

**2002 HSC Notes from
the Marking Centre
Music**

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2002 HSC NOTES FROM THE MARKING CENTRE

MUSIC

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Music. It provides comments with regard to responses to the 2002 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2002 Higher School Certificate Examination, 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.

General Comments

Teachers and candidates should be aware that examiners may ask questions that address the syllabus outcomes in a manner that requires candidates to respond by integrating their knowledge, understanding and skills developed through studying the course. This reflects the fact that the knowledge, understanding and skills developed through the study of discrete sections should accumulate to a more comprehensive understanding than may be described in each section separately.

Music 1

3610 candidates presented for this examination.

Performance – Core and Elective

Strengths

The better candidates:

- demonstrated perceptive stylistic understanding and appropriate use of expressive techniques
- chose repertoire that highlighted technical strengths
- were well rehearsed and confident
- performed in well balanced ensembles and demonstrated a clear understanding of their relationship with the accompanist and ensemble members
- were comfortable within the chosen performance space.

Weaknesses

The weaker candidates:

- did not accurately tune their instruments
- chose repertoire that did not enable them to demonstrate the full range of their ability or that was not commensurate with their level of technical skill
- presented pieces which consisted of accompaniment patterns only
- performed in poorly balanced and badly tuned ensembles

- neglected to check the balance when using a backing tape
- lacked understanding of their role within the ensemble
- were not sufficiently familiar with the performance space.

General advice to teachers

- Candidates should select repertoire that appropriately represents the topics they have studied.
- Candidates should be reminded that movement will not be marked and they need to ensure it does not detract from the musical outcome of their performance.
- When candidates present voice/guitar or any combination of two instruments, their total performance will be marked.
- Encourage candidates to select repertoire in a style that is well suited to their voice type. This needs to be considered when selecting topics for study.
- When using backing tapes, select those with good sound quality.
- Carefully monitor sound checks and set-up time for ensembles. A sound check during the examination should not be treated as a rehearsal.
- Ensure volume levels complement performance space.
- Remind candidates they need to complete all details on the M8 Certification of Topics Studied form prior to the examination.
- When timetabling the examinations, keep in mind that candidates often perform better when they perform their entire program at the one time.

Musicology Elective (viva voce)

Strengths

The better candidates:

- demonstrated engagement with their chosen topic and a clear focus which shaped the discussion
- were able to articulate their musical observations, make comparisons and draw conclusions
- provided evidence of wide listening, thorough preparation and referred to appropriate musical concepts
- provided clearly structured and logical outline summary sheets which facilitated the discussion
- presented well chosen examples to support their discussion
- were well organised and able to easily access their examples and resources during the discussion.

Weaknesses

The weaker candidates:

- were unable to sustain focus throughout viva discussion
- were often unclear and sometimes confused in their discussion of musical content
- misused musical terminology and had a limited understanding of the musical concepts
- presented limited scope for discussion with evidence of only superficial listening
- provided outline summary sheets which were disorganised or essay-like
- were unable to support their discussion with musical examples.

General advice to teachers

- Ensure students are well prepared, have had experience in the viva situation and do not attempt to present a prepared speech.
- Guide students to evaluate and draw conclusions about their musical data.
- Ensure students have an understanding of the concepts of music and can discuss them appropriately.
- Ensure that excerpts are carefully selected to reflect topic focus and allow for an interactive two way discussion.
- Encourage students to spend time developing their viva voce outline summary.
- Ensure candidates are familiar with the equipment they will be using during the examination.

Composition Elective

587 candidates submitted compositions this year. The compositions represented a wide range of HSC topics, and mostly reflected the spirit of the chosen topic.

The more successful compositions were stylish and musical. They explored the capabilities of the chosen performing media showing a highly developed understanding of structure and excellent use of contrasting and unifying features. Notation (handwritten or computer notated) was clear and accurately matched the recording. Detailed performance directions demonstrated the high level of musical understanding.

The poorer responses lacked style and creativity. They often showed a poor understanding of concepts. Notation was often inaccurate or would be very difficult to reproduce. Computer generated scores were often poorly quantised, and at worst lacked understanding of score convention and details. These responses tended to have little structural sense.

Aural Skills

General Comments

The paper offered candidates the opportunity to respond to a variety of aural stimuli and range of concepts. The paper allowed all candidates to demonstrate the extent of their knowledge and understanding. Teachers should note:

- that candidates need to be regularly exposed to a wide variety of music over and above their three selected topic areas
- the use of diagrams, graphs with appropriate and meaningful labelling can be a useful tool in this style of questioning
- better responses made musical observations with supportive material.

Question 1

The better responses identified and then described both the more obvious (external) structure and the internal structure of the piece. They discussed structure in terms of more than just changes of performing media, and tied all their musical observations to the question. These responses clearly delineated each section and its features, often by means of well-labelled diagrams. The better responses often included discussion on the melodic and sometimes harmonic relationships between the sections; register changes and ornamentation/variation.

The weaker responses mostly listed the main sections of the music. They tended to refer mainly to performing media; often only in general terms eg ‘woodwind’ or ‘strings’. Many responses tried to describe structure in terms of conventional pop music sections eg intro, verse, chorus. Many were confused with terminology, eg referring to binary as ABA. These responses were often disorganised.

Notes for Markers:

The excerpt consists of eight short sections of the same length. The accompaniment is played by the strings and harpsichord in all sections.

- The melody is played by the strings; balanced phrases. Accompaniment lower strings, playing in high register; harpsichord.
- Ornamented melody played by the recorder; balanced phrases. Accompaniment strings, similar to section 1 but a wider range, played pizzicato; harpsichord
- Ornamented melody played by the strings. Accompaniment – simple bass line pizzicato strings using I V harmonies; harpsichord
- New ornamented recorder melody, similar to section 3; balanced phrases. Accompaniment – pizzicato strings, simple lower bass line; harpsichord
- Ornamented string melody, similar to Section 3. Accompaniment – simple bass line, pizzicato strings using I V harmonies; harpsichord
- Ornamented recorder melody, similar to section 4. Accompaniment pizzicato strings simple lower bass line; harpsichord
- Original melody in a lower register played by strings. Accompaniment – lower strings playing in high register; no bass line; harpsichord.
- Melody played by recorder (ornamented) and strings. Melody similar to section 2. Accompaniment in strings similar to section 1; harpsichord. Rest at end of excerpt.

Question 2

The better responses were coherent and well organised. They identified how performing media were used and gave relevant musical examples, often incorporating notation or diagrams.

