

**2006 HSC Notes from
the Marking Centre
Music**

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2006 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 2006 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.

This document should be read along with the relevant syllabus, the 2006 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

In better performances, candidates:

- chose repertoire that showed their technical and interpretative skills to best advantage and that was of an appropriate length to demonstrate their ability
- demonstrated musical direction and stylistic understanding in the performance
- demonstrated thorough preparation with accompanists and ensembles
- demonstrated a highly-developed awareness of performance communication
- were well rehearsed in the examination venue, particularly in relation to balance, blend and volume
- demonstrated appropriate use of sound technology (eg PA systems, backing tracks).

In weaker performances, candidates:

- chose repertoire that offered limited scope for demonstrating technical and interpretative skills, or that overly challenged technical skills
- lacked appropriate attention to balance and tuning with accompanists and within ensembles
- presented a tentative performance with little attention to musical detail
- lacked awareness of the examination venue
- did not use sound technology (eg PA systems, backing tracks) appropriately.

General comments

- Repertoire should be selected to appropriately represent the chosen topic, and to best suit the student's ability.
- Ensure pre-recorded accompaniments do not double the candidate's part, and that candidate's part is clearly audible.
- Contact the Board of Studies for advice before presenting unusual instruments or sound sources.
- Only people directly involved in the performance are permitted to remain in the examination room. Sound mixers are permitted to set levels but are not permitted to stay in the room during the performance.

- Candidates should rehearse in the examination space and check sound levels beforehand.
- Sound checks should be brief, in order to avoid delays in the examination schedule.
- All instruments should be tuned before entering the venue. Pianos should have been tuned recently.
- Candidates should rehearse regularly with their accompanist and seek feedback on balance and interplay between parts.
- M8 forms should provide brief details for each learning experience of the three chosen topics. The form must be signed.
- Electives noted on the M5 form should represent the same three topics as those outlined on the M8 form.
- The M10 form (timetable) should list the examination order for candidates and the examination duration for each candidate should be calculated correctly.
- Break times for markers should be included in the M10 timetable.
- Allocated examination times should be correct and adhered to. For example, the changing of venues for performance and splitting programs may compromise the process for the candidate.
- The examination schedule includes 15 minutes for the examiners to set up at the beginning of marking at each centre and 15 minutes to finalise paperwork at the end.

Musicology Elective (Viva Voce)

In better responses, candidates:

- provided a clearly structured outline summary sheet which facilitated a logical discussion
- demonstrated an engagement with the chosen topic as well as a consistent and clear musicological focus
- were able to demonstrate a synthesis of ideas within the chosen topic
- demonstrated evidence of wide listening, thorough preparation and reference to well chosen musical examples
- were able to access easily relevant musical examples.

In weaker responses, candidates:

- chose topics which were either too narrow or too broad, limiting focus and discussion
- presented generalised information on isolated musical concepts
- focused on non-musical and historical information
- failed to support the discussion with relevant musical examples
- presented summary sheets which were disorganised, too brief or too extensive.

General comments

- Candidates should be well-prepared, and should have practice in a viva voce situation.
- Candidates should not attempt to present a prepared speech or PowerPoint presentation.
- Candidates should choose topics that engage their interest.
- Candidates need appropriate musical examples as an aid to developing a musicological focus.
- The outline summary sheet is important in providing a scope for the discussion. The summary should not be overly detailed or too brief.
- Candidates should be familiar with all equipment to be used in the examination.

Composition Elective

Better responses:

- were stylistically convincing and showed evidence of wide listening and performance experience in that style
- demonstrated a secure understanding of the concepts of music and their interrelatedness
- delivered an effective melody with secure, supportive and interesting harmonic progressions
- were able to write for the chosen performing media effectively and idiomatically using effective interplay between parts and textural variety
- provided clear scoring showing understanding of conventions, with choice of appropriate expressive devices to enhance the work.

Weaker responses:

- used excessive repetition sometimes based on minimal material eg three chord riffs
- based the work on a riff with no regard for melodic material
- showed no consideration of structure in their composition
- submitted an incomplete score without all intentions clearly printed eg guitar tab without rhythm notated above
- provided a score which did not include the subtleties included in the recording eg dynamics, improvisations, articulation, phrasing etc
- required further editing in order to be reproduced accurately by musicians.

General Comments

- Candidates should provide a full score with clearly labelled instrumentation (also specifying if acoustic or MIDI).
- Recordings should be checked to ensure that they can be played on CD players.
- Scores should match recordings and all intentions should be accurately and clearly notated.

