

**2003 HSC Notes from
the Marking Centre
Music**

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Published by Board of Studies NSW
GPO Box 5300
Sydney 2001
Australia

Tel: (02) 9367 8111
Fax: (02) 9367 8484
Internet: www.boardofstudies.nsw.edu.au

ISBN 1 7414 7002 1

2004057

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2003 HSC NOTES FROM THE MARKING CENTRE MUSIC

Introduction

This document has been produced for the teachers and candidates of the Stage 6 courses in Music 1, Music 2 and Music Extension. It provides comments with regard to responses to the 2003 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 2003 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.

Music 1

Performance – Core and Elective

Strengths

The best performances:

- demonstrated repertoire that showed the candidates' technical skills and stylistic understanding to best advantage
- explored a variety of tone colours and expressive techniques showing musical understanding
- demonstrated thorough preparation with ensembles and accompanists
- performed with well-balanced ensembles in which the candidate's role was well defined
- demonstrated ownership of the performance with strong involvement and well-developed personal expression
- were comfortable and well-rehearsed in the examination venue.

Weaknesses

The weaker performances:

- demonstrated repertoire which gave little opportunity to show musical or stylistic understanding
- performed pieces that were beyond the candidate's technical skill
- did not demonstrate consideration to balance within the ensembles or with the backing tape
- showed lack of preparation through poor intonation, a tentative approach, lack of detail and variety in their performance, or poor microphone technique.

General comments / Advice to teachers

- Ensure candidates have rehearsed in the space in which they are performing and have checked sound levels prior to the examination.

- Ensure instruments (including pianos) are tuned.
- Ensure all forms are filled out correctly and signed by students, teacher and Principal.
- Prepare the running order.
- Have repertoire sheets ready for candidates to hand in as they enter the room. Ensure timing of each piece is correctly indicated.
- Be aware of appropriate sound levels for the performance.
- Choose repertoire that best suits the candidates and that appropriately represents the topics studied.
- Remind candidates that movement and costume changes will not be marked. Ensure that movement and costume changes do not detract from the quality of the performance.
- Ensure only those directly involved in the performance are in the examination room. Sound mixers and dancers are not allowed in the examination room.
- Advise candidates to perform on their best instrument as performing on a variety of instruments may not necessarily be to the candidate's advantage.
- Consider fatigue when determining performance order, particularly for wind players and singers.

Musicology Elective (viva voce)

Strengths

The best responses:

- demonstrated engagement with the chosen topic and had a clear focus which shaped the discussion
- articulated musical observations, made comparisons and drew conclusions
- provided evidence of wider listening, thorough preparation and referred to appropriate musical concepts
- provided clearly structured and logical outline summary sheets, which facilitated the discussion
- included well-chosen examples to support the discussion
- were well organised.

Weaknesses

The weaker responses:

- were unable to sustain a musicological focus throughout the discussion
- were based on too broad a topic area, made generalisations and provided limited scope for musical discussion
- demonstrated evidence of superficial listening when discussing chosen examples
- demonstrated an over reliance on secondary sources
- were unable to support the discussion with musical examples.

General comments / Advice to teachers

- Ensure candidates are well prepared, have had experience in the viva voce 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. Remind them it is an outline only and should not contain all of their information.
- Ensure students are familiar with the equipment they will be using during the examination.
- Ensure the examples are of good audio quality especially on self-prepared CDs.
- Set up in appropriate proximity to examiners.
- Be strategic in the use of recorded support materials.

Composition Elective

Candidates need to pay close attention to score conventions, eg correct quantising, clear drum notation, careful vocal scansion.

Strengths

The better responses demonstrated:

- idiomatic writing, showing a strong understanding of instrumental ranges and characteristics
- sophisticated treatment of ideas, with well-defined structure and seamless transitions
- successful understanding of the chosen topic/style
- sensitive and interesting choice of tone colour.

Weaknesses

The poorer responses demonstrated:

- a lack of understanding of score conventions
- ineffective use of computer notation programs
- a lack of familiarity and understanding of chosen performing media
- recordings which did not match the score
- ideas which were not developed.