The weaker responses tended to be repetitive and generalised. There was limited recognition of performing media or they were incorrectly identified. Statements or diagrams were not explained. Some of these responses were subjective reactions to the music or tended to contain superficial descriptions or generalised observations.

Notes for Markers:

- Percussion only first 4 bars – uses highly syncopated cross rhythms. Lower tone colour drums – opening only section – bongos – provide a constant rhythmic foundation through excerpt.
- Female voice enters end of bar 4 – 4 note motif following minor 3rd × 3, 4th time – 4 note motif end on ascending major 2nd
- Guitar – short melodic ostinato patterns.
- Single pitch stringed instrument enters Bar 10 Cymbal/cabassa enters remains – provides pulse on every beat of bar.
- Bass guitar enters with 2 note motif
add vocals – in unison with female voice still original 4 note motif
bass drum 3 note (fast) rhythmic figure.

- Lead female vocal enters 4 bar phrases
bass drum plays constant pulse – to end of excerpt.
- Entry of brass section in 2nd phrase of lead vocal – single pitch, staccato, syncopated notes played percussively – adds colour.
- Use of instruments remains largely constant
unison male and female vocal new six note motif rhythmically repetitive
Role of bongos – slightly more prominent.

Question 3

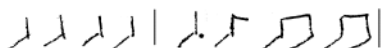
The better responses demonstrated a strong understanding of the range of musical concepts and their application. The better responses provided evidence of well-developed listening skill in extracting relevant information from the aural source. The better responses were quite varied in their approaches to answering the question or used graphs / diagrams, summarised points that were supported, used explanatory prose.

The weaker responses showed considerable confusion and lack of understanding of the musical concepts and how they are fundamental to musical composition. Musical terminology was often used poorly. Many weaker responses contained non-musical references and suggested a lack of familiarity with a variety of musical genres and styles.

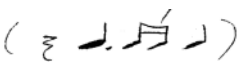
Notes for Markers:

Section A

- oboe (cor anglais) states the theme – lyrical, expressive accompanied by strings – dynamic swelb.
- harp playing arpeggios (*p*) underneath
horn underneath the melody with a counter melody.
- strings take over the melody (upper strings)
horn counter melody becomes more prominent.
- (a drone in the bass under the changing harmony on top by low strings and brass)
tempo seems to broaden – allargando – leading to new section
tempo is slow 4 beats to the bar



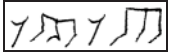
Section B

- oboe (cor anglais) plays theme – with counter melody by horn ()
- Another change of pitch (key) after cymbal crash, timpani roll building dramatic texture and tone colour.

Section A

- Q&A again with upper strings on melody
low strings on sustained chords providing harmonic changes.
- Change of key in this section
another allargando feel at end – with drum roll from cymbals/timpani – a dramatic finish.

Additional Information

- In staggered entries of instruments and providing contrasts in tone colour, melody swapped from strings to horns, counter melody swapped from horn to strings, flute playing sustained high note in A section contrasting with brass entering for a short time.
- Changes in rhythms – eg in return of A section the accompanying rhythm under the octave leap melody is:  giving a syncopated effect.
- There are sustained notes – contrasting with the ascending and descending melodic lines – eg flute (high) A section (return of A) section low strings (like a drone) and sustained harmonic changes.
- Frequent shifts in key at entry of new instruments/theme.
- Contrast through dynamic crescendos and decrescendos rallentandos and ranges from *p* to *fff*.
- Expressive techniques such as muted strings, timpani tremolo.
- Q&A (call & response) between strings and horn, horn and strings.
- Contrasts in the texture as the instrumentation builds from the beginning (strings and solo horn) to full orchestral layers at the final section.

Question 4

The better responses to this question provided well-supported observations, linked to the music, and contained accurate use of musical terminology. They were generally well structured, and clearly placed their examples in context. Perceptive comments were a feature of these responses.

Weaker responses struggled with how to describe pitch and expressive techniques. These responses frequently contained unclear and unlabelled diagrams. The responses contained general observations without explanation. Story telling or emotional responses to the music were often included.

Notes for Markers:

- Light, delicate vocal sound is used – almost ‘sotto voce’ at times. This contrasts with a ‘full’ voice sound occasionally.
- ‘Guttural’ sounds used occasionally (like ‘clicks’ in the back of the throat on some words).
- The singer ‘plays’ with the melodic line, wavering above and below the melody.
- Some words are emphasised by the singer ‘forcing’ the vocal tone, putting an emotional emphasis in some words, like ‘l’amour’ and ‘je t’aime’ – a ‘cry’ or exclamation on those words.
- Musical contrasts are achieved through dynamic contrasts (even within words) in phrases, and by slowing slightly at the end of a phrase.
- When the chorus enters singing the melody, the soloists’ role becomes more of a counter-melody.
- When double-tracked, one track is like a counter-melody.
- Distorts words and syllables.
- Very nasal quality on some notes.

Singer's use of pitch and expressive techniques

<ul style="list-style-type: none">• alternating between high notes and melody• glissandi – slides onto notes• swoops to low chest voice• ornamentation eg turn• melisma• vocalising to neutral syllable• vocal harmony through over dubbing	<ul style="list-style-type: none">• rubato• pure bell-like sound vs 'jazzy' style ie variety of vocal styles used• staccato vs legato• use of accents• range of dynamics
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Music 2

The candidature for this year was very similar to last year at 540 candidates.

Performance – Core and Elective

Strengths

The better candidates:

- presented repertoire which displayed their technical and musical capabilities
- were well rehearsed and performed with confidence
- performed with maturity, technical proficiency and personal expression
- demonstrated excellent understanding of balance and communication with their accompanist and within ensembles
- demonstrated mature interpretation of their chosen works, performing with sensitivity and stylistic awareness.

Weaknesses

The weaker candidates:

- chose repertoire that was beyond their technical and interpretative skills
- chose repertoire that did not highlight their strengths
- performed with limited technical facility
- lacked communication and balance with their accompanist or ensemble members
- lacked personal expression and stylistic understanding.

General advice to teachers

- Candidates should perform on the instrument that best highlights their musical and technical strengths.
- Candidates often perform better when they perform their entire program at the one time.
- Instruments need to be tuned and equipment checked prior to the commencement of the examination, including the piano.
- Candidates need to rehearse in their chosen examination venue.
- Candidates need to be given the opportunity to perform their whole program in a recital situation.
- Sound checks and set-up time for ensembles need to be carefully monitored. A sound check during the examination should not be treated as a rehearsal.

- Consideration should be given to the skill and experience of accompanists when selecting repertoire.
- Consideration should be given to the notion of a musical work if candidates chose to perform a selection of short pieces for the core requirement. The performance should present a selection of short movements from the one work, which will be given a single mark, rather than an assortment of short pieces by contemporary Australian composers.

