voice (verses) v vocal combinations (chorus)*
   - *Instruments:*
     – *Tuned v untuned sound sources provide contrast*
     – *Electronic v acoustic sound sources provide further contrast*
     – *Electronic: bass, synthesiser, vibraphone*
     – *Acoustic: drum kit (parts – Hi-Hat, snare only), trombones, guitar, recorder, melodica*
   - *Body Percussion:*
     – *Hands clapping, fingers clicking, feet stomping/dancing*

   Note: *Frequent and sudden changes in sound source combinations contribute to the variety of tone colours. Often only a single note is heard (eg vibraphone, accordion)*

2. *Use of different performance techniques and sound production methods to manipulate tone colour*
   - *Voices:*
     – *Different vocal effects are explored: whispering, shouting, singing, breathy sounds, etc*
     – *Mouth percussion – 'ch', mouth pops, etc*
     – *Helium affected backing voices*
     – *Monosyllabic sounds (badabada) v words*
     – *Alternating between male/female whispered '4,3,2,1' in stereo*
     – *No vibrato in solo male voice (verses)*
     – *Some vibrato used at phrase endings in female voices (chorus)*
     – *Breathy quality in both the male solo voice and female chorus voices*
   - *Instruments:*
     – *brushes on snare drum, guitar strumming, etc*
   - *Body percussion:*
     – *Hand clapping – different methods create a variety of tone colours/finger snaps/tap dancing*

3. *Use of register to manipulate tone colour*
   - *Generally, higher registers are featured. Contrast between male voice or verses to high female voices in chorus*
   - *Female vocal melody in chorus is contrasted with low trombone fragments between phrases*

Question 2

In better responses, candidates:

- demonstrated thorough understanding and ability to use musical terminology
- focused their response on pitch and supported their points with clear and detailed reference to the music
- used clear diagrams/graphs to support their points
- linked pitch to other concepts of music
- organised responses into a clearly structured format.

In weaker responses, candidates:

- demonstrated limited musical awareness of the use of pitch
- frequently discussed dynamics instead of pitch
- did not support their comments with reference to the music
- used incorrect musical terminology
- displayed a lack of familiarity with orchestral music and instruments.

Examples of Responses to Question 2

First Movement   Symphony No 4   Mendelssohn

Pitch
- *The melody begins in a high register in the strings, moving up in pattern of thirds, quickly followed by a descending pattern, accompanied by rapid staccato repeated chords played by the woodwinds and horns, also in middle and high register.*
- *The melody is played in a fast tempo in 6/8 time and is made up of repetitive patterns that seem to descend in pitch in step movement, as well as patterns that move up and down (ascending and descending) in an arpeggio pattern (there is a predominance of the interval of a third.*
- *In the question and answer section, the woodwind (flute and oboe) state a fragment of the opening theme – the ascending thirds – the strings (violin and cello) answer in an arpeggio pattern in a lower register (providing contrast). The high register of the flute and oboe is contrasted with the middle register of the clarinet and bassoon – stating the theme fragment, answered by the cello, all contrasted against the low strings.*
- *Throughout the middle section where the Q and A occurs, there are lots of ascending scalic patterns building up in the low strings (beginning 'p' softly and crescendoing) – and answering scalic runs descending, so that a contrary motion of pitch occurs within the string section.*
- *When this crescendoing ascending motion (in vln 1 and 2) and descending (in viola, cello and bass) happens, contrast is provided in the dynamic short chords played by the accompanying instruments in a high register, then sustained chords while the ascending and descending scale in the strings builds to its climax. Contrast is also provided in the staccato playing of strings and tremolo of the sustained chords.*
- *Then follows a repeat of the opening pattern – a repetition of rising intervals followed by ascending arpeggios, but with changes in accompaniment. Low strings play sustained chords which descend in pitch, providing contrary motion to the fast moving ascending melody – everyone playing 'ff'.*
- *The string and woodwind sections then imitate each other in a rising sequence, but at close intervals (seconds).*

- *Cello and basses then play a fragment of the original theme in their upper register while the high strings continue with the pattern, ♩♫ ♩♫ building up to a return of the theme once more.*

Question 3

In better responses, candidates:

- demonstrated an understanding of the question and made clear musical comparisons between the two excerpts
- expressed ideas in a well-structured response – usually under concept headings, in point form with clearly labelled musical excerpts 1 and 2
- used appropriate diagrams to indicate differences in pitch and texture of both excerpts
- demonstrated focused listening through excellent use of musical vocabulary
- discussed the use of technology when comparing excerpts 1 and 2
- were able to describe the differences in performing media by identifying instruments by their correct names, eg flute rather than just a woodwind instrument or an aerophone.