General comments / Advice to teachers

- Markers generally felt that overall the standards are commendable and are continuing to improve.
- The expanded use of technology continues to improve the presentation and clarity of design and ideas. Equally, there appears to be an increasing awareness of technology as a creative tool rather than a creative product.
- The standard and clarity of recordings were very good overall. However an increasing number of candidates presented their recordings as MIDI files or on CD-ROM format rather than as an audio recording. The recordings should be formatted on audio CD, cassette or Mini Disc short play.
- While it may be appropriate to include succinct explanatory notes, long and often superfluous program notes are not necessary.

Composition Portfolios

It is encouraging to see so many composition portfolios which focus on musical material rather than providing merely a job worksheet. Many portfolios annotate and reflect on the musical material as a way of illustrating the candidate's composition process. These portfolios usually explore a range of ideas, often changing directions before settling on a final composition. They may also include comments on works they have listened to and ways in which ideas have been sourced or influences been utilised.

These portfolios contrast with those that function as a narrative, focusing on organising time and other non-musical material.

Aural Skills

General Comments/Advice to Teachers

- The paper again gave the candidates the opportunity to show their depth and breadth of musical understanding across a range of questions and genres.
- Markers felt that candidates would benefit from more practice in exam technique in exam conditions.

Question 1

General comments

- The question and musical extract allowed the entire candidature to respond.
- There was some confusion with the concept of pitch and the ability to identify and discuss.

Strengths

The better responses demonstrated:

- well-organised and structured answers with detailed supportive material
- a strong understanding of the concept of pitch in relation to the other concepts
- effective use of notation both conventional and graphic.

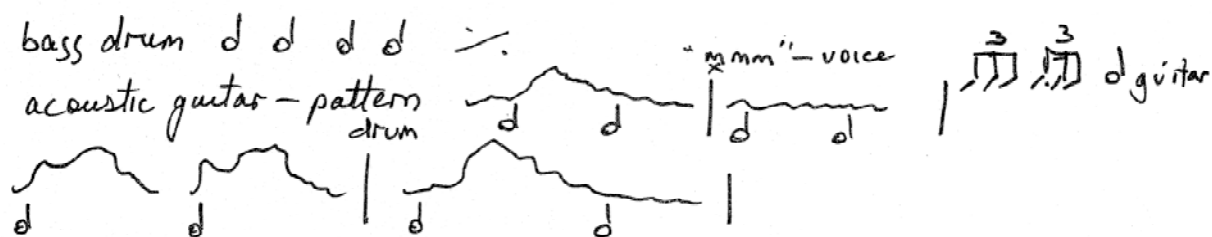
Weaknesses

The poorer responses demonstrated:

- a lack of knowledge of the concept of pitch, and confusion with other concepts
- limited and often repetitive use of some elements of pitch, notably register and range
- an emphasis on emotional responses and stories rather than factual musical observations.

Analysis of the extract

Muddy Water Blues – Paul Rodgers (1 minute 33 seconds)



Verse: Voice sings melody of ac. guitar in intro 'Walking along in the rain.' . . . Voice and guitar double melody in 1st and 3rd line. In 2nd and 4th line guitar continues melody – voice 'flattens' the melody and varies it.

33" Organ plays descending scale pattern – in upper register (contrasting with voice and guitar register and depth of bass drum) organ pattern like a little 'improvisation' (at the end of phrases) bass guitar enters – sustained note, then descending pattern

○ | ♪ ♪ ♪ | 'Whoa' from voice (like a blues wail)

Chorus: Choir enters singing title 'Muddy Water Blues' repeated rich 4-part harmony (texture)
Their line is 'answered' by guitar – call and response; soloist on last line adds 'delayed' rhythmic / harmonic line (contrast to rich vocal texture)

Drum and bass ♪ . ♪ ♪ . ♪ — 'pushing' the rhythm along.

- Use of solo voice
 - flattening pitch on same word endings
 - semi – singing/talking style
 - interjections: 'mmm' and 'whoa' blues styles
 - solo voice (rough, raw) contrasts with 4 part choir : smooth rich.
- Use of guitar
 - acoustic in verse, electric in chorus.
 - Electric guitar semi - 'virtuosic' runs, answering/contrasting with the slow steady chords of the choir.
 - acoustic guitar in opening playing melodic/rhythm pattern of words.
- Bass guitar/drums – used first as root of chord as semibreves slow, sustained drum playing to ○ ; then bass starts to add melodic interjections – descending and ascending patterns.

