

**2004 HSC Notes from
the Marking Centre
Music**

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2004 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 2004 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 2004 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 candidates:

- presented repertoire that displays engagement, stylistic understanding and appropriate technical skill
- demonstrated thorough preparation with accompanists and ensembles
- chose repertoire that showed their technical and interpretative skills to best advantage
- were well rehearsed in the examination venue

Weaknesses

The weaker candidates:

- performed pieces beyond their technical skill
- lacked appropriate attention to balance with accompanists and within ensembles
- presented a tentative performance with little attention to musical detail

General Comments / Advice to Teachers

- Select repertoire that appropriately represents the chosen topic and best suits the student's ability.
- Remind candidates that only people directly involved in the performance are permitted to remain in the examination room. Sound mixers are not permitted to stay in the room during the performance.
- Encourage candidates to rehearse in the examination space and check sound levels beforehand.
- Ensure all instruments (including pianos) are tuned before entering the venue.
- Encourage the candidates to rehearse regularly with their accompanist and to seek feedback on balance and interplay between parts.
- Remind candidates that M8 forms should provide brief details for each learning experience for each of their three topics.
- Arrange for the examination room to be free of outside distractions and intrusions.
- When completing the Timetable of Practical Exams (M10) sheet, remember the examiners need 15 minutes to set up and then 15 minutes to complete paperwork after the examinations are completed. Please schedule breaks for morning tea, lunch and afternoon tea in the schedule.

- Remind candidates they will be marked on their total performance and if they present two instruments at the same time (eg voice and guitar) they will be marked on the overall performance.

Musicology Elective (Viva Voce)

Strengths

The best candidates:

- provided a clearly structured and logical outline summary sheet, which facilitated the discussion
- were well organised and able to easily access their examples and resources during the discussion
- demonstrated engagement with their chosen topic and a clear focus to their discussion
- used well chosen musical examples and were able to discuss the treatment of musical concepts in detail
- demonstrated evidence of wide listening, thorough preparation and reference to appropriate musical concepts

Weaknesses

The weaker candidates:

- lacked a musicological focus to their viva voce
- presented generalised information on isolated musical concepts
- failed to support their discussion with musical examples
- discussed the music in generalised terms without specific reference to musical examples
- focused on non-musical and historical information
- chose topics with limited scope for discussion
- presented disorganised viva outline sheets

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.
- Ensure candidates have appropriate musical examples and are able to discuss them in detail.
- Encourage candidates to familiarise themselves with the equipment they will be using in the examination room.
- Remind candidates the outline summary is an outline that provides a structure for the discussion. It should not be too brief or overly detailed.

Composition Elective

There has been a steady increase in the number of candidates choosing this elective over the past few years. The overall success of compositions has improved and the adherence to syllabus requirements has also improved.

Strengths

The better responses demonstrated:

- a high level of creativity
- musical ideas which were developed into a coherent and convincing structure
- excellent understanding of instrumental/vocal capabilities
- excellent attention to score conventions and performance directions
- successful understanding of the chosen topic/style

Weaknesses

The poorer responses demonstrated:

- a lack of structural sense. Ideas were not developed
- problems with word setting and scansion
- a lack of understanding of score conventions
- problems with the use of computer notation programs, particularly in quantising and editing
- a lack of familiarity and understanding of chosen performing media
- recordings which did not match the score

General Comments

- Candidates need to submit a full score – not individual parts.
- The maximum time limit is four minutes. It is not necessary to use the total time in order to compose a musically successful work. Candidates need to consider the overall structure of the work.
- Candidates need to edit their work carefully, eg quantising, and to use conventional layout where appropriate.
- 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.
- Candidates should use original material and not arrange pre-existing material. This applies particularly to pre-recorded material used as loops.
- The standard and clarity of recordings were very good overall, and candidates observed the guidelines for recording platforms.

Composition Portfolios

In the main the quality of composition portfolios has improved. The quality of the musical judgements, teachers' input and careful drafting bodes well for the quality of school assessments. It is particularly important to have a musically detailed portfolio when producing compositions which rely heavily on technology as their main compositional basis as authenticity must be verified.

Aural Skills

General Comments

The markers felt that the paper was fair and varied. They felt that the music was accessible and allowed all candidates to respond at some level. Candidates are reminded that an accurate description of musical observations using normal language is preferable to inaccurate use of musical terminology.