Sight-singing

Strengths

The better candidates demonstrated evidence of regular practice in sight-singing and were able to perform with accuracy in both pitch and rhythm.

Weaknesses

The weaker candidates lacked confidence and experience with the sight-singing process. They were unable to maintain tonality, had little sense of melodic shape and had many rhythmic inaccuracies.

Musicology and Aural Skills

Question 1

- (a) This question was well answered, with most candidates able to successfully answer the question.
- (b) The better responses discussed specific harmonic features in detail with reference to examples within the score. The weaker responses misinterpreted what a harmonic feature was and / or didn't qualify their answer.
- (c) The better responses commented on the score given and the aural material after the score had finished. They demonstrated the candidate's ability to think conceptually and synthesise comments. The better responses supported their answer with rhythmic / melodic elaboration. The weaker responses referred to isolated or superficial examples. It appeared that there was some misunderstanding of the word 'treatment' in the question.

Question 2

- (a) Most candidates were able to recognize and describe at least one use of the orchestra. The weaker responses made superficial generalisations.
- (b) The better responses synthesised concepts. They named, identified and described the way transparency was achieved. The weaker responses drew on isolated and often superficial score references without relating these to the question.

- (c) This was the least well answered part of Question 2. The better responses made significant and well supported observations concerning previous material. The weaker responses drew on isolated score references or made tenuous score references. Many made very broad references that were unsupported or incorrect in the text.

Question 3

- (a) While this was quite a long melodic dictation, most candidates recognised that the melodic contour remained the same throughout and that chromatic movement featured in bars 2,3 and 4. The better responses recognised the tonality of each grouping within the context of the chromatic movement. Many candidates recovered in the final two bars.

The most common errors included not recognizing the tonality from bar 2; continuing in an upward movement at the end of bar 4; incorrect intervallic relationships in bar 3, falling at end of each quaver grouping; incorrect contour-reversed or larger leaps. Some candidates continued writing in three – four time, aligning the chords with the first beat of the bar, which did not enable them to complete the dictation.

- (b) The better responses compared, in a holistic way, the ground bass in the Morricone piece with that in the Purcell. They discussed detailed concepts, which usually included pitch, duration, texture, performing media and expressive contrasts.

The weaker responses made superficial observations or drew upon isolated moments. Sometimes the responses were incorrect or not supported with either aural or score referencing.

- (c) The better responses demonstrated an understanding of variety and synthesised information across the concepts, making relevant score references.

Weaker responses often discussed a ‘walk through’ of the work or made tenuous connections between ideas. Pitch and performing media statements lacked the variety context.

Question 4

Candidates demonstrated ability to structure responses that reflected their aural knowledge and to integrate it with the musical examples used in Question 3. The breadth of the question gave candidates the scope to explore a number of studied works. Some chose to discuss only two works, while other equally well structured answers explored four or five different works. Candidates demonstrated musical perception in the discussion of Question 3, expanding upon the styles of Purcell and Morricone.

The better responses presented essays that were articulate, detailed and musically perceptive. They integrated learnt works within the response and relevant quotes supported their statements. The more successful responses chose substantial and appropriate works to answer the question.

Some candidates, through haste or misreading of the question, did not address Question 3 in their answer, or only discussed one own-choice work. Weaker responses tended to labour simplistic points, list terms and concepts without explanation or support of musical quotes. Weaker responses did not integrate own-choice works with the question, and presented a pre-learnt essay/analysis, which at times bore little relevance to the question. A few candidates presented works which did not

represent the topic – Music of the last 25 years (Australian focus). It should be noted that candidates need to check the dates of chosen works to ensure that they are still valid. A few candidates responded with works from the early 20th century. Many of the weaker responses dwelt on one or two concepts and did not demonstrate depth of study.

Compositions

General Comments

There are some concerns that an increasing number of candidates are supplying large amounts of information to precede the compositions. In most cases the information does not provide essential information necessary for understanding the score, and contains too many program notes and analyses.

Core Composition

The better responses demonstrated sophisticated knowledge of chosen performing media. Instrument/voice capabilities were explored and combined according to best practice and/ or in original ways. There was a mature understanding of changing instrument / voice roles, exchanging ideas and creative possibilities.

An increasing number of candidates developed their material through thoughtful consideration of climax and resolution. Successful compositions achieved a pleasing balance between unity and contrast. The better responses demonstrated the ability to combine concepts into a holistic composition of a high level. Concepts were manipulated in a sensitive and musical manner, eg rich harmonic vocabularies were deliberately voiced (conventionally or otherwise) for clarity and / or effect. Candidates drew upon an eclectic and complex range of rhythmic ideas and their manipulation. Structurally, sections were well linked by a strong awareness of the total artistic intention.

The weaker responses demonstrated limited knowledge or poor choice of performing media. There was a basic understanding of concepts, with little development or sense of the total composition. Organisation of structure was limited and sections were poorly connected. Repetition was often used in favour of development and consequently the ideas were overused and over extended. At times melodic lines were disjointed, awkward and failed to complement accompanying parts. Some scores used an excessive amount of terminology and directions which were musically ill conceived and gratuitously placed. Some computer scores were poorly edited with many quantising errors. The result was often an unintelligible score / section which could not be reproduced.

Composition Elective

45 candidates

The majority of candidates clearly represented the nominated topic and kept to the time limit. Scores were generally of very good quality with attention to musical details. The quality of recordings was generally very good. The better responses were mature, thoughtful, and imaginative across a range of styles and genres, and were written appropriately for their chosen instruments. The better responses were texturally interesting both horizontally and vertically.

The weaker responses lacked knowledge of harmony and harmonic direction. They often tried too many divergent ideas without links and development. Some focused on a single idea without development or failed to maintain interest. A few candidates nominated topics from Music 1 or the Mandatory topic rather than the additional topic list. Some scores used ‘ad lib’ without full notation, or included sketchy drum notation.

Musicology Elective

43 candidates

The better responses demonstrated careful choice of topics to allow for a discussion that was sophisticated, musical and perceptive. These responses demonstrated a clear understanding of the chosen works, with detailed and pertinent analysis and score references. The discussion focused on primary sources, revealing a high level of personal engagement in the topic. There was evidence of wider listening and research. The poorer responses showed limited understanding of the expectations for this elective. The topics were often inappropriate or simplistic, and the essay tended to be reliant on secondary sources with limited analysis of music. The poorer responses were often incomplete, poorly structured and seemed to be in draft form. Broad generalisations were made without substantiation.