Aural Skills

Question 1

In better responses, candidates:

- accurately commented on the role/ changing roles of the sound sources
- supported their comments with detailed references to the music
- correctly identified and commented upon the sound sources
- demonstrated careful and focused listening
- used terminology appropriately
- expressed their ideas in a well structured response

- recognised/described the use of technology in the example
- used notation (traditional and graphic) to support their response
- demonstrated a clear understanding of the concepts.

In weaker responses, candidates:

- provided brief and superficial observations
- demonstrated limited musical awareness
- made little comment on the role of the sound sources
- used inaccurate terminology
- used pre-prepared responses to the music
- provided little specific reference to the music
- provided emotive or subjective responses to the music.

Examples of responses to Question 1:

- *Voice is multi-tracked in opening statement of hookline which is used to introduce excerpt*
- *8ve leaps used in lower vocal line whilst upper vocal line begins a 3rd higher than opening note in lower vocal line and moves in thirds in opening: ‘your bass line has got me feeling fine’*
- *Beneath the opening vocal intro is a long held synthesised pedal point which swells in dynamics after the voices end. This contrasts with the jumpy rhythm of the opening vocals.*
- *The commencement of the rhythmic 4/4 groove follows and synthesised chime bells are heard. This adds interest and tonal colour variety*
- *The drums and bass groove provides a funky, upbeat and catchy jungle beat ostinato. This looped sample contributes to the exact and crisp rhythmic feel which is not unlike a techno sample*



- *The occasional single bass note is heard on the first beat of every four bars of the verse as if to reinforce the harmonic basis of the vocal line. These notes occur in unison with the voice or just prior to a phrase, as can be heard on the words: two, starts, down, they etc*
- *Vocal layer in both verse and chorus is limited in range and moves repeatedly in steps or narrow leaps (no more than a third) and this appears deliberate in keeping with the focus of the lyrics which is about the bassline*
- *Bass is used to help add to the excitement and in gaining momentum by moving in rhythmic unison (descending recurring semiquavers) with voice before dropping out completely*
- *Bass re-enters to provide recurring descending syncopated pattern throughout chorus*



- *Synthesised textures approximating car horns ‘honk-honk’ create variety and add interest within chorus*
- *Intro to second verse builds with increase of note values used and the exploration of a variety of tonal colours provided by the synthesised drums coupled with a dramatic increase in dynamics.*

Question 2

In better responses, candidates:

- discussed precisely how the composer had achieved variety through the textural changes, and recognised the polyphonic layers in the soft section and the monophonic texture in the loud section
- identified and discussed the changes of texture on the last two crotchets of the phrase
- used terminology correctly with reference to the structure of events in the piece
- wrote well structured responses with complex descriptions of both texture and duration
- notated one or several rhythms correctly
- discussed variety with reference to the music
- presented logical, clear and sophisticated answers
- used diagrams, including labels, and rhythmic notation successfully.

In weaker responses, candidates:

- demonstrated lack of clear understanding about the concepts in the question
- confused duration with dynamics
- introduced irrelevant unsupported information eg tone colour descriptions without any reference to the question
- incorrectly labelled the loud sections ‘thick’ and the soft sections ‘thin’
- did not differentiate between longer note values and a slowing of tempo, and between tension and texture
- narrated stories and presented lists of events using inaccurate terminology
- incorrectly identified a change of metre
- wrote about one, not both, concepts
- made no reference to variety.

Examples of responses to Question 2

- *The composer uses 4 bar and 8 bar rhythmic ideas and varies these after each repetition. The work is in triple metre and the tempo is presto*
- *The initial statement is introduced by brass playing in unison and is accompanied only by the timpani on the first beat of the first and third bar. Brass play accented, short and detached notes in a fanfare style*



- *The orchestra punctuates the end of each phrase with a reiterated chord on beats 2 and 3 of the fourth and eighth bars. As the established tempo is presto, these chords serve to give forward momentum as well as to add textural variety and interest.*

The following eight bars have a subtle contrary motion bass layer added whilst the melody and harmony are varied slightly



- *Lower strings now take over the melody in constant quavers with accents on the first of each bar. The orchestra continues to play the repeated chords at the end of each phrase in anticipation of the next phrase*

- After eight bars, a syncopated descending single line harmony is added beneath the next 4-bar constant quaver string passage



- A new 8-bar melody using dotted rhythm patterns played in a more legato style is now introduced and this contrasts with the previous accented and short patterns heard. This melody is introduced without accompaniment and is played in unison by brass. Again the orchestra punctuates beats 2 and 3 of bar 8, however this time a flourish adds interest and variety



- The 8-bar melody is repeated (almost echoed) by woodwinds but is varied slightly as the texture changes yet again with the addition of harmony and the introduction of a counter-melody on strings after 4-bars.
- Unison brass introduce an 8-bar melodic variation based on similar rhythmic material with a hint of the original fanfare styling returning. At the fourth bar, a timpani drum roll increases the tension and the orchestra returns for the remainder of this phrase.