Question 2

General Comments

- This question afforded the candidates the opportunity to discriminate between sounds.

Strengths

The better responses demonstrated:

- sophisticated and detailed analysis with extended descriptions of each layer and interaction between layers
- strong analytical skills referring to specific music events in context
- focused listening, well structured answers supported by diagrams/graphs
- the ability to recognise subtle features within the excerpt.

Weaknesses

The poorer responses demonstrated:

- a limited, simplistic understanding of the question. While being able to list the layers, they did not recognise the interaction between layers or the role of each layer
- superficial listening skills
- an emphasis on subjective, non-musical discussion
- confusion of terms and inaccurate use of terminology
- poor organisational skills.

Analysis of the extract

Tarakihi (1 minute 08 seconds)

- Opening – drums only; repeated 2-bar rhythmic pattern, × 4
- Strings enter, playing a 3-note minim figure, played × 2. A bass is added, playing simple, largely repeated patterns throughout. Drums continue as in the opening.
- Solo female voice enters singing melody. 2-bar phrases. Strings now follow vocal pitch, which gives emphasis to melodic line.
- A chorus of male and female singers enter singing the melody with the female singer. With the addition of chorus, the melody takes on a percussive quality, particularly evident in the Maori singing style of the male voice.

The role of the instruments remain largely constant throughout the excerpt.

The drums provide a driving rhythmic force and play throughout the excerpt. The same rhythmic material is repeated throughout.

The strings give emphasis to the vocal melodic line, mostly following the pitch of the voice. The bass line is mostly simple repeated patterns, which provide a foundation. It also follows the pitch of the voices in places.

The chorus of male and female singers further builds the texture, fills out and adds emphasis to the melodic material.

There is a textural and dynamic build-up from the beginning to the end of the excerpt.

Question 3

General Comments

- Candidates generally used the space and time well.

Strengths

The better responses demonstrated:

- clear recognition of the instruments and their roles in the extract
- focused listening, with specific and detailed comments appropriate to the question
- thoughtful and detailed organisational skills, often including graphs.

Weaknesses

The poorer responses demonstrated:

- a lack of aural awareness. They often wrote stories without musical observations
- poor organisational skills
- lack of coherence
- repetition of some points without adding detail.

Analysis of the extract

Allende by Piazzolla (1 minute 17 seconds)

- Low electronic sounds swelling in volume/tone (sustained) whilst steady $\uparrow \uparrow \uparrow \uparrow$ is maintained (like a drone) bass and drum 2nds added at a higher pitch $\uparrow \uparrow \uparrow \uparrow$ (2nds).
- Then string sound and piano accordion sound.
- Building in pitch and volume.
- A high pitch descending ‘screech’ from violins (glissando) enters, mood music, while tone colour changes underneath: piano playing against the rhythm, and steady beat in bass continuing. Music stops – beat stops – silence.
- Piano accordion – notes (sustained)/melody (in 2nds)/interspersed with piano $\uparrow \uparrow \uparrow \uparrow$ (like an answer) /lower piano accompaniment semibreves and bass and drum $\uparrow \uparrow \uparrow \uparrow$ again underneath/texture and volume building.
- Melodic lyrical section/violin and piano accordion/. Drum plays fills to lead into the lyrical section.
- Therefore interest is maintained through variety of instruments used, rhythmic changes, pauses, silences, tempo contrast, volume contrasts, textural contrasts, register of instruments.

Question 4

General Comments

- The aspect of unity seemed to be poorly understood.

Strengths

The better responses demonstrated:

- well-structured answers
- understanding of the term ‘unity’, and adhered to the question
- a high level of detail, with focused listening and clarity of thought
- a good understanding of concepts and appropriate terminology.

Weaknesses

The poorer responses demonstrated:

- brevity with points often not relating to the question
- lack of understanding of unity, often confusing it with unison or variety or contrast
- a list of ideas with minimal or no descriptions
- an inability to use terms and concepts correctly, with many irrelevant statements.