Music Extension

Performance

274 candidates

Strengths

The better candidates:

- displayed ownership of the performance
- displayed outstanding virtuosity and musical maturity
- presented well prepared ensemble items which demonstrated a fine sense of balance and communication
- were able to *interpret* and not just *play* challenging material
- displayed outstanding musicianship across their entire program
- performed with excellent accompanists who had obviously rehearsed with the candidates.

Weaknesses

The weaker candidates:

- chose repertoire beyond their technical and musical ability
- were unable to sustain the musical direction in longer or more challenging repertoire
- presented ensemble items that were under rehearsed
- performed on a range of instruments but were inconsistent in their standard on each instrument
- lacked engagement in the performance
- chose repertoire that did not highlight their strengths.

General advice to teachers

- Monitor the student's choice of repertoire and personnel.
- Develop the student's confidence and stamina in rehearsing the entire program
- Exercise caution when selecting particularly short repertoire as it may limit a candidate's ability to demonstrate the range of his/her technical and musical accomplishment.
- When selecting ensemble items, take into account the potential for demonstration of ensemble skills, as opposed to playing a solo with accompaniment.

Composition Elective

25 candidates

The better responses demonstrated a strong understanding of texture and the interplay of parts and melodic development. They displayed a very strong understanding of instrumental and ensemble capabilities. The better responses showed complex harmonic construction, with good development of opening ideas. They were able to provide rhythmic momentum and drive. Computer notation showed good editing skills.

The poorer responses frequently introduced too many ideas without sustained development leading to an overall lack of cohesion, or conversely, had too few ideas that were either overworked or repeated excessively. Development was sometimes restricted by the limited melodic material chosen. The poorer responses often demonstrated poor understanding of the chosen media, of chord voicing and progressions. The poorer responses often offered scores which did not match the recording.

Musicology Elective

31 candidates

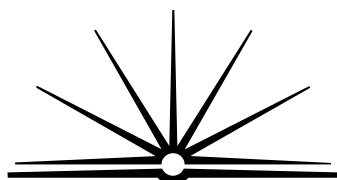
The better responses had well chosen topics and a clear hypothesis that was the foundation for the discussion and musical analysis. The essays were well crafted and organised. They showed a passionate connection with the investigation. Ideas were presented with maturity and clarity. There was evidence of broad research and listening beyond the scope of the hypothesis. Discussion was supported by musical quotes that were clearly annotated. Often examples were also recorded. The better responses were coherent and perceptive, with conclusions that drew together the points of the discussion, revealing personal discovery.

The weaker responses tended to lack a hypothesis, or stated a hypothesis but failed to discuss it. Topics often did not allow for detailed discussion, or the discussion was simplistic. The weaker responses tended to rely on secondary sources and published analysis without personal discussion. There was often no analysis or limited analysis that stated the obvious. The weaker responses tended to display little original thought.

Music 1

2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Core – Written Paper - Aural Skills			
1	6	Aural skills – structure and related concepts	H4, H6
2	8	Aural skills – Tone colour	H4, H6
3	8	Aural skills – Concepts related to contrast	H4, H6
4	8	Aural skills – pitch and expressive techniques	H4, H6
Core – Performance			
	10	Performance	H1, H2, H7
Electives			
	20	Composition – Elective	H2, H3, H5, H7
	20	Musicology – Elective	H2, H4, H5, H6, H7
	20	Performance – Elective	H1, H2, H7



B O A R D O F S T U D I E S
NEW SOUTH WALES

2002 HSC Music 1 Aural Skills Marking Guidelines

Question 1

Outcomes assessed: H4, H6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain some inaccurate observations• Describes in detail the structure of the excerpt, using suitable examples to support observations	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but observations may contain some inaccuracies• Describes the structure of the excerpt and includes examples to support descriptions	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in the identification or description of the structure	1–2

Question 2*Outcomes assessed: H4, H6***MARKING GUIDELINES**

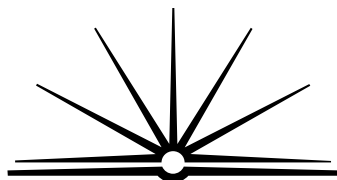
Criteria	Marks
<ul style="list-style-type: none">• Demonstrates focused listening with well-supported observations, including detailed descriptions of musical events, in a suitably structured response• Discusses in detail the ways in which the performing media are used in the excerpt and uses appropriate examples to support their discussion	7–8
<ul style="list-style-type: none">• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain some inaccurate observations• Discusses ways in which the performing media are used in the excerpt and gives appropriate examples	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples• Describes some ways in which the performing media are used in the excerpt	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in the identification or description of performing media	1–2

Question 3*Outcomes assessed: H4, H6***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates focused listening with well-supported observations, including detailed descriptions of musical events, in a suitably structured response• Describes in detail, and using appropriate examples, the ways in which contrast is created in the piece	7–8
<ul style="list-style-type: none">• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain inaccurate observations• Describes ways in which contrast is created in the piece and gives supporting examples	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples• Describes some ways in which contrast is created in the piece	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in the identification or description of how contrast is created	1–2

Question 4*Outcomes assessed: H4, H6***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates focused listening through well-supported observations, including detailed descriptions of musical events, in a well-structured response• Describes the singer's use of pitch and expressive techniques in detail, and uses appropriate examples to support observations	7–8
<ul style="list-style-type: none">• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain some inaccurate observations• Describes the singer's use of pitch and expressive techniques and gives some examples	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples• Describes some ways in which the singer uses pitch and expressive techniques	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in the identification or description of pitch and/or expressive techniques	1–2



B O A R D O F S T U D I E S
NEW SOUTH WALES

2002 HSC Music 1
Marking Guidelines — Practical tasks and
submitted works

Practical tasks and submitted works

Task: Performance Core (10 marks) and Elective (20 marks)

Assessment criteria

Performances will be assessed on their musical effectiveness through:

- Demonstration of technical skills
- Stylistic interpretation of the chosen repertoire
- Sense of musical expression and sensitivity to the chosen repertoire
- Demonstration of solo and/or ensemble techniques

Outcomes assessed: H1, H2, H7

MARKING GUIDELINES

Criteria	Core	Elective
<ul style="list-style-type: none"> • Demonstrates excellent technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire • Demonstrates perceptive stylistic understanding through performance of the chosen repertoire using articulation, dynamics and expressive techniques • Performs with a well-developed sense of personal expression, demonstrated by the use of appropriate expressive techniques and a sensitivity to the chosen style • Demonstrates an excellent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance 	9–10	17–20
<ul style="list-style-type: none"> • Demonstrates accomplished technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire • Demonstrates a detailed stylistic understanding through performance of the chosen repertoire using articulation, dynamics and expressive techniques • Performs with a sense of personal expression, demonstrated by the use of expressive techniques and sensitivity to the chosen style • Demonstrates an accomplished understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance 	7–8	13–16