Question 3

In better responses, candidates:

- demonstrated clear understanding of the question and a recognition of the key words (concepts of music, describe, relationship, melody and accompaniment)
- described the relationship between melody and accompaniment through most of the musical concepts
- demonstrated appropriate use of musical terms eg *pizzicato*, *arco*, *rubato*, *legato*, homophonic and polyphonic
- provided clearly labelled diagrams to represent texture, structure, pitch (melody and accompaniment)
- demonstrated focused listening
- presented well structured responses.

In weaker responses, candidates:

- showed a poor understanding of the terms ‘melody’ and ‘accompaniment’
- used musical terminology incorrectly
- demonstrated limited understanding of musical concepts
- showed poor recognition of sound sources.

Examples of responses to Question 3 (note: Not all concepts have to be either addressed or addressed equally for students to be awarded the top mark range. Any of the points below are relevant to the notion of relationships in this question.):

- *The opening section features muted strings playing in sustained chords, with a seeming absence of pulse*



- Tempo/metre ♩ is firmly established by pizzicato accompaniment in the first verse. Voice enters soon afterwards with contrasting longer note values and legato movement, although pulse and metre are still maintained.
- To introduce the first verse, the strings then change to a descending pizzicato pattern, still in chord formation played twice (rhythm:



The voice enters (*sotto voce*) at first, and the accompaniment keeps the descending pattern. When the singer sings the line “Without your love” the cello plays *arco*, still playing a descending line, but it becomes almost a countermelody to the voice, while at the same time supporting the movement of the pizzicato upper strings



- A tone colour change begins on the words “What would it matter if you loved me” leading into the chorus where the strings change from pizzicato to *arco*



- The chorus “Here in your arms” has the voice moving up in register and pitch and becoming more expressive with changes in tone and volume. The accompaniment is sometimes sustained, and then moves into an ‘*agitato*’.
- The violin plays in a high register, while the other strings play a chordal pattern (again the bass pattern sometimes descending) but with a ‘swirling’ *agitato* feeling: ornamented with trills at the end of phrases:



- There are lots of rhythmic changes/patterns in the strings to emphasise mood changes, contrasts in volume etc
- Pitch range in vocal melody is quite wide; voice uses vibrato on sustained notes; *rubato* used throughout; voice also explores tone colour with subtle dynamic changes and nuances throughout.

Question 4

Better responses:

- were coherent, detailed and well structured, with relevant musical examples
- gave evidence of focused listening, and of a deep understanding of the concepts
- were directed clearly to the question
- used terminology correctly
- identified performing media correctly
- incorporated other concepts appropriately
- in some cases made specific references to techniques on trumpet or guitar in relation to expressive techniques
- showed understanding of dynamics and expressive techniques and demonstrated focused listening in relation to these with appropriate examples

- demonstrated a detailed understanding of jazz and recognised devices such as call and response.
- explored several relevant points giving appropriate supporting examples
- included clearly labelled and relevant diagrams
- notated drum patterns correctly when including them
- used clear and relevant manuscript examples.

Weaker responses:

- consisted of generalisations without appropriate musical examples
- were often repetitive
- were not clearly structured
- restated the question without development
- incorrectly identified performing media
- made limited, sometimes incorrect use of terminology
- had limited understanding of expressive techniques
- confused the concepts with each other eg pitch and dynamics
- drew poorly annotated or irrelevant diagrams
- notated drum patterns incorrectly
- used notation that was not relevant to the question
- explored only one instrument or concept
- referred to ‘aerophones’ without specifically identifying the trumpet
- were narrative or descriptive rather than analytical
- gave opinions on quality of the piece, eg how well it was played.