Analysis of the extract

Piano Trio No 18 by Haydn (49 seconds)

Unity is achieved by :

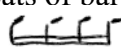
Pitch

- a major tonality throughout
- constant repetition of main theme (heard 3 times in this excerpt)
- predictable diatonic harmonic progression repeated with emphasis on tonic / dominant relationship
- use of sequence in transition
- triadic nature of opening melody reinforcing tonality
- leaps to dominant on return to main theme with acciaccatura leads logically to return of main theme
- piano and violin carrying the tune in unison.

Duration

- accents on first beat of bar particularly by cello
- 3/4 Time signature throughout



- syncopation on 2nd and 3rd beats of bar a rhythmic feature of this excerpt
- transition feature constant RH  rhythms in piano part to lead back to ‘A’ section.

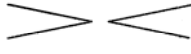
Texture

- homophonic throughout
- roles of instruments in the layers of sound also constant throughout
- light texture achieved through unified character of excerpt.

Tone Colour

- roles of instruments constant throughout
- violin and piano share main melodic interest
- cello plays simple bass line providing foundation of harmony
- all instruments play in a ‘traditional’ fashion
- no extremes of register.

Dynamic and Expressive Techniques

- dynamics increase slightly as instruments become more rhythmically busy
- use of accents and acciaccatura for emphasis
- use of  in transition
- light character unified throughout by use of staccato.

Structure

- ternary form –

A	8 bars
A	8 bars
B	8 bars
Transition	8 bars
A	8 bars
- end of each section characterised by slight rit. With acciaccaturas each time; providing neat signposting for new section
- end of last ‘A’ section again marked with rit. But this time crushed notes bring excerpt to a close on tonic harmony rather than dominants as previously heard.

Music 2

Performance – Core and Elective

Strengths

The best performances:

- demonstrated stylistic understanding
- displayed confidence, musicality and high-level technical skills
- demonstrated well-chosen repertoire
- were well-rehearsed and had performed their entire program many times before
- demonstrated attention to detail
- demonstrated excellent ensemble and communication skills
- demonstrated engagement with, and understanding of, contemporary repertoire.

Weaknesses

The weaker performances:

- demonstrated an inability to maintain the technical and musical demands of the repertoire
- demonstrated repertoire beyond the candidate's technical skill
- demonstrated accomplished technical skills but lacked musical expression
- had balance problems or demonstrated a lack of adequate rehearsal with accompanists
- demonstrated extremely brief repertoire that limited the opportunity to demonstrate the scope of the candidate's performance skills.

General comments / Advice to teachers

- Help students make choices which highlight their musical strengths.
- Fill in repertoire sheets well in advance to minimise stress on students on the day.
- Consider the size of the venue when considering the need for amplification.
- Consider placement of examiners as well as candidates.

Sight Singing

- Candidates need to practice this task regularly.
- Candidates should be encouraged to use the full two minutes to prepare and to vocalise during this time.
- Candidates, particularly boys, need to practice pitching the starting note in the right octave in order to avoid running out of voice range.
- Candidates need to be reminded that the vocal quality is not being examined. Both pitch and rhythmic accuracy are the focus.

Musicology and Aural Skills

Advice to teachers

- Give students a wide variety of listening examples and melodic dictations from topics so that students do not have difficulty in interpreting unseen scores and musical examples.
- Ensure students have a variety of works to choose from in both mandatory and additional topics.

- Advise students to choose works for discussion carefully and ensure it encompasses the scope of the question.
- Practice writing essays within a time limit.

Question 1

- a) and b) These questions were straightforward, and were generally answered well.
c) and d) These questions were more discriminating, but were answered reasonably well.

Question 2

- a) Many candidates had a good idea of the melody, and were able to recognize imitation. Many candidates were challenged by the changing time signatures and rhythmic details.
- b) Despite some concerns about the use of language, the question was answered very well by the majority of candidates.