Question 1

Strengths

Better responses:

- demonstrated a clear understanding of duration and its various facets
- linked detailed description and their musical purpose
- effectively used musical terminology
- supported their answer with rhythmic and/or graphic notation
- were able to discuss the role of duration in the individual instrumental lines

Weaknesses



Poorer responses:

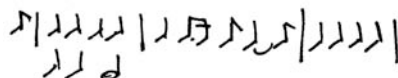
- were not able to discuss or expand upon the concept of duration
- displayed little knowledge or understanding of duration
- often included sweeping, unsupported statements. These included listing points with little attempt to expand or support them.

Analysis of the extract

An excerpt from *Tainted Love* by The Living End

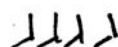
- There is contrast throughout between the use of rhythm in the voice and the instruments. The voice uses 'long' notes ('sometimes I feel') and rests (pauses) between phrases:

'I've got to  run away, I've got to  get away' punctuated by heavily accented drum beats

- The rhythm guitar is driving the beat from the outset: 


- with semi acoustic guitar strums and syncopation
Tempo is very fast (presto) in contrast with the 'laconic' feel of the voice

- The guitar has continuous chords in the first two verses, with a mixture of

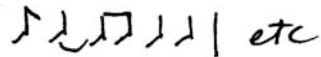
 'straight' strums and syncopation

- At the end of the second verse / beginning of chorus the strums change to arpeggios and walking bass takes over the straight crotchet beat. Brushes on cymbals

- Last line of chorus – ‘take my tears and that’s not nearly all’: half spoken half sung and building in volume and intensity with the drum kit entering for the first time: electric guitar, bass, drums: play the chordal riff 4 times before next verse

- Triplet rhythm in drums on last line of that verse – ‘pain you driving me to love me’ and ‘toss and turn I can’t sleep at night’ .

- Second chorus: the ‘feel’ changes: (‘Once I ran to you’) quieter, less intensity; walking bass becomes prominent and electric guitar plays repeated chord like a drone:



- Voice, drums and guitar on same rhythm for ‘take my tears and that’s not nearly all’ accented by all: > > > >

Accents are a contrast to the quieter, smoother rhythmic flow. Guitar arpeggios a contrast to chordal use. No drum beat until end of first chorus – and once drum beat enters the intensity / urgency of the rhythm builds.

Question 3

Strengths

The better responses demonstrated:

- clear discussion which outlined observations and their effect
- related tone colour appropriately to other concepts
- were organised in a systematic manner, eg in sections

Weaknesses

The poorer responses demonstrated:

- a lack of understanding of the concept
- a generalised approach to the question
- some knowledge of other concepts, but without relating to tone colour
- incorrect use of terminology

Analysis of the extract

An excerpt from *Mas Que Nada* performed by The Idea of North

- Voices used throughout to imitate instruments
- Different layers of sound provide individual tone colours
 - Soprano — ‘ku-ku ku-ku’ sound effects at opening and melodic line
 - | |
|-------|
| alto |
| tenor |

 } harmony vocals
 - bass — imitates bass guitar
short staccato octave leaps and bass line
- Voices used as punctuation (sound effects)
- Variety of vocal sounds creates musical interest
- Tone colour variety and interest created through scat vocals contrasting with lyrics
- Rhythmic interest also provided with tone colour effects
- Harmonic colour — contrasting chords employed create tone colour interest
- Sometimes nasal vocals contrast with more ‘throaty’ sounds
- Percussion effects contrast with brass — ‘ba da da’ and ‘a-pow a-pow harmonies

Question 4

Strengths

The better responses:

- showed strong, detailed observations
- demonstrated clear and logical organisation of thoughts, with correct musical terminology where appropriate. Some excellent graphic representations were used
- included clearly identified contrasts

Weaknesses

The poorer responses demonstrated:

- a tendency to address each concept individually, rather than capturing the musical essence of each variation
- a lack of musical understanding as to the variety of means used to effect contrast
- a tendency to tell a story and give an emotional judgement rather than factual observation
- a tendency to list words, with little or no relevance or support