Examples of responses to Question 4:

Dynamics and expressive techniques:

- *Use and contrast of free and metred (irregular and regular) times used as expressive techniques*
- *Absence of pulse and use of syncopation indicative of interpretative freedom*
- *Changes in rhythmic activity (including pitch embellishments) vary the expressive quality and contrasts of improvised solos*
- *Expressive dialogue between trumpet and guitar*
- *Creative use of swing and its subtle variations (articulations), including movement between swung and straight feels*
- *Gradual and sudden changes in trumpet register (also answering of guitar). Use of altissimo (screech, wail, slide etc) and lower registers exemplifies the use of range as a creative device*
- *Vibrato used, especially sustained notes. Different vibrato speeds are explored*
- *A wide range of articulations constantly changes the expression of each phrase*
- *Trumpet tone colour is also varied, including distortions (partially depressed valve, restricting air)*
- *Other expressive techniques include hitting snare rim, pizz, guitar strumming patterns, picking*
- *Dynamics vary frequently throughout. Minor fluctuations within phrases, often with changes in contour or sudden changes of register*
- *Higher register powerfully expressed at piercing/louder volumes*
- *Sudden bursts of sound mark key notes in phrase or a change of register*
- *Introduction generally softer than later section.*

General comments

- While many candidates had a sound understanding of musical concepts, some confused the different concepts and were unable to apply them correctly to the excerpt.
- Some candidates incorrectly identified performing media and should endeavour to listen to as many recordings and live performances as possible, in order to become confident in the recognition of instruments. The following websites may be useful:
www.philharmonia.co.uk/thesoundexchange and www.sydney-symphony.com/sinfonietta
- These words were sometimes spelled incorrectly: guitar, cymbals, bass, ride, trumpet, *staccato*, *pizzicato*, *vibrato*, *crescendo*, *decrescendo*, snare, phrase, techniques.
- Introduction and conclusion are not required in responses to these questions.
- Candidates should make references to what they hear, relating this to the question.
- Candidates should refer to the detail in music excerpts.
- Candidates should prepare for a range of questions that address more than the concepts.
- A wide range of musical examples, including orchestral repertoire, should be listened to.
- Candidates should ensure that handwriting is legible.
- Analysis should not be replaced by narrative or descriptive responses.

Music 2

Performance – Core and Elective

In better performances, candidates:

- chose repertoire that demonstrated their strengths
- showed an engagement with the chosen repertoire
- selected repertoire which was well suited to their technical ability
- demonstrated an understanding of stylistic features and appropriate use of dynamics and expressive techniques
- demonstrated thorough preparation with accompanists and ensembles
- were familiar with the examination process and the examination environment.

In weaker performances, candidates:

- attempted works that were overly challenging technically
- lacked stylistic understanding
- selected repertoire which highlighted their musical weaknesses rather than their strengths
- had balance problems or lacked adequate rehearsal with their accompanist.

General Comments

- Candidates should select repertoire that highlights their strengths.
- Candidates who choose to play very brief works or their own compositions should ensure that pieces have the scope to satisfy the marking criteria.
- Candidates should develop stylistic understanding through wide listening.
- Instruments should be tuned before candidates enter the venue. Recent tuning of pianos is recommended.
- Candidates should take into account the acoustics of the examination space.
- Candidates should rehearse regularly with their accompanist and seek feedback on balance as well as interplay between parts.
- Sound and balance checks should be well organised and brief.
- The examination schedule includes 15 minutes for the examiners to set up at the beginning of marking at each centre and 15 minutes to finalise paperwork at the end.

Sight Singing

- Most candidates were well prepared.
- Candidates are given a choice of treble or bass clef and will be given the tonic chord and starting note.
- Candidates should understand the clef that best suits their vocal register.
- Candidates should use the full two minutes to prepare and should be encouraged to vocalise during this preparation time.
- Candidates should be encouraged to vocalise the triad and starting note when it is first played.
- Candidates should practise sight singing regularly, developing strategies to prepare this section of the examination.

Musicology and Aural Skills – Written Examination

Question 1

Strengths

Better responses:

- named the term ‘turn’ correctly
- focused concisely on the main points
- provided two clearly delineated comments focusing on texture, employing appropriate vocabulary about texture (layers of sound)
- offered three clearly delineated observations about harmony with bar-numbered examples relevant to the harmonic observation
- used terminology correctly in identifying suspension, dissonance, harmonic rhythm and harmonic vocabulary.

Weaknesses

Weaker responses:

- did not identify or correctly name ornaments
- were verbose, omitting the main points. Identification of harmonic structure was weak
- identified notes inaccurately
- did not focus on texture or failed to make two points about texture, elaborating on one
- did not focus on harmony
- did not cite specific examples from the music
- provided insufficient detail.

Question 2

Better responses to Part (a)

- demonstrated a grasp of intervallic relationships, metrical groupings and contour and demonstrated a strong awareness of tonic and dominant relationships.