In weaker responses, candidates:

- were unable to identify basic performing media correctly, eg flute and guitar
- used basic musical vocabulary to describe some musical concepts, eg soft, loud, smooth
- used many musical terms incorrectly when comparing the two excerpts
- often reverted to describing feelings or writing stories about the musical excerpts
- wrote a list of musical events without making any reference to musical concepts
- did not support musical terminology with an example from the excerpt
- were often repetitive.

Examples of Responses to Question 3

Excerpt 1	*Excerpt 2*
- *Performed by acoustic guitar, two flutes and mark tree*	- *Performed by brass ensemble (trumpet, flugelhorn, trombone) and drum-kit*
- *Acoustic sound sources*	- *Acoustic sound sources manipulated by electronic devices, eg reverb*
- *Clear melody provided by flute throughout; accompaniment by guitar*	- *Melodic line provided by trumpets although not always discernable – at some points the melody seems to blend with the harmony to create a sequence of chords. It uses passing notes as opposed to having a clear distinction between accompaniment and melodic lines*
- *Characterised by long phrases with sustained notes at the end of each phrase*	- *Phrases are much shorter, often fragmented and end abruptly*
- *Begins with solo guitar playing two chord ostinato; flute enters shortly after main theme*	- *Begins with brass ensemble playing dissonant treatment of the melody*

Excerpt 1	Excerpt 2
• *Harmonic structure consists of two chords presented as an ostinato throughout the excerpt – highly tonal*	• *Harmonic structure is more dissonant – becomes more dissonant as the excerpt progresses*
• *Flute 1 changes to a counter melody role while flute 2 enters shortly after with second statement of main theme. Percussive bell-like effects provided by mark tree*	• *No counter melody. Instead, theme becomes more fragmented as the excerpt progresses*
• *Duration uses simple rhythmic patterns (predominantly crotchet movt) – fairly constant throughout*	• *Duration becomes more complex as the excerpt progresses. Starts similarly to Excerpt 1 with crotchet movt. Addition of drum layer provides greater complexity*
• *Style is representative of art music*	• *Style is representative of both 20th century art music and rock music*
• *Slow tempo; use of rubato for expressive purposes*	• *Starts andante; little use of rubato. Instead, there is an extended accelerando from entry of drums; fast tempo to finish*
• *Triple metre throughout*	• *Uses mixed metre. Starts with a clear triple metre (first statement of theme) and then alternates between triple and duple metre for remainder of excerpt*
• *Texture changes from homophonic to polyphonic with addition of counter melody*	• *Texture remains homophonic throughout*
• *Textural density remains constant throughout*	• *Texture gradually increases in density throughout as layers are added, and parts become more rhythmically complex and passing notes are added*
• *Harmonic treatment is consonant*	• *Harmonic treatment is dissonant*
• *Limited dynamic range, mainly mp with slight fluctuations*	• *Broad dynamic range due to greater use of cresc/diminuendo and more parts. The excerpt continues to build throughout*
• *Legato, slurred, vibrato playing techniques in flute melodic line throughout*	• *Melody starts fairly legato but quickly becomes more detached and accented*

Question 4

Better responses:

- used terminology appropriately
- supported their comments with detailed references to the music
- described events/layers of sound and how they were used in detail
- identified and successfully related answers to structure
- used diagrams which were appropriately labelled to support their answers
- referred to musical concepts accurately.

Weaker responses:

- lacked detail in their answers or made irrelevant comments
- did not support their answers with musical examples
- made generalisations and wrote subjective answers
- did not address the question fully
- used terminology inaccurately, eg heterophonic
- included irrelevant diagrams
- made incorrect references to the concepts of music
- identified some layers of sound but did not describe how they were used
- lacked structure in answers that were frequently incoherent.

Examples of Responses to Question 4

Excerpt 0'00 – 1:40

(0.00) Opening

Layers are bagpipes which provide a drone and melody and are rhythmically free. A second vocal layer 'Yashimbawula – hum' has harmony and a rhythmic aspect as the vocals have a discernible pulse over 'free' bagpipes. Open intervals used in the vocal harmonies.

Texture: Homophonic. Sparse due to limited range of bagpipes and repetitive nature and limited range of vocal line using open intervals.

(0:19) Introduction

Layers are drum kit intro in fast 4/4. Remains steady and constant. Later addition of Mandolin plucked and bass line enters. Followed by rhythm guitar fill at the ends of phrases. A contrasting layer is the 'Yashimbawula" vocal line which enters with rhythm guitar. Texture builds in density due to additional parts, increase range and layers.