Analysis of the extract

An excerpt from *Variations on 'America'* by Charles Ives

First Variation

- A chorale arrangement, using a conventional 'four-part' harmonisation; texturally homophonic
- Theme shared between two choirs of strings and brass. Voice leading of trumpet and trombone (highest and lowest brass) provides foreground contrast (oblique motion)
- Simple and regular rhythmic movement and harmonic rate reinforces crotchet pulse. Dotted crotchet – quaver figure alternates with three crotchets as prominent rhythmic figures. Little rhythmic independence
- Remains in middle to lower string and brass registers; helps emphasise the closely voiced scoring
- Strings col legno, articulation is characteristically short and percussive. In contrast, the legato articulation of brass sustains melodic / harmonic movement
- Bells mark the end of the two major phrases; overtones add to darker, funeral thematic character (especially roll / trill second phrase)
- Moderate tempo – three metre (simple)
- Very soft volume level with little interpretative fluctuation
- Structured in symmetrical two-bar sub-phrases comprising two major melodic phrases overall. The second is longer than the first (+ 2 bars). Closed ending
- Major tonality

Second Variation

- Marked contrast of style, highlighted by dissonance, orchestration and treatment of tonality
- Remains texturally homophonic, however there is a greater density (in relation to var 1) of sound as parts are either reinforced or clash. Some rhythmic independence due to imitative treatment of thematic material
- Faster tempo than variation 1. Crotchet – dotted crotchet – quaver replaces the three crotchets of opening bar
- Theme is accentuated from third 2 bar phrase (some diminution of material)
- Woodwinds, trumpets and upper strings provide opening thematic statement, which is imitated in middle / lower brass (horns, trombones, middle strings)
- Theme in higher register
- Sustained accompaniment (dotted minims) in bass (strings and bass). Introduces some temporal ambiguity towards the end of the variation
- Very loud with frequent accentuation
- Melodic articulation is well marked and each note generally sustained
- Structurally, two bar phrases are less defined after opening bars. Metre (3) is suppressed – some cross rhythmic movement, avoidance of normal metrical stress and ritard. Shorter section than previous or following variations. Open ending
- Tremolo in low strings
- Tonality is ambiguous, and conflicting statements superimposed. Generates considerable dissonance throughout

Third Variation

- Polonaise: idiomatic rhythmic accompaniment in horns and untuned percussion (division of beats 1 and 3)
- Textural clarity; highly defined roles of background (accompanying bass and treble) and foreground (melody)
- Conventional harmonic progressions expressed via idiomatic rhythms
- Faster tempo than previous variations; accompaniment rhythmically active
- First statement of theme in bass voices (trombone and tuba). Changes to woodwinds (clarinet upper register) in modified second statement. Contrast of registers within and between variations
- Percussion features more prominently: timpani first and third beat (complementary rhythm); castanets – polonaise rhythm; tambourine supports timpani / bass
- Dynamic variation (mf-ff). Increases towards climax. Expressive features – dynamics, embellishments, articulations, ritard. Shorter articulations emphasise rhythmic movement
- Melody legato; accompanying figures staccato, eg picc/flute/trumpet
- Larger orchestration; brass and strings in first thematic statement, finishing with full orchestra in second thematic statement
- Structurally longer than previous variations. Includes an introduction and two thematic statements (the second shorter than first). Return to 3 metre. Closed ending
- Minor tonality

Music 2

Performance – Core and Elective

Strengths

The best candidates:

- were well prepared
- demonstrated an understanding of style
- performed works that were technically secure and demonstrated a depth of musical understanding
- showed excellent support and balance between the accompanist and candidate
- demonstrated wide listening and performance experience in the style and genre
- demonstrated musical sensitivity with finely shaped and detailed phrases

Weaknesses

The weaker candidates:

- attempted works that were beyond their technical and musical capabilities
- presented static performances which lacked musical direction and momentum
- often had consistent intonation problems or failed to correctly tune their instrument prior to commencing the performance
- had balance problems or lacked adequate rehearsal with their accompanist

General Comments / Advice to Teachers

- Assist candidates in their repertoire selection in order to highlight their strengths.
- Encourage candidates to engage in wide listening as preparation for performances.
- Have the piano tuned prior to the examination day.
- Encourage the candidates to rehearse regularly with their accompanist and to seek feedback on balance and interplay between parts.
- Encourage candidates to rehearse regularly in the examination space.
- Consider the acoustics of the space when selecting an examination venue.