Criteria	Core	Elective
<ul style="list-style-type: none"> • Demonstrates competent technical skills. Some problems in maintaining technical fluency and technical facility are evident as are inconsistencies in intonation • Demonstrates a sense of stylistic understanding through performance of the chosen repertoire. The articulation and/or dynamics and/or expressive techniques may not be consistently appropriate to the chosen style • Performs the chosen repertoire with a sense of musical expression, with an attempt to incorporate expressive techniques appropriate to the chosen style • Demonstrates a competent although not consistent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance 	5–6	9–12
<ul style="list-style-type: none"> • Demonstrates some basic technical skill, although there are frequent inconsistencies in technical fluency, technical facility, and intonation • Demonstrates a basic stylistic understanding. Articulation and/or dynamics and/or expressive techniques are not consistently appropriate to the chosen style • Performs the chosen repertoire with little sense of musical expression • Demonstrates a limited awareness of the performer’s role as a soloist/ensemble member, which may be evident through lack of communication and balance in the ensemble or with the accompanist 	3–4	5–8
<ul style="list-style-type: none"> • Demonstrates very limited technical skills • Demonstrates little evidence of stylistic understanding of the chosen style • Performs the chosen repertoire with little or no sense of musical expression • Demonstrates little or no awareness of the performer’s role as a soloist/ensemble member 	1–2	1–4

Task: Musicology Elective Viva Voce (20 marks)

Assessment criteria

Musicology *viva voces* will be assessed on how well they demonstrate:

- Understanding of musical concepts and the relationships between them
- Musicological understanding of the chosen topic supported by relevant musical examples
- Application of the skills of critical evaluation

Outcomes assessed: H2, H4, H5, H6, H7

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates high level aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style • Demonstrates a perceptive musicological understanding displaying comprehensive knowledge supported by relevant musical examples • Demonstrates skill in critically evaluating and discussing the use of the concepts in the musical repertoire studied 	17–20
<ul style="list-style-type: none"> • Demonstrates a thorough aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style • Demonstrates a detailed musicological understanding displaying thorough knowledge that is supported by relevant musical examples • Demonstrates skill in evaluating and discussing the use of the concepts in the musical repertoire studied 	13–16
<ul style="list-style-type: none"> • Demonstrates an aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style • Demonstrates a sound musicological understanding displaying broad knowledge supported by musical examples • Demonstrates some skill in discussing the use of the concepts in the musical repertoire studied 	9–12
<ul style="list-style-type: none"> • Demonstrates a basic aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style • Demonstrates a basic musicological understanding supported by the limited use of relevant musical examples • Demonstrates basic skill in discussing the use of the concepts in the musical repertoire studied 	5–8
<ul style="list-style-type: none"> • Demonstrates a limited aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style • Demonstrates limited musicological understanding and uses irrelevant or inappropriate musical examples • Demonstrates limited skill in discussing the use of the concepts in the musical repertoire studied 	1–4

Task: Composition Elective (20 marks)

Assessment criteria

Compositions will be assessed on how well they demonstrate:

- Stylistic understanding and topic representation
- Understanding of musical concepts and the relationships between them
- Knowledge of score conventions and performance directions

Outcomes assessed: H2, H3, H5, H7

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Composes a work that successfully and coherently represents the chosen topic, demonstrating perceptive and accomplished understanding of style, the concepts of music, and the relationships between the concepts • Demonstrates comprehensive knowledge and understanding of score conventions and performance directions appropriate to the chosen topic • Demonstrates high level skills in organising ideas into musical structures 	17–20
<ul style="list-style-type: none"> • Composes a work that successfully and coherently represents the chosen topic, demonstrating an accomplished understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates a detailed knowledge and understanding of score conventions and performance directions appropriate to the chosen topic • Demonstrates accomplished skills in organising ideas into musical structures 	13–16
<ul style="list-style-type: none"> • Composes a work that represents the chosen topic, demonstrating an understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates knowledge and understanding of score conventions and provides clear performance directions appropriate to the chosen topic • Demonstrates skills in organising ideas into musical structures 	9–12
<ul style="list-style-type: none"> • Composes a work that is a basic representation of the chosen topic, demonstrating some understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates basic knowledge and understanding of score conventions and provides limited performance directions appropriate to the chosen topic • Demonstrates basic skills in organising ideas into musical structures 	5–8
<ul style="list-style-type: none"> • Composes a work that is a limited representation of the chosen topic, demonstrating little understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates limited knowledge and understanding of score conventions and provides few performance directions appropriate to the chosen topic • Demonstrates limited skills in organising ideas into coherent musical structures 	1–4

Music 2

2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Core Musicology and Aural Skills			
1(a)	1	Additional topic, aural skills, duration, musicology	H5
1(b)	2	Pitch, aural skills, additional topic, musicology	H5, H6
1(c)	3	Duration, tone colour, pitch, aural skills, additional topic, musicology	H5, H6
2(a)	2	Pitch, aural skills, musicology, mandatory topic	H5, H6
2(b)	3	Pitch, dynamics, expressive techniques, musicology, aural skills, mandatory topic	H5, H6
2(c)	3	Structure, dynamics, pitch	H5, H6
3(a)	5	Additional topic, musicology, pitch, duration, aural skills	H2, H4
3(b)	3	Additional topic, musicology, aural skills, pitch, tone, colour, structure	H5, H6
3(c)	3	Additional topic, musicology, aural skills, all concepts	H2, H5, H6, H7
4	10	Mandatory & additional topics, musicology, aural skills, all concepts	H2, H5, H6, H7, H8, H9
Core - Composition:			
	15	Composition	H2, H3, H4, H8
Core - Performance:			
	5	Sight-singing	H2
	15	Performance	H1, H2, H4, H8
Elective (one of three):			
	30	Composition – Elective	H2, H3, H4, H8
	30	Musicology – Elective	H2, H5, H6, H7, H8
	30	Performance – Elective	H1, H2, H4, H8

2002 HSC Music 2 Musicology and Aural Skills Marking Guidelines

Question 1 (a)

Outcomes assessed: H5

MARKING GUIDELINES

Criteria	Marks
• One mark for 'syncopation' or 'ostinato'	1

Question 1 (b)

Outcomes assessed: H5, H6

MARKING GUIDELINES

Criteria	Marks
• Describes TWO harmonic features	2
• Describes ONE harmonic feature	1
OR	
• Identifies TWO harmonic features without support or elaboration	