Density increased by continuing to overlap the Western style 'rock' features of drums, rhythm guitar and bass with the unconventional use of mandolin in this genre. This gives a unique tone colour and the mandolin is used in a complementary fashion (ie like a guitar, but with a different tone colour). The separate layers complement each other.

(0:39) Verse

Male vocal melody – texture immediately changes with the mandolin no longer playing at the same range as the voice. Becomes 'lighter/less dense'.

Repeated 'Yashimbawula' from harmony voices, guitar fill continues at phrase ends. Drum and bass line continues unchanged.

(0:53) Mandolin plucking in the second part of the bridge: density increase. Bass has a few extra notes for variety and adds slightly to the complexity. Texture in this section increases in density due to increased complexity, ie mandolin plucked upper part.

(1:09) Bridge
Addition of rhythmic interest on cymbals and an upper pedal point (synthesiser). Drums continue previously heard pattern. Ascending bass line semiquavers – increase in complexity adds to density.

Rhythmic guitars have a slower rate or harmonic change but sustain harmony under the vocal line. Vocal line is at a higher pitch than previously heard and the expressive technique employed is more fervent. These layers are all slightly denser in sound and combine to produce a 'rich' texture.

(1:24) Chorus

Entry of a new layer – upper counter melody provided by recorder and accordion (doubling). Drums and bass continue standard 'rock' pattern. Male vocals are increased in density on the words 'these days' with doubling and harmonies from male backing voices. Drums fill at the end of phrases. Density increased by upper recorder/accordion. Working as a counter melody to the 'rock' styled of male vocals, guitar, bass guitar and drums.

General comments

- Diagrams, if included, should be labelled clearly and correctly.
- Candidates are advised to learn to spell commonly used words, such as piece, guitar, drum, bagpipe, repeat, ostinato, rhythm, cymbals and bass.
- Candidates need to listen to as wide a variety of repertoire as possible in order to experience a wide range of concepts within different genres.
- Teachers should encourage students to listen critically in order to identify specific performing media rather than by orchestral family or generic classification.
- Candidates should practise writing using a variety of structures to as much different stimulus as possible.
- Candidates should be familiar with concepts of music and appropriate use of terminology.
- Analysis should not be replaced by narrative or descriptive responses.

Music 2

Performance – Core and Elective

In better performances, candidates:

- chose repertoire that highlighted their overall musicianship
- demonstrated an engagement with and understanding of the repertoire selected
- demonstrated a high level of technical facility that supported musical intent/judgements
- explored the expressive parameters of their chosen repertoire
- demonstrated thorough preparation with accompaniment
- were familiar with the exam process and venue
- had considered the placement of sight singing in their performance program.

In weaker performances, candidates:

- attempted works that were beyond their musical and technical capabilities
- attempted to use more than one instrument when their skill was not equal on each instrument
- displayed limited understanding of stylistic features
- performed repertoire that was very brief and did not allow sufficient scope for musical exploration.

General Comments

- Well-chosen repertoire will explore the full range of tonal colours and musical styles and demonstrate the candidate's technical ability.
- Choice of repertoire will demonstrate the candidate's understanding of the musical concepts.
- Where a student is proficient on more than one instrument, choose the instrument on which they are most confident and competent.
- Split programs may disadvantage candidates and cause them to lose focus.
- Where possible, select a suitable accompanist to support candidates.
- Ensure all instruments – both the candidate's and the accompanying instruments are well in tune.
- Sound and balance checks should be well organised and brief and should not be a rehearsal.
- Problems with organisation (eg incomplete paperwork, excessive movement between repertoire and/or venues) should not cause exams to be delayed.
- The M9 (certification of additional topic) sheet should be signed by the student, teacher and principal before the exam.

Sight Singing

- Candidates need to be adequately prepared and aware of the procedures for the test.
- Candidates should use the full two minutes allowed to vocalise and practise intervals in the sight singing example during this time.
- Candidates may choose to do the sight singing test at any point during the performance examination.
- Candidates are given a choice of treble or bass clef and will be given the tonic chord and starting note.

- The best candidates displayed evidence of regular sight singing practice and had developed strategies to prepare for this part of the exam.

Musicology and Aural Skills – Written Examination

Question 1

Better responses:

- used appropriate terminology and addressed the full scope of each question with concise responses
- were able to correctly identify score details as required. Most candidates recognised the instruments; however, some struggled with their transpositions
- identified a large number of distinctions between the recording and printed score indicating an understanding of extemporisation in performance.