Sight Singing

- Candidates need to practise this skill on a regular basis.
- Candidates should be encouraged to use the full two minutes to prepare. They are permitted to vocalise during this time.
- Remind candidates that pitch and rhythmic accuracy is the focus, not vocal quality.

Musicology and Aural Skills

Comments

The Music 2 course is continuing to attract a growing number of candidates. This year's paper enabled all candidates to achieve at some level. At the same time, it was felt by the markers that it allowed for clear discrimination between candidates. Candidates should listen to a variety of works within the chosen additional topic and the mandatory topic. Candidates would benefit from constant practice writing succinct short answer responses for questions as found in Questions one to three. Candidates need to be exposed to regular aural practice.

Question 1

All candidates managed to grasp the meaning of the question at some level. The recording allowed the candidates ample time to answer the question.

The better responses demonstrated:

- a good understanding of the concepts
- a good understanding of the concept of ‘word painting’
- an ability to relate the text to music, to quote clearly from the score and to comment on devices

The poorer responses:

- demonstrated a lack of understanding of the link between text and music
- focused on the introduction where there was no voice part
- did not relate tone colour and dynamics to the vocal part
- tended to tell a story rather than to focus on the music

Question 2

- (a) The better responses were largely accurate in pitch and rhythm. The poorer responses failed to recognise repeated material. They also did not recognise the tonic/dominant relationship.
- (b) The better responses were able to recognise the modulation and provide detail as to the specific keys. They were able to integrate their score reading and aural abilities to successfully answer the question. Many were able to call on their previous study of Baroque features from the Preliminary course. Stronger responses displayed depth of understanding about compositional devices such as sequences.

The poorer responses did not identify and name relevant bar numbers. Poorer responses gave superficial and simplistic answers, eg violins in unison.

Question 3

The better responses demonstrated a higher order of thinking. They interpreted the score accurately and clearly. The better responses were able to combine a clear analysis of score reading with aural awareness.

The poorer responses made general points which lacked reference to the score. They had difficulty in determining the harmonic features.

Question 4

The question allowed candidates to frame a discussion in a wide variety of ways in order to demonstrate their knowledge and understanding.

The better responses:

- were able to address the question and to give appropriate examples
- integrated examples into the structure of the essay
- demonstrated evidence of in depth study, and an obvious engagement with the chosen works
- were able to cross reference and compare their chosen works

The poorer responses:

- referred to one work only
- attempted to use the work from Question 3 or even their own composition as the basis for their discussion
- attempted to fit a prepared answer to the question
- did not address the question, rather a list of facts
- spent valuable time on quotes which were largely irrelevant or unsubstantiated

Composition

General Comments

- The standard of works submitted, the variety of genres and the secure understanding of chosen styles was very pleasing.
- Candidates need to make clear on the score whether they composed for real instruments or for MIDI generated instruments.
- Candidates need to ensure that computer scores are carefully edited e.g key, clef, beaming.
- 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.
- The standard and clarity of recordings was very good overall, and candidates observed the guidelines for recording platforms.
- Candidates are encouraged to look at appropriate compositions from the literature, paying close attention to appropriateness of articulations, dynamics, choice of tempo, editing of scores, practical performance considerations.

Composition Portfolios

In the main the quality of composition portfolios has improved. The quality of the musical judgements, teachers' input and careful drafting bodes well for the quality of school assessments. It is particularly important to have a musically detailed portfolio when producing compositions which rely heavily on technology as their main compositional basis as authenticity must be verified.

Core Composition

Strengths

The better responses demonstrated:

- consistent stylistic integrity whilst providing contrast through varied use of concepts
- detailed scores with appropriate performance directions
- a strong familiarity with the chosen instrumentation and genre
- a considered approach to the overall structure, with a clear sense of development and evolution

Weaknesses

The poorer responses demonstrated:

- a weakness in developing ideas, often resorting to excessive repetition
- a lack of structural cohesiveness, often through the use of too few or too many ideas
- limited skills in linking sections
- a lack of performance directions or realistic performance directions
- lengthy notes about the composition, rather than relying upon the success of the work

Composition Elective

Strengths

The better responses:

- adhered to the topic representation and time length, and captured the spirit of the topic
- displayed excellent understanding of score conventions, either handwritten or computer generated

- had a clearly defined structure, with logical transitions between sections
- demonstrated a confidence in the use of silence and musical breath
- demonstrated expert handling of the development of material
- were clear and focused, and used tonal colours and textural variety with maturity and sensitivity

Weaknesses

The poorer responses:

- had a tendency to use the time limit to the detriment of the structural whole
- often chose inappropriate tempi either on the score or recording
- were confused harmonically, or mixed harmonic styles in a short piece. Other works considered horizontal lines to the detriment of the vertical effect
- did not use the performing media effectively, with poor choice of range, register, understanding of instrumental capabilities

Musicology Elective

General Comments

Although the number of candidates who elect this option is comparatively small, the candidates seem to gain very valuable understanding from their musical experiences.