Weaker responses to Part (a)

- showed poor realisation of the Bar 2 rhythmic displacement of the tonic and therefore confusion was created thereafter. There was failure to recognise the triadic movement in the beginning. Contour realisation was inconsistent and there were rhythmic errors.

Sample answer:

Allegro Moderato

Violino Solo

The musical score is for a Violino Solo in 4/4 time, marked Allegro Moderato. It is in the key of B-flat major. The score is divided into four staves, numbered 1 through 8. Staff 1 (measures 1-4) starts with a quarter rest, followed by quarter notes G2, A2, Bb2, and C3. Staff 2 (measures 5-8) continues with quarter notes D3, E3, F3, and G3. Staff 3 (measures 9-12) has quarter notes A3, Bb3, C4, and D4. Staff 4 (measures 13-16) has quarter notes E4, F4, G4, and A4, followed by a sharp sign on the staff line.

Better responses to Part (b)

- discussed more than one concept, with specific references to the music and the role of various instrumental parts. The development was discussed through linking concepts.

Weaker responses to Part (b)

- showed confusion about the concepts and lack of understanding of the principle of development, with sweeping generalisations and inaccurate use of terminology.

Question 3

Better responses to Part (a)

- discussed the effect of sustaining interest in musical terms, and provided good examples of expressive techniques.

Weaker responses to Part (a)

- consisted of a list of techniques without discussion of how they sustained interest/effect
- demonstrated poor understanding of the term ‘expressive techniques’ and referred to other concepts.

Better responses to Part (b)

- provided sophisticated discussion of textural/melodic/harmonic relationships between the instruments with strong reference to appropriate passages in the score.

Weaker responses to Part (b)

- focused on one bar that didn't reflect the greater scope of the excerpt or discussed music outside the specified bar numbers
- incorrectly named instruments and incorrectly identified relationships between the instruments
- approached the question through harmony.

Better responses to part (c)

- approached the rhythmic changes between the two sections with greater perception and interpretative skills. The use of rhythmic terminology was accurate and detailed. Specific score references were made to more extended passages.

Weaker responses to part (c)

- focused on concepts other than duration, with inaccurate observations about score references and rhythmic changes.

Question 4

Better responses:

- dealt with the concept of pitch broadly and in depth
- used detailed quotes and annotations, showing an ability to use one quotation for a variety of pitch aspects
- discussed the different facets of pitch in a sophisticated manner and in detail
- made effective use of musical terminology to support statements
- addressed the main points without unnecessary introduction
- used sub-headings appropriately, creating a clear structure
- were well-sequenced
- referred to musical quotes within the score eg Bar references, rehearsal figures
- demonstrated evidence of wider reading, eg composers' self evaluations.

Weaker responses:

- included a variety of concepts not related to the question
- discussed works that were lacking in pitch-related material
- demonstrated inappropriate use of terminology
- were less coherent
- did not thoroughly explore the concept of pitch, focusing on more simplistic analytical points such as register and range
- were generalised.

General comments

- Candidates are reminded that the mandatory topic is Music of the last 25 years (Australian focus) and they, therefore, should refer only to works written in the last 25 years.
- Better responses generally support comments with specific references to scores.
- Original compositions, by candidates themselves or their peers, are not appropriate examples.
- Candidates should note the syllabus requirement to study five works in detail that represent the mandatory topic.

Core Composition

Better responses:

- explored contemporary practices reflecting wide listening
- were written for combinations of instruments with which the candidate was familiar
- reflected absolute immersion in style, and an excellent understanding of the chosen instruments
- demonstrated detailed notation, including expressive techniques and performance directions
- explored technologies to assist the composition process
- demonstrated an accomplished exploration of texture, while maintaining clarity
- used a few well chosen ideas with accomplishment.

Weaker responses:

- did not always achieve harmonic integrity/stylistic cohesion
- attempted ensemble combinations that did not enhance musical ideas
- did not demonstrate an understanding of the capabilities of the instruments written for
- showed difficulties in linking musical ideas causing structural weakness
- used fragments of ideas that were over-used and under-developed
- used too many different ideas
- were written for large ensembles, thus not effectively showing an understanding of harmonic voicing and textural clarity
- had poorly edited scores
- lacked detailed scoring (scores should facilitate accurate performance).

General Comments

- Many candidates explored innovative sound sources and their tonal qualities.
- Candidates should workshop with the actual instruments they have chosen to write for or to listen widely in the chosen genre.
- Recordings are continuing to improve as technology becomes more accessible.
- Compositions should not need extensive dissertations – these should be included in the portfolio.
- Candidates are advised to use forms of recording other than MIDI when requiring lyrics.
- CDs should be checked to ensure they work correctly.