Weaker responses:

- demonstrated limited score reading and analysis skills and experience
- were unable to fully answer the questions, eg identified chord but not position.

Question 2

(a) Better responses:

- demonstrated a grasp of intervallic relationships, metrical groupings and contour, and showed an awareness of patterns within the dictation.

Weaker responses:

- were unable to recognise patterns within the melodic line
- recognised rhythmic features but were not as successful with pitch material.

(b) Better responses:

- discussed three contrasting expressive techniques and were able to show a musical understanding of their use in the score.

Weaker responses:

- showed confusion between the concepts and a lack of understanding of expressive techniques – often referring to dynamics or textural features
- did not use relevant – or any – score reference in response.

Sample answer

Question 3

(a) Better responses

- successfully identified two tone colours and explained the effect of each on the music.

  Weaker responses

- did not address the breadth of the question and only listed two timbral effects without explanation
- failed to differentiate tone colour from other musical concepts.

(b) Better responses

- showed a clear understanding of the challenges of the performer and were able to discuss with appropriate reference and detail. Many candidates were able to demonstrate a familiarity with extended techniques required of the performers.

  Weaker responses

- did not discuss relevant features, showing little understanding of the information on the score in terms of the unusual demands placed on the performer, eg commented on features rather than discussing challenges.

(c) Better responses

- compared the use of pitch in both works with great perception and interpretative skill
- used accurate and detailed terminology
- made specific score references and many aspects of pitch were covered such as contour, tonality, harmony, dissonance and register.

Weaker responses

- listed some features of pitch in each work independently instead of drawing comparisons between the two
- discussed other concepts rather than focusing on pitch showing some confusion in interpreting the question.

Question 4

Better responses:

- addressed the full breadth of the question by considering Glass's statement and applying the information
- drew conclusions and made connections with the question in the discussion
- presented a well-structured argument which either supported or disagreed with the stimulus material
- supported their discussion with appropriate terminology and well-chosen musical examples and referenced detailed score examples
- showed deep understanding of both the mandatory and additional topic areas and representative repertoire
- integrated relevant quotes through the essay.

Weaker responses:

- presented more descriptive responses rather than showing an engagement with the question
- showed a lack of detail and understanding of concepts and were unable to apply prior knowledge to develop an argument
- included unnecessary and irrelevant information
- referred to too many works, limiting the time to discuss these in detail
- did not present a work from the additional topic
- answered unevenly, having little to say about an additional topic work, but well prepared to discuss the mandatory topic area
- responded in a general way, not discussing specific musical details
- included musical quotes that lacked relevance to the discussion.

General comments

- Candidates are reminded that course requirements specify that both mandatory and additional topic areas must be prepared.
- Better responses showed thorough understanding of well-chosen repertoire.

Core Composition

Better responses:

- demonstrated an understanding of the relationships between the musical concepts, reflecting comprehensive listening and analysis within the mandatory topic
- developed compositions with a strong underlying conceptual basis
- demonstrated the ability to refine the musical material and to explore its potential perceptively
- submitted scores which were carefully edited with attention to detail regarding performance directions
- assembled sections and transitions into coherent structures
- demonstrated a strong understanding of the capabilities of the chosen instruments
- showed development of a distinctive sound world through the exploration of colour, texture and register.

Weaker responses:

- did not manage to successfully integrate chosen instruments within the ensemble
- demonstrated a basic understanding of the capabilities of the instruments for which they were writing
- had difficulties linking musical ideas, causing a lack of structural coherence
- combined too many ideas within the two-minute framework
- relied on repetition rather than development of material
- incorporated effects and extended techniques gratuitously with no obvious relevance to the compositional idea
- demonstrated a lack of clear harmonic framework in their compositions
- submitted poorly edited scores which had inadequate performance directions and score conventions.

General Comments

- Candidates are reminded that compositions are to be original and not arrangements.
- Candidates must state on the score the instrument(s) for which they are writing.
- Compositions should not need extensive dissertations – these should be included in the portfolio.
- Candidates should specify whether or not instruments are transposed on the score.
- Candidates are advised to use forms of recording other than MIDI when requiring lyrics.
- CDs should be checked on CD player to ensure that they work, and that sound files have been converted accurately.
- Candidates' identity should not be announced on the recording or printed on the score.