Strengths

The better responses demonstrated:

- a coherent and cohesive discussion that synthesised the link between the text and musical examples
- clear organisation and intent
- use of meaningful and insightful annotated examples that support the discussion
- a clear discussion which set the scene for the reader
- maturity and depth of thought

Weaknesses

The poorer responses demonstrated:

- a poor choice of topic : sometimes too broad that could not be adequately covered in the word limit, or too complex beyond the candidate's understanding
- uneven and inconsistent discussion
- a lack of follow through of the argument to its logical conclusion
- quotes which were simplistic, irrelevant, and often did not support the argument
- quotes which were not explained
- a tendency to provide explanations for accepted knowledge which tended to waste valuable words
- unnecessary biographical, historical and /or sociological information
- a lack of understanding of a broader context

Music Extension

Performance

Strengths

The best performances:

- demonstrated outstanding technical and interpretative skills

- performed with authority, demonstrating ownership of the performance and artistry in their interpretation
- displayed maturity in their exploration of tone colour and knowledge of their instrument
- demonstrated depth of understanding in their interpretation of the repertoire
- demonstrated subtlety and attention to detail in both solo and ensemble playing
- demonstrated outstanding ensemble skills

Weaknesses

The weaker performances:

- attempted works that exceeded their musical and technical capabilities
- lacked musical direction and an understanding of the structural evolution of the repertoire
- allowed the technical demands to overshadow stylistic understanding
- presented very brief performances which limited their opportunity to demonstrate technical and interpretative skills
- had problems with balance and blend in ensemble repertoire or with their accompaniment

General Comments / Advice to Teachers

- Select repertoire that highlights the candidate's strengths.
- Ensure the musical maturity of a candidate matches their technical facility.
- Encourage wide listening experiences to develop greater depth of interpretation and stylistic understanding.
- Provide regular opportunities for concert practice and encourage candidates to build their stamina by performing their complete program regularly.
- Select appropriate venues with well regulated and tuned pianos.
- Encourage the candidates to rehearse in the examination space to allow due consideration of the acoustics, clarity and balance of sound.
- Ensure candidates have sufficient scope to demonstrate their technical and interpretative skills when selecting very short pieces.
- Ensure ensemble repertoire, and players, provide opportunities for appropriate interaction.

Composition

General Comments

In addition to general comments in Music 2 section:

- candidates need to ensure that they allocate their time carefully to balance the quality of both compositions
- candidates should avoid superfluous titles and excessive program notes
- candidates should carefully consider the main thematic material as it is pivotal to the success of the musical outcome

Strengths

The better responses demonstrated:

- a high level of musical creativity and skill
- sophisticated use of tone colour, texture, innovation and creativity
- a refined sense of maturity and restraint
- complex harmonic language, handled consistently throughout the work

Weaknesses

The poorer responses demonstrated:

- clumsy handling of large scale instrumental forces, with a tendency to be computer generated
- poor vocal scansion
- lack of awareness of instrumental ranges

- gratuitous use of unusual notation with little aural sense
- lack of development of ideas and effects

Musicology

Candidates chose a very diverse and interesting range of hypotheses. It is important for candidates to choose a topic which is not too ambitious. The hypothesis should look for support not proof.