Question 1 (c)*Outcomes assessed: H5, H6***MARKING GUIDELINES**

Criteria	Marks
• Describes THREE ways in which the motif is treated	3
• Describes TWO ways in which the motif is treated OR • Identifies THREE ways without elaboration	2
• Describes ONE way in which the motif is treated OR • Identifies TWO ways without elaboration	1

Question 2 (a)*Outcomes assessed: H5, H6***MARKING GUIDELINES**

Criteria	Marks
• Describes in detail how the orchestra uses the material	2
• Describes ONE way the orchestra uses the material OR • Identifies TWO ways without elaboration	1

Question 2 (b)*Outcomes assessed: H5, H6***MARKING GUIDELINES**

Criteria	Marks
• Identifies THREE ways in which the composer creates a ‘transparent, delicate’ tone	3
• Identifies TWO ways in which the composer creates a ‘transparent, delicate’ tone	2
• Identifies ONE way in which the composer creates a ‘transparent, delicate’ tone	1

Question 2 (c)*Outcomes assessed: H5, H6***MARKING GUIDELINES**

Criteria	Marks
• Describes in detail the relationship of the flute solo to the previous material	3
• Describes the relationship of the flute solo to the previous material	2
• Identifies ONE way the flute solo is related to the previous material	1

Question 3 (a)*Outcomes assessed: H2, H4***MARKING GUIDELINES**

Criteria	Marks
• Correctly completes the pitch and rhythm	5
• Completes the pitch and rhythm almost correctly – minor errors; intervallic relationships are correct	4
• Contour correct and majority of intervals and rhythm correct OR • Initial error may cause a shift in pitch throughout, although contour and intervallic relationships correct	3
• Contour correct but intervals inaccurate • Some notes may be correct pitch • Rhythm mostly correct	2
• Contour generally correct for at least TWO bars	1

Question 3 (b)*Outcomes assessed: H5, H6***MARKING GUIDELINES**

Criteria	Marks
• Describes in detail the way in which the ground bass is used differently in the Purcell compared with Morricone	3
• Describes the way in which the ground bass is used differently in the Purcell compared with Morricone	2
• Identifies ONE difference between the works	1

Question 3 (c)*Outcomes assessed: H2, H5, H6, H7***MARKING GUIDELINES**

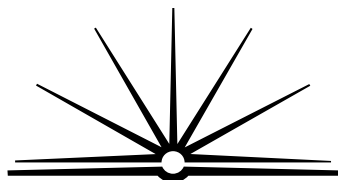
Criteria	Marks
• Describes in detail the way in which variety is maintained	3
• Describes some ways in which variety is maintained	2
• Describes one way in which variety is maintained	1
OR	
• Identifies some ways variety is achieved	

Question 4

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates perceptive analytical skills and discusses music in Question 3 and own choice works in depth and detail, one of which is from the Mandatory Topic • Presents a well-developed and cohesive discussion, addressing the breadth of the question through reference to relevant examples • Uses accurate and extensive musical examples, precise musical terminology and musical quotes with detailed explanations of the relationship of these examples to the discussion 	9–10
<ul style="list-style-type: none"> • Demonstrates analytical skills and discusses music in Question 3 and own choice works in depth, one of which is from the Mandatory Topic • Presents a well-developed discussion, addressing the breadth of the question through reference to relevant examples • Uses accurate musical examples and musical terminology with detailed explanations of the relationship of these examples to the discussion 	7–8
<ul style="list-style-type: none"> • Demonstrates analytical skills and discusses music in Question 3 and own choice of works, one of which is from the Mandatory Topic • Presents a discussion with an attempt to address the question through reference to relevant examples • Uses some musical examples and musical terminology with some explanations of the relationship of these examples to the discussion 	5–6
<ul style="list-style-type: none"> • Demonstrates a basic understanding of: <ul style="list-style-type: none"> – the music of Question 3 only, OR – own choice of works only, OR – works from Question 3 and own works • Makes some reference to relevant examples • Uses basic terminology relating it to the overall argument, and/or uses generalisations with little support for the discussion 	3–4
<ul style="list-style-type: none"> • Demonstrates a limited understanding of: <ul style="list-style-type: none"> – the music of Question 3 only, OR – own choice of works only, OR – works from Question 3 and own works • Makes superficial reference to relevant examples • Makes limited use of musical terminology and examples relevant to the discussion <p>OR</p> <ul style="list-style-type: none"> • Provides a generalised response 	1–2



B O A R D O F S T U D I E S
NEW SOUTH WALES

2002 HSC Music 2
Marking Guidelines — Practical tasks and
submitted works

Practical tasks and submitted works

Task: Performance Core (15 marks) and Elective (15 marks)

Assessment criteria

Performances will be assessed on their musical effectiveness through:

- Demonstration of technical skills
- Stylistic interpretation of the chosen repertoire
- Sense of musical expression and sensitivity to the chosen repertoire
- Demonstration of solo and/or ensemble techniques

Outcomes assessed: H1, H2, H4, H8

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates excellent technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire • Demonstrates perceptive stylistic understanding through performance of the chosen repertoire using articulation, dynamics and expressive techniques • Performs with a well-developed sense of personal expression, demonstrated by the use of appropriate expressive techniques and a sensitivity to the chosen style • Demonstrates an excellent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance 	13–15
<ul style="list-style-type: none"> • Demonstrates accomplished technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire • Demonstrates a detailed stylistic understanding through performance of the chosen repertoire using articulation, dynamics and expressive techniques • Performs with a sense of personal expression, demonstrated by the use of expressive techniques and sensitivity to the chosen style • Demonstrates an accomplished understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance 	10–12

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates competent technical skills. Some problems in maintaining technical fluency and technical facility are evident as are inconsistencies in intonation • Demonstrates a sense of stylistic understanding through performance of the chosen repertoire. The articulation and/or dynamics and/or expressive techniques may not be consistently appropriate to the chosen style • Performs the chosen repertoire with a sense of musical expression, with an attempt to incorporate expressive techniques appropriate to the chosen style • Demonstrates a competent although not consistent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance 	7–9
<ul style="list-style-type: none"> • Demonstrates some basic technical skill, although there are frequent inconsistencies in technical fluency, technical facility, and intonation • Demonstrates a basic stylistic understanding. Articulation and/or dynamics and/or expressive techniques are not consistently appropriate to the chosen style • Performs the chosen repertoire with little sense of musical expression • Demonstrates a limited awareness of the performer’s role as a soloist/ensemble member, which may be evident through lack of communication and balance in the ensemble or with the accompanist 	4–6
<ul style="list-style-type: none"> • Demonstrates very limited technical skills • Demonstrates little evidence of stylistic understanding of the chosen style • Performs the chosen repertoire with little or no sense of musical expression • Demonstrates little or no awareness of the performer’s role as a soloist/ensemble member 	1–3