Composition Elective

Better responses:

- presented sophisticated and perceptive compositions reflecting a deep understanding of style
- displayed evidence of wide listening and performance experience in the chosen style
- showed textural and harmonic awareness
- were adventurous in their manipulation of ideas showing strong structural understanding
- took full advantage of the three-minute time limit

- demonstrated facility in the musical manipulation of the concepts.

Weaker responses:

- demonstrated a basic grasp of the chosen topic
- composed melodic lines that were static and/or fragmentary
- presented structurally poor compositions lacking in fluency
- included unconvincing transition passages.

General Comments

- There should be an indication on the score for whether the composition is for acoustic or MIDI instruments.
- Synthesised sound tracks very often demonstrated no realistic idea of range, etc, of acoustic instruments which often detracted from the musical outcomes.

Musicology Elective

Better compositions:

- presented well-structured essays with a clear proposition
- followed a clear thread which lead to a conclusion that was always linked to the chosen topic
- used musical examples in ways that helped illustrate discussion and provided depth to the points that were being made
- manipulated and considered multiple concepts rather than dealing with concepts either piecemeal or in isolation
- provided highly detailed analyses, which reflected higher order thinking and a capacity to synthesise different strands into a coherent and focused stream of thought
- tended to be succinct, expressing clear and perceptive thoughts
- demonstrated a breadth of listening and analysis that comprehensively supported assertions
- made astute musical observations, and the finer degrees of their meaning were accurate.

Weaker compositions:

- were contradictory, inconsistent and confused; the topic or proposition clouded by extraneous or flawed arguments
- made weak links from one major idea to the next
- created a flawed or overly ambitious premise that could not be adequately supported within the scope of the essay or by the scope of the research
- were descriptive and observational, resulting in a series of points rather than a connected and deep analysis of the topic
- tended to be less reliant on primary sources and therefore lacked the sense of authentic learning that results from observing repertoire first hand
- presented ideas unevenly and displayed poor organisation of points
- emphasised historical, biographical and/or sociological information – often any detailed musicological analysis was introduced a third or more into the essay
- failed to grasp the necessary context in which their chosen topic or musical examples needed to be understood
- included irrelevant or superfluous material to the chosen topic
- wrote poor conclusions.

General Comments

- Candidates should narrow their topic of research, ensuring that they can convey a sense of understanding and authority within a 1500-word essay.
- Topics chosen should be defendable and in some way important to argue.
- Some candidates appear to become embroiled in convoluted argument that diverts or discourages them from focusing on musical analysis and from presenting cogent discussion.
- Essays should avoid making either grandiose or inflated statements that cannot be supported by the research material they are presenting.
- Candidates should broaden the number of listening examples if their premise is not directly limited to only one or two works. It is difficult to defend a broader claim relating to stylistic features, development of ideas, common practices, etc, if the source for such claims is based on one or two works only.
- In-depth musical analysis should always be the focus of the essay.
- Candidates should avoid representing established propositions as their own.
- Attention should be paid to the proper structure and setting out of essays.

Music Extension

Performance

In better performances, candidates:

- demonstrated outstanding technical and interpretative skills
- performed with authority, subtlety and attention to detail in solo and ensemble works
- demonstrated ownership of the performance and artistry in interpretation
- communicated structural and harmonic understanding of musical repertoire
- established and maintained outstanding ensemble awareness, blend, balance and communication
- demonstrated shared understanding of the changing roles within an ensemble performance.

In weaker performances, candidates:

- chose repertoire that was too brief to explore the musical parameters of style and demonstrate a wide range of technical skills
- did not address tonal control and intonation blemishes
- chose repertoire that exposed technical shortfalls such as tonal control, articulation, intonation, expressive techniques.
- did not explore dynamic contrasts and subtleties within the repertoire
- were unable to communicate musical sensitivity to style.

General Comments

- Ensure that M7 (repertoire sheet) is completed correctly, including performance order and timing of pieces.
- When choosing extended repertoire or multiple movement works, candidates need to maintain musical interest, technical consistency and engagement in the performance.
- Give candidates the opportunity to perform their whole HSC program whenever possible before the examination.
- Encourage candidates to rehearse regularly with their ensemble to facilitate blend, balance, awareness and communication.

Differentiating Solo and Ensemble Works in Music Extension

At times confusion arises between the nature of solo and ensemble works. The following notes will provide some clarification on this issue.

The main point of differentiation relates to the role of the instruments/voices and how they interact with each other within the group when performing a piece.

Defining a Solo Performance

The following characteristics would be in evidence in a solo performance:

- the candidate's instrument/voice would have the bulk of the melodic interest within the work
- other instruments/voices would play an accompanying role which is supportive and secondary
- at times the accompaniment may take on some melodic interest but this will occur briefly with the interest returning to the solo part.