Strengths

The better responses demonstrated:

- a sophisticated hypothesis with a high level of thought and discussion
- relevant and succinct quotes from written / aural sources
- relevant and meaningful annotated musical quotes
- a clear use of primary sources rather than secondary sources
- an obvious passion and immersion in the topic
- a cohesive, sustained and convincing musical argument

Weaknesses

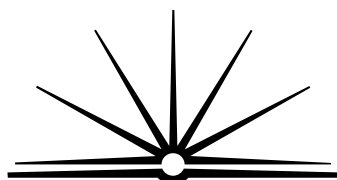
The poorer responses demonstrated:

- an over-reliance on secondary sources; often indiscriminate in choice
- gratuitous use of musical quotes- superficial analysis or none at all
- a restricted use of annotation
- a poorly formulated hypothesis
- tenuous links and conclusion
- a list of musical events without providing evidence

Music 1

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Paper			
Core — Aural Skills			
1	6	Duration	H4, H6
2	8	Structure	H4, H6
3	8	Tone colour	H4, H6
4	8	Contrast	H4, H6
Practical Examination			
Core — Performance			
	10	Performance	H1, H2, H7
Practical Examination			
Elective — Composition / Musicology / Performance			
	20	Composition	H2, H3, H5, H7
	20	Musicology	H2, H4, H5, H6, H7
	20	Performance	H1, H2, H7



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

2004 HSC Music 1 Aural Skills Marking Guidelines — Written Examination

Question 1

Outcomes assessed: H4, H6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates focused listening with well-supported observations, although descriptions of musical events may contain some inaccurate observations• Discusses in some detail the use of duration in 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• Discusses the use of duration in the excerpt and uses examples	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in discussing the use of duration in the excerpt	1–2

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

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates musical understanding with well-supported observations, including detailed descriptions of musical events• Explains in some detail the structure of the excerpt and uses appropriate examples to support observations	7–8
<ul style="list-style-type: none">• Demonstrates musical awareness, although descriptions of musical events may contain some inaccurate observations• Explains the structure of the excerpt and uses appropriate examples	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples• Explains some aspects of the structure of the excerpt	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in explaining the structure of the excerpt	1–2

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

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates musical understanding with well-supported observations, including detailed descriptions of musical events• Discusses in some detail, how tone colour is used to create interest in the excerpt and uses appropriate examples to support observations	7–8
<ul style="list-style-type: none">• Demonstrates musical awareness, although descriptions of musical events may contain inaccurate observations• Discusses how tone colour is used to create interest in the excerpt and uses appropriate examples	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing examples• Discusses some aspects of how tone colour is used to create interest in the excerpt	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in discussing how tone colour is used to create interest in the excerpt	1–2

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

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates musical understanding with well-supported observations, including detailed descriptions of musical events• Demonstrates in some detail, how contrast is achieved, and uses appropriate examples to support observations	7–8
<ul style="list-style-type: none">• Demonstrates musical awareness, although descriptions of musical events may contain some inaccurate observations• Demonstrates how contrast is achieved and uses appropriate examples	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing examples• Describes some ways the composer achieves unity	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in identifying how contrast is achieved in the excerpt	1–2

Music 2

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Paper			
Core — Musicology and Aural Skills			
1 (a)	1	Additional topics, aural skills, musicology	H2, H5
1 (b)	1	Additional topics, aural skills, musicology	H2, H5
1 (c)	2	Additional topics, aural skills, musicology	H2, H5, H7
1 (d)	4	Additional topics, aural skills, musicology	H2, H5, H6, H7
2 (a)	5	Pitch, aural skills, additional topics	H2, H4
2 (b)	2	Pitch, aural skills, additional topics	H2, H6, H7
3 (a)	2	Musicology, aural skills, musical concepts, mandatory topic	H2, H4
3 (b)	4	Musicology, aural skills (duration), mandatory topic	H2, H4, H5
3 (c)	4	Musicology, aural skills, harmony, mandatory topic	H2, H4, H5
4	10	Mandatory and/or additional topics, musicology, aural skills, musical concepts	H2, H5, H6, H7, H8, H9
Practical Examination			
Core — Composition			
	15	Composition	H2, H3, H4, H8
Practical Examination			
Core — Performance			
Part A	15	Performance	H1, H2, H4, H8
Part B	5	Sight-singing	H2
Practical Examination			
Elective — Composition / Musicology / Performance			
	30	Composition	H2, H3, H4, H8
	30	Musicology	H2, H5, H6, H7, H8
	30	Performance	H1, H2, H4, H8

2004 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

Question 1 (a)

Outcomes assessed: H2, H5

MARKING GUIDELINES

Criteria	Marks
• One mark for violin II	1

Question 1 (b)

Outcomes assessed: H2, H5

MARKING GUIDELINES

Criteria	Marks
• One mark for B ^b minor chord	1

Question 1 (c)