Question 3

- The better responses referred to tension in terms of the concepts of texture and structure with perception.
- The question was answered effectively by candidates who could be logical, succinct and approach the score and listening equally.
- Many candidates found it difficult to articulate how tension was applied to texture and structure, and grappled with the question.
- Weaker responses had trouble identifying structural or textural signposts in the music. Terminology applied was formal and often inappropriate to the example.

Question 4

- The better responses were perceptive and detailed and included relevant score examples.
- The better responses were well-structured and addressed the question thoroughly.
- Many responses included appropriate musical examples and references.
- Overall essays were better answered than in previous years, showing better structure and musical details.
- The poorer responses lacked evidence of thorough study of the Additional topic. This was generally weaker than the works discussed for the Mandatory topic.
- The poorer responses tend to have chosen unwise works for the additional topic which made it difficult to address the question effectively.

Composition

General comments / Advice to teachers

- Markers generally felt that overall the standards are commendable and are continuing to improve.
- The expanded use of technology continues to improve the presentation and clarity of design and ideas. Equally, there appears to be an increasing awareness of technology as a creative tool rather than a creative product.
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These portfolios contrast with those that function as a narrative, focusing on organising time and other non-musical material.

Core Composition

General Comments

- Many students are exploring a wide range of stylistic influences from the last 25 years and taking risks in the choice of eclectic outcomes which they successfully achieve.
- Successful candidates overcome the challenge of structurally resolving a composition within two minutes.

Strengths

The better responses demonstrated:

- high levels of musical synthesis and sustained interest
- subtle and sophisticated understanding of music's expressive elements
- appropriate progression and/or development of material without dislocated change or overly static ideas.

Weaknesses

The poorer responses demonstrated:

- a lack or loss of focus, whether that be linear, textural or motific
- compositional ideas which were contrived and/or arbitrarily sequenced
- a lack of understanding of chosen performing media, particularly when computer-generated.

Composition Elective

General Comments

- It is pleasing to report that candidates adhered to time limits, topic representation and subject rules.

Strengths

The better responses :

- employed interesting techniques, idiomatic writing and secure harmonic language
- demonstrated a willingness to take musical risks
- integrated ideas, showing strong stylistic awareness.

Weaknesses:

The poorer responses:

- tended to be weak melodically and harmonically
- tended to meander without forward direction
- showed a lack of understanding of score conventions eg often not nominating tempo, time signature, key signature, or instrument identification.

Musicology Elective

General Comments

- Most candidates adhered to the subject rules concerning length, presentations and sources.
- There was an improvement in the usage of primary sources, with secondary sources to support.

Strengths

The better responses demonstrated :

- an intent/focus which was clearly stated and gave the candidate scope for meaningful discussion
- knowledge of music concepts and listening/aural research
- musical observations supported by discussions and clear conclusions
- well-annotated, purposeful, clear and supportive musical quotes
- comparisons which were well crafted with valid points of reference.

Weaknesses

The poorer responses demonstrated:

- a focus on historical rather than musicological content
- a lack of purpose when comparing works, sometimes choosing two disparate works
- a lack of integrated and annotated musical quotes.

Music Extension

Performance

Strengths

The best performances:

- demonstrated a very high standard of technical and interpretative skills
- were mature and demonstrated high-level communication skills
- demonstrated personal engagement and an individuality of musical expression
- demonstrated subtlety and attention to detail in both solo and ensemble playing
- were confident and well prepared
- demonstrated ownership of the performances
- displayed effective ensemble awareness.

Weaknesses

The weaker performances:

- demonstrated repertoire beyond the candidate's technical capabilities
- lacked fluency and overall confidence
- allowed technical demands to overshadow stylistic understanding
- had intonation problems
- demonstrated very brief repertoire which limited opportunities to display the scope of technical and interpretative skills
- had inadequate distinction between solo and ensemble repertoire
- had problems with balance and blend in accompaniment or ensemble repertoire.

General comments/Advice to teachers

- Provide regular opportunities for performance and concert practice.
- Encourage wide listening experiences to develop greater depth of interpretation and stylistic understanding.
- Consider the technical and interpretative demands of extended programs.
- Encourage regular rehearsals and provide feedback.
- Select appropriate venues with well-regulated and tuned pianos.
- Choose repertoire that highlights candidate's strengths.
- Take care with settings on amplifiers to ensure tone and levels are appropriate for the performance.
- Ensure candidates have sufficient scope to demonstrate their technical and interpretative skills when selecting very short pieces.
- Distinguish between solo and ensemble repertoire.
- Ensure ensemble pieces provide opportunities for ensemble interaction and are not merely a solo performance with ensemble accompaniment.