Defining an Ensemble Work

The following characteristics would be in evidence in an ensemble performance:

- the work must be written for two or more players
- the role of the candidate must be clearly displayed but may not necessarily be the solo part, ie they may be part of the accompaniment
- the candidate's instrument/voice may share melodic interest throughout the work
- candidates taking on the role of a soloist in an ensemble will demonstrate characteristics such as the way they communicate with other ensemble members and pay attention to issues such as balance within the ensemble.

Composition

Better compositions:

- consistently demonstrated a personal style that harnessed their sophisticated command and manipulation of the concepts
- demonstrated harmonic and melodic sophistication
- created successful well-structured compositions
- presented scores that were immaculate and accurate.

Weaker compositions:

- often used tokenistic virtuosic piano passages
- had weaker harmonic foundations
- suffered from clutter due to lack of understanding of how to use texture and tone colour within the ensemble
- did not display a convincing sense of style
- presented scores that were incomplete and did not fully convey the intent of the composer.

General Comments

- Candidates should listen widely to various styles and immerse themselves in the music before deciding on a style for their composition.
- Candidates should indicate on the scores whether they are composing for acoustic or MIDI instruments.

Musicology

Better responses:

- sustained a cohesive discussion across 3000 words, constructed a viable hypothesis and then built arguments towards a compelling and successful conclusion
- displayed evidence of a wide range of reading and research, and focused on primary sources to illustrate points
- used clear and efficient language to articulate points; word economy ensured essential information received maximum focus
- made a judicious use of examples to demonstrate a wide range of points. Examples, with captions and/or annotations, not only illustrated points but enhanced the depth of the discussion

- presented interesting and innovative hypotheses that allowed for the scope to analyse and discuss material in depth
- moved quickly to highlight the discussion of concepts through musicological analysis, avoiding the inclusion of extraneous information – especially in the introduction
- employed structures which were logical, sequential, and presented in ways conducive to the force and intelligibility of the discussion
- reached a strong conclusion, drawing strands together to summarise the whole in a way that was greater than the sum of the parts, not simply repeating the hypothesis
- reflected deep understanding through a wide range of primary sources, evidenced also by bibliographic and other references.

Weaker responses:

- provided excessive contextual detail
- wrote overly long introductions and took many pages before providing substantial musicological analysis
- engaged in extended discussion and explanation of musicological processes without equally demonstrating how these processes apply to the associated repertoire.
- did not refine the hypothesis successfully. The scope of the hypothesis was either prohibitively broad to mount a convincing argument or so narrowly focused that discussion was overly restricted
- chose the style of a report rather than a musicological discussion with the focus of the essay too far removed from music concepts
- included poor or no bibliographies/references, and there appeared little support for in-depth research
- referenced sources that were too narrow or unsubstantiated (eg Wikipedia). They did not necessarily discriminate between useful and misleading reference sources
- expressed ideas in very general terms, rather than using a specific lexicon of appropriate terms and concepts
- framed hypotheses that were vague, or in many respects moot, and therefore could not be easily argued.

General Comments

- Candidates should be encouraged to develop and clearly state a hypothesis. Without an explicit hypothesis, stated upfront, the reader is left to somewhat infer the direction and boundaries of the essay by way of either a 'topic as title' or from the discussion that ensues. Essays based on a topic tend to generate more loosely linked observational discussions rather than marshal cumulative evidence towards defending or supporting an authentic student-generated proposition.
- Once a hypothesis is established, candidates are advised to continually monitor the extent to which each point and excerpt contributes to building an interconnected, cohesive and cogent discussion pertinent to an overarching proposition.
- Word limits should be strictly adhered to.
- In most cases, score/audio excerpts should be brief and in order to easily define and highlight the targeted concept(s). Candidates should select appropriate excerpts that may indicate multiple points rather than interrupting the flow of the discussion with an excessive number of minor examples. Similarly, avoid large blocks of analytical text that is not supported by references to primary sources.
- Candidates should number pages, provide word counts and number audio excerpts. Double- spaced text enhances clarity of reading.

