

BOARD OF STUDIES
NEW SOUTH WALES

2001 HSC Specimen Paper

Music 1

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Music 1

Introduction

This booklet contains the specimen examination paper for the 2001 Higher School Certificate examination in Music 1. A mapping grid is also included, showing how each question in the examination relates to the syllabus outcomes and content, and to the performance bands.

The specimen paper shows the format of the New HSC examination. It has been printed on A4 paper and side-stapled to make it convenient for use in schools. Actual examination papers will be produced as A4 booklets. All New HSC papers will be printed on white paper.

The 2001 HSC specimen papers have been produced in accordance with the Board's *Principles for Setting HSC Examinations in a Standards-Referenced Framework*, published in Board Bulletin Volume 8 Number 9 (Nov/Dec 99). Questions are closely related to the outcomes of the course, and the paper as a whole is structured to allow for appropriate differentiation of student performance at all levels on the performance scale.

The papers have been designed so that students have a clear understanding of what they are required to do in each question and in working through the paper. Instructions have been standardised, and the demands of the questions have been made explicit. Key words in questions, such as 'discuss', 'analyse', and 'explain', have been used consistently in accordance with the glossary published in the Board's *Assessment Support Document*.

This specimen paper is an example of the type of examination that could be prepared within the examination specifications in the Music 1 syllabus. Examinations will be based on the syllabus, and will test a representative sample of syllabus outcomes. Therefore, the range and balance of outcomes tested in HSC examinations in 2001 and subsequent years may differ from those addressed in the specimen paper.

The mapping grid is an important feature of the development of the examination. It aids in ensuring that the examination as a whole samples a range of content and outcomes, and allows all students the opportunity to demonstrate their level of achievement. Where courses have components in the examination other than written papers, the grid indicates the wider range of outcomes that are assessed by including these other components.

There are a number of points to note in considering the Music 1 specimen paper:

- The examination specifications have been amended to stipulate that there will be four questions in the Aural Skills paper. This will ensure that papers have a similar structure from year to year. However, the number of question parts may change, and there may not necessarily be four different musical extracts in each examination.
- All questions and question parts are out of whole marks. The marks for each question and/or part-question are shown on the examination paper in order to provide guidance to candidates on the extent of response required.

- A CD containing the musical extracts for this specimen examination paper was issued to schools with the Music 1 *Examination, Assessment and Reporting Supplement* (EARS) in July 1999.

Music 1

HSC Specimen Examination Mapping Grid

For each item in the examination, the grid shows the marks allocated, the syllabus content and syllabus outcomes it relates to, and the bands on the performance scale it is targeting. The range of bands shown indicates the performance candidates may be able to demonstrate in their responses. That is, if an item is shown as targeting Bands 3 – 5, it indicates that candidates who demonstrate performance equivalent to the Band 3 descriptions should be able to score some marks on the item, while those who perform at Band 5 or above could reasonably be expected to gain high marks. In the case of one-mark items, candidates who demonstrate performance at or above the bands shown generally could be expected to answer the item correctly.

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Core – Written Paper – Aural skills				
1	6	Aural skills, all concepts	H4, H6	2 – 6
2	8	Aural skills, duration & related concepts	H4, H6	2 – 6
3	8	Aural skills, pitch, expressive techniques & related concepts	H4, H6	2 – 6
4	8	Aural skills, structure & related concepts	H4, H6	2 – 6
Core – Practical				
	10	Practical	H1, H2, H7	2 – 6
Electives				
	20	Composition	H2, H3, H5, H7	2 – 6
	20	Musicology	H2, H4, H5, H6, H7	2 – 6
	20	Performance	H1, H2, H7	2 – 6



Sample marking guidelines for Music 1 – Aural Skills

The following marking guidelines have been developed for selected questions from the 2001 HSC Specimen Examination in Music 1 – Aural Skills. These guidelines indicate the approach that would be taken to marking questions.

For each question, the following are typically included:

1. The syllabus outcomes that are targeted by the question.
2. The assessment rubric from the specimen paper, where there is one, listing the set of general criteria that are used to assess responses.
3. The marking guidelines, which show the criteria to be applied to responses along with the marks to be awarded in line with the quality of the responses. For extended-response questions, performance is described at a number of levels of performance, each covering a range of marks.
4. A sample answer or some points that answers might include. Sample answers indicate the scope and depth of treatment expected, and are not intended to be prescriptive. Similarly, the points that could be included in answers are not intended to be an exhaustive list, but rather an indication of the considerations that students could include in their responses.

Marking guidelines will generally require some refinement at the Marking Centre to take account of unanticipated responses that students present. For essay-type questions, the standard described at each mark range will be made clear during pilot-marking by the selection of sample scripts.

In a standards-referenced framework, examination questions are closely linked to syllabus content and outcomes. Expectations of the question are to be clear in the wording of the question. Marking guidelines will be developed at the same time as the examination questions, by examination committees. The development of marking guidelines will be guided by the Board's *Principles for Developing Marking Guidelines Examinations in a Standards-Referenced Framework*, published in Board Bulletin Volume 9 Number 3 (May 2000).