Composition

General Comments

- Candidates need to compose two substantial compositions, rather than one long, substantial work and one underdeveloped work.
- There was an increase in the number of candidates choosing to write for electronic media - mostly with success.
- A great deal of imagination was employed.
- Very adventurous performing media were chosen at times.

Strengths

The better responses demonstrated:

- successful musical risk-taking
- sophisticated understanding of chosen media and structures employed
- used material economically, with clever development of ideas
- sophisticated treatment of melodic and harmonic material.

Weaknesses

The poorer responses demonstrated:

- repetition rather than development of musical ideas
- transitions which were weak or abrupt
- scores which lacked performance directions.

Musicology

General Comments

- Overall candidates demonstrated a high level of literacy and language skills with a strong sense of stylistic flair.
- There has been a great improvement in the planning and structure of the essays.
- A wide and eclectic range of topics were chosen reflecting breadth of syllabus and the independence of thought present amongst candidates.

Strengths

The better responses demonstrated:

- a clear, succinct hypothesis that lent itself to detailed exploration and analysis
- an innovative approach to a topic out of which an interesting hypothesis was developed
- an abundance of well-annotated, relevant examples
- a hypothesis which facilitated a discussion that was always musically focused
- evidence of wide reading and broad sources with an emphasis on primary sources
- a hypothesis and discussion which led to a logical and well-formulated conclusion.

Weaknesses

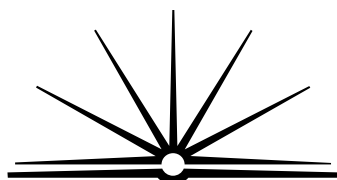
The poorer responses demonstrated:

- a hypothesis which was poorly formulated.

Music 1

2003 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Core — Written Paper – Aural Skills			
1	6	Aural skills – pitch	H4, H6
2	8	Aural skills – layers of sound	H4, H6
3	8	Aural skills – musical interest	H4, H6
4	8	Aural skills – unity	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

2003 HSC Music 1 Aural Skills Marking Guidelines

Question 1

Outcomes assessed: H4, H6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates musical awareness and careful listening, although descriptions of musical events may contain some inaccurate observations• Describes in detail the pitch 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 pitch 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 pitch	1–2

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

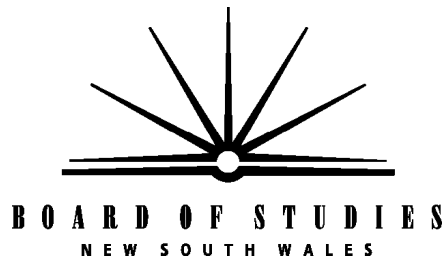
Criteria	Marks
<ul style="list-style-type: none">• Demonstrates focused listening with well-supported observations, including detailed descriptions of musical events, in a suitably structured response• Discusses in detail the ways in which the layers of sound are used in the excerpt and uses appropriate 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 layers of sound 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 layers of sound are used in the excerpt	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in the identification or description of layers of sound	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, using appropriate examples, ways in which interest is maintained 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 interest is maintained 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 interest is maintained in the piece	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in the identification or description of how interest is maintained in the piece	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 in detail, how the composer achieves unity, 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 how the composer achieves unity 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 how the composer achieves unity	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in describing how the composer achieves unity	1–2



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

Candidates 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 highly-developed technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire • Demonstrates perceptive stylistic understanding through performing 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 a highly-developed 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 developed technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire • Demonstrates 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 a developed 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

Candidates will be assessed on how well it demonstrates:

- A musicological focus
- An understanding of the chosen topic
- An understanding of musical concepts and the relationship between them
- Relevant musical examples that support the discussion