Composition Elective

Better compositions:

- demonstrated immersion in the chosen style and showed evidence of wide listening and performance experience in that style
- had clear scores that showed understanding of appropriate orchestration
- demonstrated a strong structural understanding, manipulated ideas with great skill, giving the piece a forward momentum
- demonstrated skilful handling of transitions and links
- took full advantage of the 3 minute time allowance.

Weaker compositions:

- had scores that were not accurate when compared to the submitted recording
- were not written idiomatically for their performing media
- were 'safe' but did not explore or experiment
- did not sustain the development of musical ideas.
- had cluttered textures and unnecessarily complex rhythms with very little aural effect
- used musical clichés from the chosen style
- used abrupt or contrived transitions
- made superficial use of too many ideas within one piece.

General Comments

- There should be an indication on the score of whether the composition is for acoustic instruments or MIDI instruments.
- Candidates need to indicate whether they are writing for solo strings or a string section.
- Synthesized sound tracks very often demonstrated no realistic idea of range etc of acoustic instruments which often detracted from the musical outcomes.

Musicology Elective

Better essays:

- demonstrated perceptive, deep and often subtle analysis, often following through from identification of concepts to their cause and effect
- used sophisticated analysis based upon the concepts
- supported a proposition throughout the essay, linking a series of points within a logical and often hierarchical structure
- used succinct and relevant language, making points within the limit of 1500 words
- supported claims with specific examples
- presented authentic, valid and rigorous arguments which synthesised ideas
- drew upon appropriate sources when they were needed to support the argument.

Weaker essays:

- were general and descriptive, making only superficial observations
- did not always pursue a consistent proposition
- presented arguments which appeared predetermined or formulaic, resulting in inconsistencies between evidence and conclusions
- omitted important points or made sweeping generalisations
- exaggerated or over-embellished minor points
- were subjective rather than objective
- used irrelevant quotations
- did not incorporate quotations into the essay
- made inadequate reference to primary sources
- did not establish and pursue a proposition adequately
- established little evidence of immersion in the music
- were over-reliant on historical or biographical commentary.

General Comments

- The focus should be sufficiently specific to permit adequate discussion within the word limit.
- There should not be a reliance on large sections of consecutive quotations. Use specific and well annotated examples to illustrate points.
- Candidates should draw from a wide range of repertoire where needed.
- Analysis should be in-depth.
- Footnotes should not simply repeat the information to which they refer.
- Essays should be double spaced.

Music Extension

Performance

In better performances, candidates:

- demonstrated outstanding technical and interpretative skills
- performed with authority, demonstrating ownership of the performance and artistry in interpretation
- demonstrated subtlety and attention to detail in both solo and ensemble playing
- performed repertoire that showcased their technical skills and demonstrated depth of interpretative understanding.

In weaker performances, candidates:

- selected repertoire that was overly challenging for their technical and interpretative skills
- performed repertoire which restricted their opportunity to demonstrate their technical and interpretative skills
- allowed technical shortfalls to overshadow stylistic understanding
- showed a lack of preparation with their ensemble.

General comments

- Candidates should select repertoire that highlights their strengths and has sufficient scope to demonstrate their technical and interpretative skills.
- Candidates should rehearse regularly with their ensemble to enhance cohesion within the ensemble.
- Candidates need the opportunity to play through their entire program regularly.
- Syllabus requirements concerning solo and ensemble repertoire should be given careful consideration
- The M7 (repertoire sheet) should be completed correctly including performance order and timing of pieces.
- The M9 (certification of additional topic) sheet needs to be signed by the student, teacher and Principal before the examination.

Composition

Better compositions:

- demonstrated understanding of the performing media for which they were written, and an understanding of how to work idiomatically for the media
- were successfully structured
- were harmonically sophisticated
- displayed evidence of originality while being successful in a chosen style
- had detailed scores with appropriate directions.

Weaker compositions:

- had some musical substance and made a genuine attempt
- did not sustain convincing motivic development
- did not display a sense of continuity within the piece
- often began with weaker musical material which did not allow for sufficient musical development to occur
- attempted to marry three or four different styles unsuccessfully within the one composition

- were idiomatic for the instruments but did not take musical risks
- presented scores that were deficient in layout and intent.