Task: Sight-singing (5 marks)***Assessment criteria***

Performances will be assessed on how well they demonstrate:

- Aural performance knowledge and skills
- Pitch and rhythmic accuracy

Outcomes assessed: H2

MARKING GUIDELINES

Criteria	Marks
• Performs the piece with complete accuracy in both pitch and rhythm or with slight blemish or hesitation in pitch or rhythm	5
• Performs the piece competently and demonstrates an ability to recover from minor inaccuracies in pitch and/or rhythm.	4
• Performs the piece with a good sense of melodic shape. There are some errors with intervals, but maintains a sense of tonality. There are minor rhythmic inaccuracies, but generally maintains metre.	3
• Performs the piece displaying several errors with melodic shape and problems with intervals, but there is a vague overall sense of tonality. There are several rhythmic inaccuracies.	2
• Performs with little sense of melodic shape or tonality. The performance lacks a sense of metre or contains many rhythmic inaccuracies. The rhythm may be substantially correct but performed on one pitch.	1

Task: Composition Core (15 marks)

Assessment criteria

Compositions will be assessed on how well they demonstrate:

- Stylistic understanding and topic representation
- Understanding of musical concepts and the relationships between them
- Knowledge of score conventions and performance directions

Outcomes assessed: H2, H3, H4, H8

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Composes a work that successfully and coherently represents the topic, demonstrating perceptive and accomplished understanding of style, the concepts of music, and the relationships between the concepts • Demonstrates comprehensive knowledge and understanding of score conventions and performance directions appropriate to the topic • Demonstrates high level skills in organising ideas into musical structures 	13–15
<ul style="list-style-type: none"> • Composes a work that successfully and coherently represents the topic, demonstrating an accomplished understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates a detailed knowledge and understanding of score conventions and performance directions appropriate to the topic • Demonstrates accomplished skills in organising ideas into musical structures 	10–12
<ul style="list-style-type: none"> • Composes a work that represents the topic, demonstrating an understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates knowledge and understanding of score conventions and provides clear performance directions appropriate to the topic • Demonstrates some skills in organising ideas into musical structures 	7–9
<ul style="list-style-type: none"> • Composes a work that is a basic representation of the topic, demonstrating some understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates basic knowledge and understanding of score conventions and provides limited performance directions appropriate to the topic • Demonstrates basic skills in organising ideas into musical structures 	4–6
<ul style="list-style-type: none"> • Composes a work that is a limited representation of the topic, demonstrating little understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates limited knowledge and understanding of score conventions and provides few performance directions appropriate to the topic • Demonstrates limited skills in organising ideas into coherent musical structures 	1–3

Task: Composition Elective (30 marks)

Assessment criteria

Compositions will be assessed on how well they demonstrate:

- Stylistic understanding and topic representation
- Understanding of musical concepts and the relationships between them
- Knowledge of score conventions and performance directions

Outcomes assessed: H2, H3, H4, H8

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Composes a work that successfully and coherently represents the chosen topic, demonstrating perceptive and accomplished understanding of style, the concepts of music, and the relationships between the concepts • Demonstrates comprehensive knowledge and understanding of score conventions and performance directions appropriate to the chosen topic • Demonstrates high level skills in organising ideas into musical structures 	25–30
<ul style="list-style-type: none"> • Composes a work that successfully and coherently represents the chosen topic, demonstrating an accomplished understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates a detailed knowledge and understanding of score conventions and performance directions appropriate to the chosen topic • Demonstrates accomplished skills in organising ideas into musical structures 	19–24
<ul style="list-style-type: none"> • Composes a work that represents the chosen topic, demonstrating an understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates knowledge and understanding of score conventions and provides clear performance directions appropriate to the chosen topic • Demonstrates skills in organising ideas into musical structures 	13–18
<ul style="list-style-type: none"> • Composes a work that is a basic representation of the chosen topic, demonstrating some understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates basic knowledge and understanding of score conventions and provides limited performance directions appropriate to the chosen topic • Demonstrates basic skills in organising ideas into musical structures 	7–12
<ul style="list-style-type: none"> • Composes a work that is a limited representation of the chosen topic, demonstrating little understanding of the style, the concepts of music, and the relationships between the concepts • Demonstrates limited knowledge and understanding of score conventions and provides few performance directions appropriate to the chosen topic • Demonstrates limited skills in organising ideas into coherent musical structures 	1–6

Task: Musicology Elective Essay (30 marks)

Assessment criteria

Musicology essays will be assessed on how well they demonstrate:

- Application of the skills of in-depth analysis
- Understanding of musical concepts and the relationships between them within the relevant context
- Musicological understanding of the chosen topic supported by relevant musical examples and quotations drawn from primary sources
- Organisation, development and expression of ideas

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

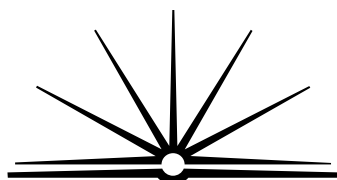
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a perceptive analysis and discussion supported by comprehensive musical observations based on primary sources • Demonstrates comprehensive understanding of the concepts of music and the relationships between them within the relevant context • Demonstrates a high level of organisation and structuring of material with a comprehensive development of ideas in a coherent and sustained response 	25–30
<ul style="list-style-type: none"> • Presents a thorough analysis and discussion supported by comprehensive musical observations based on primary sources • Demonstrates detailed understanding of the concepts of music and the relationships between them within the relevant context • Demonstrates detailed organisation and structuring of material with a successful development of ideas 	19–24
<ul style="list-style-type: none"> • Presents a sound analysis and discussion supported by relevant musical observations based on primary sources • Demonstrates sound understanding of the concepts of music and the relationships between them within the relevant context • Demonstrates sound organisation and structuring of material with a clear development of ideas 	13–18
<ul style="list-style-type: none"> • Presents a basic discussion with limited analysis supported by some musical examples • Demonstrates a basic understanding of the concepts of music and the relationships between them • Demonstrates basic organisation and understanding of the material presented 	7–12
<ul style="list-style-type: none"> • Presents a limited discussion, lacking in musical analysis, supported by inaccurate or inappropriate musical observations • Demonstrates a limited understanding of the concepts of music and the relationships between them within the relevant context • Demonstrates lack of coherence through limited organisation and understanding of the material presented 	1–6