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Discussion has a clear and consistent musicological focus • Demonstrates a perceptive understanding of the chosen topic • Demonstrates high level aural awareness and understanding of musical concepts and their relationship to the chosen topic • Supports the discussion with relevant musical examples 	17–20
<ul style="list-style-type: none"> • Discussion has a musicological focus • Demonstrates a detailed understanding of the chosen topic • Demonstrates thorough aural awareness and understanding of musical concepts and their relationship to the chosen topic • Supports the discussion with relevant musical examples 	13–16
<ul style="list-style-type: none"> • Discussion has a musicological focus but may be inconsistent • Demonstrates a generally sound understanding of the chosen topic although there may be some inaccuracies • Demonstrates some aural awareness and ability to discuss the use of musical concepts in the chosen topic • Presents relevant musical examples 	9–12
<ul style="list-style-type: none"> • Makes an attempt to provide a musicological focus in the discussion • Demonstrates basic understanding of the chosen topic • Demonstrates basic aural awareness and skill in discussing the musical concepts • Presents some musical examples 	5–8

Criteria	Marks
<ul style="list-style-type: none">• Discussion lacks a musicological focus• Demonstrates limited understanding of the chosen topic• Demonstrates limited aural awareness and skill in discussing the musical concepts in the repertoire studied• Uses irrelevant or inappropriate musical examples	1–4

Task: Composition Elective (20 marks)

Assessment criteria

Candidates 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 a thorough 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 proficient 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

Criteria	Marks
<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

2003 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Core Musicology and Aural Skills			
1 (a)	1	Mandatory topic, aural skills, tone, colour, musicology	H5, H7
1 (b)	2	Mandatory topic, aural skills, tone, colour, musicology	H5, H7
1 (c)	2	Mandatory topic, aural skills, duration, musicology	H2, H5, H6
1 (d)	4	Mandatory topic, aural skills, pitch, musicology	H2, H5, H6
2 (a)	5	Pitch, aural skills, mandatory topic	H2, H4
2 (b)	3	Musical concepts, aural skills, musicology, mandatory topic	H2, H5, H7
3 (i)	4	Texture, musicology, additional topic, aural skills	H2, H5, H6, H7
3 (ii)	4	Structure, musicology, additional topic, aural skills	H2, H5, H6, H7
4	10	Mandatory and additional topics, musicology, aural skills, musical 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

2003 HSC Music 2 Musicology and Aural Skills Marking Guidelines

Question 1 (a)

Outcomes assessed: H5, H7

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> One mark for articulation through the breath with a rolled tongue OR <ul style="list-style-type: none"> Flutter tonguing 	1

Question 1 (b)

Outcomes assessed: H5, H7

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Describes in detail how the violin is played 	2
<ul style="list-style-type: none"> Describes in general how the violin is played 	1

Question 1 (c)

Outcomes assessed: H2, H5, H6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Explains in detail the way in which the rhythmic figure is treated with specific references to the score 	2
<ul style="list-style-type: none"> Explains ways in which the rhythmic figure is treated in general terms 	1

Question 1 (d)*Outcomes assessed: H2, H5, H6***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Discusses the intervals in detail providing clear reference to score examples, specifying instruments and bar numbers	4
<ul style="list-style-type: none">• Discusses the intervals generally with some reference to score details OR <ul style="list-style-type: none">• Discusses one interval in detail and the other generally	3
<ul style="list-style-type: none">• Discusses one interval in detail OR <ul style="list-style-type: none">• Makes general observations about intervals but without specific references to the score	2
<ul style="list-style-type: none">• Discusses one interval in general terms OR <ul style="list-style-type: none">• Makes limited observations about both intervals	1

Question 2 (a)*Outcomes assessed: H2, H4***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Correctly completes the pitch and rhythm	5
<ul style="list-style-type: none">• Completes the pitch and rhythm almost correctly – minor errors; intervallic relationships are correct	4
<ul style="list-style-type: none">• Contour correct and majority of intervals and rhythm correct OR <ul style="list-style-type: none">• Rhythm may be displaced from bar 3 while intervallic relationships correct	3
<ul style="list-style-type: none">• Contour correct but intervals inaccurate• Fails to recognise imitation between parts• Some notes may be correct pitch• Rhythm mostly correct	2
<ul style="list-style-type: none">• Contour generally correct for at least TWO bars	1