Sample Marking Guidelines – Music 1 – Aural Skills

Question 4 (8 marks)

An excerpt (1 minute 28 seconds) from *Brrrlaak* by Zap Mama will be played SIX times for you to answer Question 4.

Describe the use of *structure* in this excerpt. You should support your answer by referring to the relationship of other musical concepts to the structure of this excerpt.

Outcomes assessed: H4, H6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Describes the many aspects of structure in this excerpt and uses appropriate examples to demonstrate how other musical concepts relate to the structure of the excerpt • Clearly identifies different structural layers e.g. the overall structure and the ‘internal structure’ of phrases, motifs, riffs etc • Demonstrates evidence of focused listening and well-supported observations, including detailed descriptions of musical events, in a suitably structured response • Consistently and effectively uses correct terminology to describe musical events 	8
<ul style="list-style-type: none"> • Describes aspects of structure in this excerpt with supporting reference to other musical concepts • Makes some reference to structural layers ie. motifs, riffs, phrases etc but does not provide detail in the explanation or their relationship to the overall structure • Demonstrates evidence of careful listening and musical awareness, providing a number of well-supported observations, including descriptions of musical events, although some observations may be inaccurate • Uses correct terminology to describe musical events 	6 – 7
<ul style="list-style-type: none"> • Describes the overall structure of the excerpt with little reference to the internal structure of sections • Demonstrates an understanding of the concept of structure but with little supporting reference to other musical concepts • Demonstrates adequate listening and musical awareness although descriptions of musical events may contain some inaccurate observations or include observations that do not necessarily relate to the question • Makes limited use of terminology to describe musical events 	4 – 5

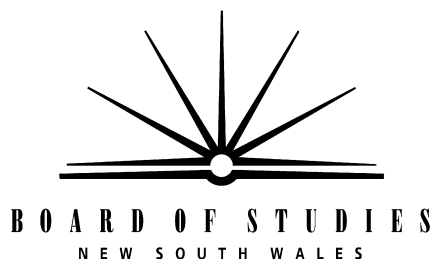
Criteria	Marks
<ul style="list-style-type: none"> • Makes an attempt to describe structure and its relationship to this excerpt • Refers to the concept of structure in only the most basic sense, often provides generalisations that may or may not relate to the excerpt, and does not relate other concepts to the structure of the excerpt • Provides irrelevant information and inaccuracies while describing the musical events and demonstrates lack of focused listening • Makes little or no use of correct terminology to describe musical events 	2 – 3
<ul style="list-style-type: none"> • States the excerpt has structure without providing any further clarification or support • Makes very confused references to the structure or does not recognise the sections occurring within this excerpt • Makes observations that are inaccurate and/or superficial with no evidence of focused listening and without description of musical events • Makes little or no use of correct terminology 	1

- The focus of the marking should be on the candidates' ability to make valid musical observations. Poor language usage should not necessarily preclude candidates from achieving marks in the upper range. Candidates' explanations may be in a variety of formats, eg diagrammatic representations.
- The marking descriptors should be applied holistically in judging the mark to be awarded to a candidate's response and therefore answers in the upper mark range may still include some inaccurate observations.

Question 4 *Brrrlaak* by Zap Mama

Observations that candidates may make to support their answers include:

Structure	Musical events
Introduction	<ul style="list-style-type: none"> - Female voices in unison on first phrase; harmony for second; question ('Yehoo') and answer repeated; voices added
Chorus 1	<ul style="list-style-type: none"> - 'Yehoo' continues without answer – now functions as an answer to 'Brrrlaak' - 'Brrrlaak' – gliss to repeated notes; descends at end first time and ascends second time; lower pitch than 'yehoo' – repeated 4 times
Verse 1	<ul style="list-style-type: none"> - Solo, female, mid-range voice takes verse; narrow pitch range; syncopated; follows more of speech pattern – fragmented; centres around one note; breathy tone; occasionally doubled and/or commented on by another, higher female voice - Repeated leap of a 4th that starts with sound similar to a 'click' (almost like a grace note) in mid range male voice throughout - Repeated descending two notes in harmony in upper range female voices throughout - Rising two notes in harmony by female mid-range; enters in second part of verse; half as regular as previous motif; acts as response to previous motif; the odd vocal click
Chorus 2	<ul style="list-style-type: none"> - 'Yehoo' returns – same as first chorus - 'Brrrlaak' repeated 4 times as in Chorus 1 - Male voice continues with single, repeated note – drone-like; syncopated - Three note, syncopated 'pant' occurs and towards the end of the Brrrlaak phrase
Verse 2	<ul style="list-style-type: none"> - Constant, on the off beat, vocal 'ch' creates a sound like a cabasa - Another solo female talks verse; deeper, richer tone colour than previous Verse 1 vocalist; similar melody – differences a result of singer's interpretation and vocal technique - Repeated descending two notes in harmony in upper range female voices throughout as in Verse 1 - As with Verse 1, soloist is occasionally doubled/harmonised breathy, females in harmony sing with soloist at times; have melodic interest other than this
Chorus 3	<ul style="list-style-type: none"> - 'Yehoo' returns – same as first chorus - 'Brrrlaak' repeated 4 times as in first chorus - Male voice continues with single, repeated note – drone-like; syncopated - Three note, syncopated 'pant' occurs and towards the end of the Brrrlaak phrase - Another, very short, female part added; regular
Coda	<ul style="list-style-type: none"> - Full 'Yehoo' part returns as in the opening - Breathily panting regular - Three note, syncopated 'pant' continued from Verse 2 - A female 'aah' regular - Two, longish phrases (relatively) repeated, the beginning punctuated by the male voice on a single, low note - Tiny female fragment repeated regularly; continued from Verse 2