Music Extension

2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
	50	Composition	HE1, HE4, HE5, HE6
	50	Musicology	HE1, HE3, HE4, HE5, HE6
	50	Performance	HE1, HE4, HE5, HE6



B O A R D O F S T U D I E S
NEW SOUTH WALES

2002 HSC Music Extension
Marking Guidelines — Practical tasks and
submitted works

Practical tasks and submitted works

Task: Performance Elective (50 marks)

Assessment criteria

Performances will be assessed on their musical effectiveness through:

- Musical sophistication and sensitivity
- Demonstration of technical skills
- Stylistic interpretation of the chosen repertoire
- Sense of personal expression and personal interpretation of the chosen repertoire
- Understanding of solo/*ensemble* techniques

Outcomes assessed: HE1, HE4, HE5, HE6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a superior performance displaying sophistication, musical sensitivity and a personal style • Performs with superior technical and interpretative skills • Displays superior communication of complex musical understanding • <i>Demonstrates outstanding ensemble awareness, such as part independence, and an awareness of the blend, balance and communication with the ensemble</i> 	13–15
<ul style="list-style-type: none"> • Presents a highly accomplished performance displaying expertise, musical sensitivity and an emerging personal style • Performs with highly developed technical and interpretative skills • Displays high level communication of complex musical understanding • <i>Demonstrates highly developed ensemble awareness, such as part independence, and an awareness of the blend, balance and communication with the ensemble</i> 	10–12
<ul style="list-style-type: none"> • Presents an accomplished performance displaying expertise and musical sensitivity • Performs with accomplished technical and interpretative skills • Communicates complex musical understanding • <i>Demonstrates successful ensemble awareness, such as part independence, and an awareness of the blend, balance and communication with the ensemble</i> 	7–9
<ul style="list-style-type: none"> • Presents a competent performance displaying musical sensitivity • Performs with competent technical and interpretative skills • Demonstrates competent musical understanding • <i>Demonstrates competent ensemble awareness, such as part independence, and an awareness of the blend, balance and communication with the ensemble</i> 	4–6
<ul style="list-style-type: none"> • Presents a performance displaying some musical sensitivity • Performs with competent but inconsistent technical and interpretative skills • Demonstrates some musical understanding • <i>Demonstrates competent but inconsistent ensemble awareness, such as part independence, and an awareness of the blend, balance and communication with the ensemble</i> 	1–3

Task: Musicology Elective Essay (50 marks)

Assessment criteria

Musicology essays will be assessed on how well they demonstrate:

- Establishment of an hypothesis and application of the skills of critical analysis and evaluation
- Organisation, development and expression of ideas in a sustained argument supported by relevant musical examples and quotations
- Understanding of the concepts of music and the relationships between them within the relevant context
- Research and data collection skills from primary and secondary sources.

Outcomes assessed: HE1, HE3, HE4, HE5, HE6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a well-defined hypothesis demonstrating independence of thought, supported by excellent organisation, a clear, sustained and perceptive argument, and an outstanding level of critical analysis and evaluation to draw valid conclusions • Demonstrates a sophisticated and perceptive understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples • Presents evidence of outstanding research and data collection from primary and secondary sources which are integrated into the discussion/argument 	41–50
<ul style="list-style-type: none"> • Presents an hypothesis demonstrating some independence of thought, supported by a well organised, clear and sustained argument, and a detailed level of critical analysis and evaluation to draw valid conclusions • Demonstrates a sophisticated understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples • Presents evidence of thorough research and data collection from primary and secondary sources which are integrated into the discussion/argument 	31–40
<ul style="list-style-type: none"> • Presents an hypothesis demonstrating some independence of thought, supported by a coherent argument, with an attempt at critical analysis and evaluation to draw valid conclusions • Demonstrates accomplished understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples • Presents evidence of accomplished research and data collection from primary and secondary sources with an attempt to integrate them into the discussion/argument 	21–30

Criteria	Marks
<ul style="list-style-type: none">• Presents an hypothesis, supported by a competent although inconsistent argument, with limited evidence of critical analysis and evaluation to draw valid conclusions• Demonstrates a competent understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples• Presents evidence of research and data collection from mostly secondary sources with an attempt to integrate them into the discussion/argument	11–20
<ul style="list-style-type: none">• Presents an hypothesis with little support from the argument and with limited evidence of critical analysis and evaluation to draw valid conclusions• Demonstrates some understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples. These may have limited relevance to the argument• Presents some evidence of research and data collection from mostly secondary sources	1–10

Task: Composition Elective (50 marks)

Assessment criteria

Compositions will be assessed on how well they demonstrate:

- Understanding of musical concepts and the relationships between them
- Stylistic understanding
- Knowledge of score conventions and performance directions
- Ability to establish and sustain musical ideas
- A sense of personal compositional style.

Outcomes assessed: HE1, HE4, HE5, HE6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Composes a highly original, coherent work demonstrating sophisticated stylistic understanding through the use of highly developed compositional techniques, the sustained development and refinement of musical ideas, and the establishment of a personal compositional style. • Demonstrates a sophisticated understanding of the concepts of music and their relationships within the work. • Demonstrates an outstanding knowledge and application of scoring conventions in the expression and communication of musical ideas. 	21–25
<ul style="list-style-type: none"> • Composes an original, coherent work demonstrating stylistic understanding through the accomplished use of compositional techniques, the sustained development and refinement of musical ideas, and evidence of a personal compositional style. • Demonstrates an extensive understanding of the concepts of music and their relationships within the work. • Demonstrates a successful application of scoring conventions in the expression and communication of musical ideas. 	16–20
<ul style="list-style-type: none"> • Composes an original work demonstrating stylistic understanding through the use of compositional techniques, the development and refinement of musical ideas, and the emergence of a personal compositional style. • Demonstrates a sound understanding of the concepts of music and their relationships within the work. • Demonstrates an understanding of scoring conventions in the expression and communication of musical ideas. 	11–15
<ul style="list-style-type: none"> • Composes an original work demonstrating stylistic understanding through the use of appropriate compositional techniques • Demonstrates an understanding of the concepts of music and their relationships within the work. • Demonstrates an understanding of scoring conventions in the expression of musical ideas. 	6–10
<ul style="list-style-type: none"> • Composes an original work demonstrating stylistic understanding but compositional techniques are inconsistent with the chosen style. • Demonstrates some understanding of the concepts of music and their relationships within the work. • Demonstrates limited understanding of scoring conventions in the expression of musical ideas. 	1–5