**Question 2 (b)***Outcomes assessed: H2, H5, H7***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Describes THREE ways in detail	3
<ul style="list-style-type: none">• Describes TWO ways in detail OR <ul style="list-style-type: none">• Describes THREE ways inconsistently	2
<ul style="list-style-type: none">• Describes ONE way in detail OR <ul style="list-style-type: none">• Describes TWO ways inconsistently OR <ul style="list-style-type: none">• Limited description of THREE ways	1

Question 3 (i) Texture Question 3 (ii) Structure*Outcomes assessed: H2, H5, H6, H7*

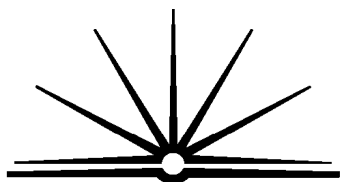
For each concept (texture and structure)

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Discusses tension in relation to the concept in detail• Makes reference to the score with detailed musical comments	4
<ul style="list-style-type: none">• Discusses tension in relation to the concept with reference to some examples• Makes reference to the score but may contain some inaccuracies	3
<ul style="list-style-type: none">• Discusses tension in relation to the concept but generalises without supporting examples• Makes some general reference to the score but with inaccuracies	2
<ul style="list-style-type: none">• Makes little or no reference to tension in relation to the concept• Makes little or no reference to the score	1

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 from both the Mandatory and Additional topics in depth and detail• 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 from both the Mandatory and Additional topics in depth• 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 from both the Mandatory and Additional topics• Presents a discussion 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 discussion	5–6
<ul style="list-style-type: none">• Demonstrates a basic understanding of the music from the Mandatory and/or Additional 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 discussion	3–4
<ul style="list-style-type: none">• Demonstrates a limited understanding of the music from the Mandatory and/or Additional topics• Makes superficial reference to relevant examples• Makes limited use of musical terminology and examples relevant to the discussion	1–2



BOARD OF STUDIES
NEW SOUTH WALES

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

Candidates 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 highly developed technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire• Demonstrates perceptive stylistic understanding through performing 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 a highly developed 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 developed technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire• Demonstrates 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 a developed understanding of solo/ensemble techniques including 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***

Candidates will be assessed on how well they demonstrate:

- Aural awareness to accurately perform pitch and rhythm

Outcomes assessed: H2

MARKING GUIDELINES

Criteria	Marks
• Performs the piece accurately 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

Candidates 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 a thorough 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 proficient 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

Criteria	Marks
<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***

Candidates 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 a thorough 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 proficient 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

Criteria	Marks
<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***

Candidates will be assessed on how well they demonstrate musicological understanding through:

- Application of the skills of in-depth analysis
- Understanding of musical concepts and the relationships between them within the relevant context 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

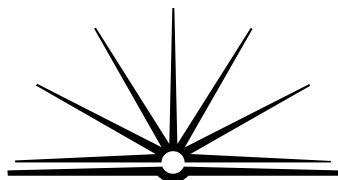
Criteria	Marks
<ul style="list-style-type: none">• Presents a perceptive analysis and discussion supported by comprehensive musical observations based on primary sources• Demonstrates comprehensive understanding of the concepts of music and the relationships between them within the relevant context• 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

Criteria	Marks
<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

2003 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

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

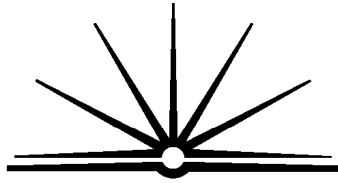
Compositions will be assessed on how well they demonstrate:

- 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



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

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

Practical tasks and submitted works

Task: Performance Elective (50 marks)

Assessment criteria

Candidates 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

Criteria	Marks
<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***

Candidates 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

Criteria	Marks
<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
<ul style="list-style-type: none">• Presents an argument with some inconsistencies and 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 little support for an 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

Candidates 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 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 a coherent work demonstrating stylistic understanding through the accomplished use of compositional techniques, the 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 a 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 a 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

Criteria	Marks
<ul style="list-style-type: none">• Composes a 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