Outcomes assessed: H2, H5, H7

MARKING GUIDELINES

Criteria	Marks
• Accurately locates and describes instance of triplet motif	2
• Locates instance of triplet motif but does not describe	1

Question 1 (d)*Outcomes assessed: H2, H5, H6, H7***MARKING GUIDELINES**

Criteria	Marks
• Discusses the meaning of the text through the music in detail, providing clear reference to score examples, bar numbers and compositional features	4
• Discusses the meaning of the text through the music generally, with some reference to score details	3
• Makes general observations about the meaning of the text through the music but without specific references to the score	2
• Makes limited observation about the meaning of the text through the music	1

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

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

Question 2 (b)*Outcomes assessed: H2, H6, H7***MARKING GUIDELINES**

Criteria	Marks
• Identifies TWO features of the pitch material in detail	2
• Identifies ONE feature of the pitch material in detail OR • Limited identification of TWO features of the pitch material	1

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

Criteria	Marks
• Identifies TWO aspects of repetition	2
• Identifies ONE aspect of repetition	1

Question 3 (b)*Outcomes assessed: H2, H4, H5***MARKING GUIDELINES**

Criteria	Marks
• Describes the use of metre in detail • Makes reference to the score with detailed musical comments	4
• Describes the use of metre in some detail • In references to the score, there may be some inaccuracies	3
• Describes the use of metre • In general references to the score, there may be some inaccuracies	2
• Makes little reference to metre • Makes little reference to the score	1

Question 3 (c)*Outcomes assessed: H2, H4, H5***MARKING GUIDELINES**

Criteria	Marks
• Describes harmonic features in detail • Makes reference to the score with detailed musical comment	4
• Describes harmonic features in some detail • Makes reference to the score, but with some inaccuracies	3
• Describes harmonic features • In general references to the score, there may be some inaccuracies	2
• Makes little reference to harmonic features • Makes little 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 the Mandatory and/or 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 the Mandatory and/or 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 the Mandatory and/or 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 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 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

2004 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

Question 1 (a)

Outcomes assessed: H2, H5

MARKING GUIDELINES

Criteria	Marks
• One mark for violin II	1

Question 1 (b)

Outcomes assessed: H2, H5

MARKING GUIDELINES

Criteria	Marks
• One mark for B ^b minor chord	1

Question 1 (c)

Outcomes assessed: H2, H5, H7

MARKING GUIDELINES

Criteria	Marks
• Accurately locates and describes instance of triplet motif	2
• Locates instance of triplet motif but does not describe	1

Question 1 (d)*Outcomes assessed: H2, H5, H6, H7***MARKING GUIDELINES**

Criteria	Marks
• Discusses the meaning of the text through the music in detail, providing clear reference to score examples, bar numbers and compositional features	4
• Discusses the meaning of the text through the music generally, with some reference to score details	3
• Makes general observations about the meaning of the text through the music but without specific references to the score	2
• Makes limited observation about the meaning of the text through the music	1

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

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

Question 2 (b)*Outcomes assessed: H2, H6, H7***MARKING GUIDELINES**

Criteria	Marks
• Identifies TWO features of the pitch material in detail	2
• Identifies ONE feature of the pitch material in detail OR • Limited identification of TWO features of the pitch material	1

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

Criteria	Marks
• Identifies TWO aspects of repetition	2
• Identifies ONE aspect of repetition	1

Question 3 (b)*Outcomes assessed: H2, H4, H5***MARKING GUIDELINES**

Criteria	Marks
• Describes the use of metre in detail • Makes reference to the score with detailed musical comments	4
• Describes the use of metre in some detail • In references to the score, there may be some inaccuracies	3
• Describes the use of metre • In general references to the score, there may be some inaccuracies	2
• Makes little reference to metre • Makes little reference to the score	1

Question 3 (c)*Outcomes assessed: H2, H4, H5***MARKING GUIDELINES**

Criteria	Marks
• Describes harmonic features in detail • Makes reference to the score with detailed musical comment	4
• Describes harmonic features in some detail • Makes reference to the score, but with some inaccuracies	3
• Describes harmonic features • In general references to the score, there may be some inaccuracies	2
• Makes little reference to harmonic features • Makes little 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 the Mandatory and/or 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 the Mandatory and/or 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 the Mandatory and/or 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 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 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