Music 1

2007 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Paper **Core — Aural Skills**			
1	6	Tone Colour Variety	H4, H6
2	8	Pitch	H4, H6
3	8	All Concepts – similarities and differences	H4, H6
4	8	Layers of Sound	H4, H6
Practical Examination **Core — Performance**			
	10	Performance	H1, H2, H7
Practical Examination **Elective — Composition / Musicology / Performance**			
	20	Composition	H2, H3, H5, H7
	20	Musicology	H2, H4, H5, H6, H7
	20	Performance	H1, H2, H7

Music 2
2007 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Paper **Core — Musicology and Aural Skills**			
1 (a)	1	Aural skills musicology Additional topic	H2
1 (b)	3	Aural skills musicology Additional topic	H2, H5
1 (c)	2	Aural skills musicology Additional topic	H2, H5, H6, H7
1 (d)	2	Aural skills musicology Additional topic	H2, H5, H6, H7
2 (a)	5	Pitch and aural skills Additional topic	H2, H4
2 (b)	3	Pitch and aural skills Additional topic	H2, H5, H6, H7
3 (a)	2	Aural skills, musicology Mandatory Topic	H2, H5, H6, H7
3 (b)	3	Aural skills, musicology Mandatory Topic	H2, H5, H6, H7
3 (c)	4	Aural skills, musicology Mandatory Topic	H2, H5, H6, H7
4	10	Mandatory topic, musicology aural skills, music concepts, Additional topic	H2, H5, H6, H7, H8, H9
Practical Examination **Core — Composition**			
	15	Composition	H2, H3, H4, H8
Practical Examination **Core — Performance**			
Part A	15	Performance	H1, H2, H4, H8
Part B	5	Sight-singing	H2
Practical Examination **Elective — Composition / Musicology / Performance**			
	30	Composition	H2, H3, H4, H8
	30	Musicology	H2, H5, H6, H7, H8
	30	Performance	H1, H2, H4, H8
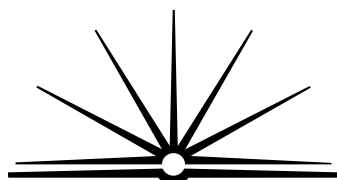
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2007 HSC Music 1 Aural Skills
Marking Guidelines — Written Examination

Question 1

Outcomes assessed: H4, H6

MARKING GUIDELINES

Criteria	Marks
• Demonstrates careful listening and musical awareness. although descriptions of musical events may contain some inaccurate observations • Comments in detail on the use of tone colour to create variety in the excerpt, using suitable examples to support observations	5–6
• Demonstrates some musical awareness, but makes generalisations and may not provide supporting examples • Comments on the use of tone colour to create variety in the excerpt and includes some examples to support observations	3–4
• Demonstrates limited musical awareness in identifying or commenting on the use of tone colour to create variety	1–2

Question 2

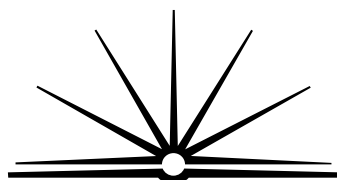*Outcomes assessed: H4, H6*

MARKING GUIDELINES

Criteria	Marks
• Demonstrates focused listening with well-supported observations, including detailed descriptions of musical events, in a suitably structured response. Answer may contain some inaccurate observations • Describes in detail the use of pitch in the excerpt, and uses appropriate examples to support response	7–8
• Demonstrates careful listening and musical awareness, although descriptions of the musical events may contain some inaccurate observations • Describes the use of pitch in the excerpt and gives appropriate examples to support response	5–6
• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples • Describes some use of pitch in the excerpt and gives some appropriate examples to support response	3–4
• Demonstrates limited musical awareness of the use of pitch in this excerpt	1–2

Question 3

Outcomes assessed: H4, H6

MARKING GUIDELINES

Criteria	Marks
• Demonstrates focused listening with well-supported observations, including detailed descriptions of musical events, in a suitable structured response. Answer may contain some inaccurate observations • Describes in detail the differences between the musical treatment of each version by referring to the concepts	7–8
• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain inaccurate observations • Describes the differences between the musical treatment of each version by referring to the concepts	5–6
• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples • Describes some differences between the musical treatment of each version by referring to the concepts	3–4
• Demonstrates limited musical awareness of differences between the musical treatment of each version by referring to the concepts	1–2

Question 4

Outcomes assessed: H4, H6

MARKING GUIDELINES

Criteria	Marks
• Demonstrates focused listening through well-supported observations, including detailed descriptions of musical events, in a well structured response. Answer may contain some inaccurate observations • Describes in detail the layers of sound and how they are used and gives some appropriate examples to support observations	7–8
• Demonstrates careful listening and musical awareness although descriptions of musical events may contain some inaccurate observations • Describes the layers of sound and how they are used and gives some examples	5–6
• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples • Describes some use of layers of sound and/or how they are used	3–4
• Demonstrates limited musical awareness in identifying the layers of sound and/or how they are used	1–2