General Comments

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

Musicology

Better essays:

- showed evidence of wide reading and reference to a wide range of resources, including discographies, footnoting, and bibliographies
- were carefully presented, formatted, and edited
- maintained a focus on concept-based analysis throughout
- established a workable hypothesis with musicological evidence then gathered and directed the material towards an objective outcome
- had economical introductions that quickly, but adequately, set the context in which the hypothesis could be successfully argued
- maintained a constant focus on the hypothesis, with discussion logically and cogently serving the overall direction and aims of the essay
- demonstrated a clear attempt to investigate a cross-section of music relevant to supporting the hypothesis
- were written in a suitable style
- drew on an interesting range of topics
- referred extensively to primary sources in order to illustrate points and marshal evidence for the hypothesis.

Weaker essays:

- lacked reference to primary sources and to the examples necessary to highlight analysis
- established a poor hypothesis or failed to sustain the hypothesis
- offered hypotheses lacking the intrinsic substance necessary to sustain higher level analysis and discussion
- accepted spurious secondary sources
- took too long to get to the body of the argument
- used excessive manuscript quotes detracting from the sequence of arguments
- lost focus on the music and drifted into philosophical statements particularly when dealing with cutting edge or alternative styles of music
- had poorly formatted manuscript quotes often missing important aspects of the musical context
- offered comments without analytical detail, eg ‘The motif developed’ – without further explanation.

General Comments

- The structure of the essay should be planned and monitored to ensure a balance between the hypothesis, major areas of discussion and the sub points that support arguments.
- Essays are to be double spaced.
- Candidates are advised to select a workable and achievable hypothesis. That is, one in which evidence can be brought to bear and in which a definite conclusion can be drawn by the reader based upon the weight of evidence presented.
- Tables should be a summary of data or musical analysis rather than a substitute for prose or discussion.
- Visual or auditory examples are appropriate where manuscript examples do not suffice.

Music 1

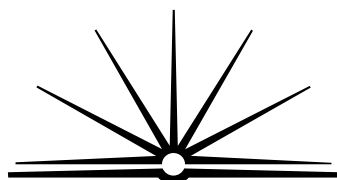
2006 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Paper			
Core — Aural Skills			
1	6	Sound Sources	H4, H6
2	8	Texture and Duration	H4, H6
3	8	All concepts	H4, H6
4	8	Dynamics and Expressive Techniques	H4, H6
Practical Examination			
Core — Performance			
	10	Performance	H1, H2, H7
Practical Examination			
Elective — Composition / Musicology / Performance			
	20	Composition	H2, H3, H5, H7
	20	Musicology	H2, H4, H5, H6, H7
	20	Performance	H1, H2, H7

Music 2

2006 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Paper			
Core — Musicology and Aural Skills			
1 (a)	1	Aural skills musicology Additional topic	H2
1 (b)	2	Aural skills musicology Additional topic	H2, H5
1 (c)	2	Aural skills musicology Additional topic	H2, H5, H6, H7
1 (d)	3	Aural skills musicology Additional topic	H2, H5, H6, H7
2 (a)	5	Pitch and aural skills Additional topic	H2, H4
2 (b)	3	Pitch and aural skills Additional topic	H2, H5, H6, H7
3 (a)	2	Aural skills, musicology Mandatory topic	H2, H5, H6, H7
3 (b)	3	Aural skills, musicology Mandatory topic	H2, H5, H6, H7
3 (c)	4	Aural skills, musicology Mandatory topic	H2, H5, H6, H7
4	10	Mandatory topic, musicology aural skills, music concepts	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



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

2006 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 careful listening and musical awareness, although descriptions of musical events may contain some inaccurate observations• Comments in detail on the roles of the sound sources, using suitable examples to support observations	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples• Comments on the roles of the sound sources of the excerpt and includes examples to support observations	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in identifying or commenting on the roles of the sound sources	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. Answer may contain some inaccurate observations• Describes in detail ways in which texture and duration are used to create variety in the excerpt, and uses appropriate examples to support response	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 ways in which texture and duration are used to create variety 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 ways in which texture is used to create variety in the excerpt and gives appropriate examples, with little on duration• Describes ways in which duration is used to create variety in the excerpt and gives appropriate examples, with little on texture• Describes some ways in which texture and duration are used in the excerpt	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness of texture and duration to create variety• Describes limited ways which texture is used• Describes limited ways in which duration is used	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. Answer may contain some inaccurate observations• Describes in detail the relationship between the melody and the accompaniment by referring to the concepts	7–8
<ul style="list-style-type: none">• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain inaccurate observations• Describes, with an awareness, the relationship between the melody and the accompaniment by referring to the concepts	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples• Describes, with some awareness, the relationship between the melody and the accompaniment by referring to the concepts	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness of the relationship between the melody and the accompaniment by referring to the concepts	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. Answer may contain some inaccurate observations• Describes in detail the exploration of dynamics and expressive techniques and uses appropriate examples to support observations	7–8
<ul style="list-style-type: none">• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain some inaccurate observations• Describes the exploration of dynamics and expressive techniques and gives some examples	5–6
<ul style="list-style-type: none">• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples• Describes some use of dynamics and expressive techniques	3–4
<ul style="list-style-type: none">• Demonstrates limited musical awareness in describing how dynamics and expressive techniques are used	1–2