**2007 HSC Music 2 Musicology and Aural Skills
Marking Guidelines — Written Examination**

Question 1 (a)

Outcomes assessed: H2

MARKING GUIDELINES

Criteria	Marks
• One mark for correct answer	1

Question 1 (b)

Outcomes assessed: H2, H5

MARKING GUIDELINES

Criteria	Marks
• Correctly identifies the instruments and transposing key on each stave	3
• Correctly identifies the instruments and transposing key on two staves	2
• Correctly identifies the instruments and transposing key on one stave	1

Question 1 (c)

Outcomes assessed: H2, H5, H6, H7

MARKING GUIDELINES

Criteria	Marks
• Correctly identifies the chords and their positions in both bars	2
• Correctly identifies the chord and position of ONE bar	1

Question 1 (d)

Outcomes assessed: H2, H5, H6, H7

MARKING GUIDELINES

Criteria	Marks
• Describes TWO differences between the recording and the score	2
• Describes ONE difference between the recording and the score OR • Gives a limited description of two differences between the recording and the score	1

Question 2 (a)

Outcomes assessed: H2 and H4

MARKING GUIDELINES

Criteria	Marks
• Correctly completes the pitch and rhythm with only minor errors	5
• Completes the pitch and rhythm almost correctly – minor errors; intervallic relationships correct	4
• Contour correct and majority of intervals and rhythm correct	3
• Contour correct but intervals inaccurate • Some notes may be correct pitch • Rhythm mostly correct	2
• Contour generally correct for at least ONE complete bar	1

Question 2 (b)

Outcomes assessed: H2, H5, H6, H7

MARKING GUIDELINES

Criteria	Marks
• Correctly identifies three different examples of Shostakovich's use of expressive techniques, with appropriate score references	3
• Correctly identifies two different examples of Shostakovich's use of expressive techniques, with appropriate score reference	2
• Correctly identifies one example of Shostakovich's use of expressive techniques, with appropriate reference to the score	1

Question 3 (a)

Outcomes assessed: H2, H5, H6, H7

MARKING GUIDELINES

Criteria	Marks
• Describes two different ways tone colour is used to create the musical effect in this piece	2
• Describes one way tone colour is used to create musical effect in this piece	1
• Limited description of two ways tone colour is used to create the musical effect in this piece	1

Question 3 (b)

Outcomes assessed: H2, H5, H6, H7

MARKING GUIDELINES

Criteria	Marks
• With reference to the score, outlines three specific musical challenges	3
• With reference to the score, outlines two specific musical challenges	2
• With reference to the score, outlines one musical challenge	1
• Makes general comments regarding musical challenges	1

Question 3 (c)

Outcomes assessed: H2, H5, H6, H7

MARKING GUIDELINES

Criteria	Marks
• Makes a detailed comparison of the use of pitch in the two works	4
• Makes a comparison of the use of pitch in the two works	3
• Makes some comparison of the use of pitch in the two works	2
• Makes limited comparison of the use of pitch in the two works	1

Question 4

Outcomes assessed: H2, H5, H6, H7, H8, H9

MARKING GUIDELINES

Criteria	Marks
• Demonstrates high-level analytical skills, the discussing of the statement with depth and detail in at least one work from the additional and mandatory topics • Presents a well-developed and cohesive response, addressing the breadth of the question through reference to relevant examples • Uses accurate and appropriate musical examples, precise musical terminology and musical quotes with detailed explanations of the relationship of these examples to the response	9–10
• Demonstrates analytical skills in the discussion of the statement with depth in at least one work from additional and mandatory topics • Presents a well-developed response, addressing the breadth of the question through reference to relevant examples • Uses appropriate musical examples and musical terminology with detailed explanations of the relationship of these examples to the response	7–8
• Demonstrates some analytical skills in the discussion of the statement in at least one work from the additional and mandatory topics • Presents a response that addresses the question through reference to relevant examples but may contain some inaccuracies • Uses some musical examples and musical terminology with some explanations of the relationship of these examples to the response but may contain some inaccuracies	5–6
• Demonstrates a basic understanding of the statement in at least one work from the additional and/or mandatory topics • Makes some reference to relevant examples • Uses basic terminology relating it to the overall argument, and/or uses generalisations with little support for the response	3–4
• Demonstrates a limited understanding of the statement in at least one work from the additional and/or mandatory topics • Makes superficial reference to relevant examples • Makes limited use of musical terminology and examples relevant to the response	1–2