2006 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

Question 1 (a)

Outcomes assessed: H2

MARKING GUIDELINES

Criteria	Marks
• One mark for correct answer	1

Question 1 (b)

Outcomes assessed: H2, H5

MARKING GUIDELINES

Criteria	Marks
• Either a detailed comparison of ONE feature, or a limited comparison of TWO features	2
• Limited comparison of ONE feature	1

Question 1 (c)

Outcomes assessed: H2, H5, H6, H7

MARKING GUIDELINES

Criteria	Marks
• Describes in detail TWO ways in which texture is varied	2
• Describes in detail ONE way in which texture is varied OR gives a limited description of TWO ways in which texture is varied	1

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

Criteria	Marks
• Describes THREE features of harmony in detail	3
• Describes TWO features of harmony in detail	2
• Describes ONE feature of harmony OR names THREE features	1

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

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

Question 2 (b)*Outcomes assessed: H2, H5, H6, H7***MARKING GUIDELINES**

Criteria	Marks
• Demonstrates musical awareness of the development of the theme and careful listening, although may contain minor inaccuracies	3
• Demonstrates some musical awareness of the development of the theme but observations may contain some inaccuracies	2
• Demonstrates a basic awareness of the development of the theme	1

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

Criteria	Marks
<ul style="list-style-type: none">Identifies and discusses TWO expressive techniques and describes briefly how they sustain interest	2
<ul style="list-style-type: none">Identifies and discusses ONE expressive technique and describes briefly how interest is sustained OR <ul style="list-style-type: none">Limited discussion of TWO expressive techniques	1

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

Criteria	Marks
<ul style="list-style-type: none">Discusses in detail relationships between instruments in three places in the score, with reference to specific bar numbers	3
<ul style="list-style-type: none">Discusses relationships between instruments in three places in the score. Answers with some general observations OR <ul style="list-style-type: none">Describes in detail relationships between instruments in two places in the score	2
<ul style="list-style-type: none">Makes general comments about relationships between instruments. Answers with limited observations	1



Question 3 (c)

Outcomes assessed: H2, H5, H6, H7

MARKING GUIDELINES

Criteria	Marks
• Describes in detail changes in the composer's use of duration with specific bar numbers	4
• Describes changes in the composer's use of duration with some reference to the score	3
• Makes general observations about changes in the composer's use of duration with limited reference to the score	2
• Makes limited observations about changes in the composer's use of duration without specific 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 high-level analytical skills in the composer's use of pitch with depth and detail in at least THREE works from the Mandatory topic• Presents a well-developed and cohesive response, addressing the breadth of the question through reference to relevant examples• Uses accurate and appropriate musical examples, precise musical terminology and musical quotes with detailed explanations of the relationship of these examples to the response	9–10
<ul style="list-style-type: none">• Demonstrates analytical skills in the composer's use of pitch with depth in at least THREE works from the Mandatory topic• Presents a well-developed response, addressing the breadth of the question through reference to relevant examples• Uses appropriate musical examples and musical terminology with detailed explanations of the relationship of these examples to the response	7–8
<ul style="list-style-type: none">• Demonstrates analytical skills in the composer's use of pitch in at least TWO works from the Mandatory topic• Presents a response that addresses the question through reference to relevant examples but may contain some inaccuracies• Uses some musical examples and musical terminology with some explanations of the relationship of these examples to the response but may contain some inaccuracies	5–6
<ul style="list-style-type: none">• Demonstrates a basic understanding of music from the Mandatory topic• Makes some reference to relevant examples• Uses basic terminology relating it to the overall argument, and/or uses generalisations with little support for the response	3–4
<ul style="list-style-type: none">• Demonstrates a limited understanding of music from the Mandatory topic• Makes superficial reference to relevant examples• Makes limited use of musical terminology and examples relevant to the response	1–2