Sample marking guidelines for practical tasks and submitted works in Music 1

The following sample marking guidelines have been developed for the practical and submitted works components of the HSC Examination in Music 1. In conjunction with the previously published sample marking guidelines for selected questions from the 2001 HSC Specimen Examination paper, they indicate the approach that would be taken to marking student responses for the entire examination.

For these component(s) of the examination, the following are included:

1. A description of the task, derived from the syllabus
2. The syllabus outcomes that are assessed by the task
3. The criteria, derived from the outcomes, that are used to assess the task
4. Sample marking guidelines for each component of the task

The marking guidelines describe the full range of performance typically demonstrated by students. Descriptions are given for ranges of marks, representing performances at different levels of achievement. In marking a response, the marker initially assigns it to one of these levels, and the judgement is then refined to decide on the mark to be awarded. Markers use a variety of strategies, including sample responses and video-taped benchmark performances, to assist them in this process.

For the HSC examinations in 2001 and beyond, marking guidelines for all parts of the examination will be developed by the examination committee. The development of marking guidelines will be guided by the Board's *Principles for Developing Marking Guidelines in a Standards-Referenced Framework*, published in Board Bulletin Volume 9 Number 3 (May 2000).

HSC examination overview

The HSC examination in Music 1 consists of a written paper, worth 30 marks, and practical examinations and/or submitted works worth a total of 70 marks. These components consist of a core performance (10 marks) and three electives (20 marks each) in any combination of composition, musicology and performance.

Task: Performance Core (10 marks)

Perform a piece of music of no more than 5 minutes' duration that represents a style, period or genre from one of the topics presented in the HSC course.

The piece may be solo or ensemble. In the case of an ensemble item, the part performed by the candidate must be clearly displayed. A performance must be accompanied unless the work was composed to be unaccompanied.

Assessment criteria

Performances will be assessed on their musical effectiveness through:

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

Outcomes assessed: H1, H2, H7

MARKING GUIDELINES

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

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates accomplished technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire • Demonstrates a detailed stylistic understanding through performance of the chosen repertoire using articulation, dynamics and expressive techniques • Performs with a sense of personal expression, demonstrated by the use of expressive techniques and sensitivity to the chosen style • Demonstrates an accomplished understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance 	7 – 8
<ul style="list-style-type: none"> • Demonstrates competent technical skills. Some problems in maintaining technical fluency and technical facility are evident as are inconsistencies in intonation • Demonstrates a sense of stylistic understanding through performance of the chosen repertoire. The articulation and/or dynamics and/or expressive techniques may not be consistently appropriate to the chosen style • Performs the chosen repertoire with a sense of musical expression, with an attempt to incorporate expressive techniques appropriate to the chosen style • Demonstrates a competent, although not consistent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance 	5 – 6
<ul style="list-style-type: none"> • Demonstrates some basic technical skill, although there are frequent inconsistencies in technical fluency, technical facility, and intonation • Demonstrates a basic stylistic understanding. Articulation and/or dynamics and/or expressive techniques are not consistently appropriate to the chosen style • Performs the chosen repertoire with little sense of musical expression • Demonstrates a limited awareness of the performer’s role as a soloist/ensemble member, which may be evident through lack of communication and balance in the ensemble or with the accompanist 	3 – 4
<ul style="list-style-type: none"> • Demonstrates very limited technical skills • Demonstrates little evidence of stylistic understanding of the chosen style • Performs the chosen repertoire with little or no sense of musical expression • Demonstrates little or no awareness of the performer’s role as a soloist/ensemble member 	1 – 2

Composition Elective

Task: Composition (20 marks)

Submit a score and recording of an original composition of no more than 4 minutes' duration that represents a style, period or genre from one of the topics presented in the HSC course, and should be of a musically substantial nature.

If more than one Composition elective is presented, each composition must represent a different topic, chosen from those studied for the HSC course.

A Composition portfolio is to be developed as a record of the compositional process. This portfolio forms the entire internal assessment for this elective. The portfolio may be requested by the Board of Studies to validate authorship of the composition.

Assessment criteria

Compositions will be assessed on how well they demonstrate:

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

Outcomes assessed: H2, H3, H5, H7

MARKING GUIDELINES

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

Criteria	Marks
<ul style="list-style-type: none"> Composes a work that is a basic representation of the chosen topic, demonstrating some understanding of the style, the concepts of music, and the relationships between the concepts Demonstrates basic knowledge and understanding of score conventions and provides limited performance directions appropriate to the chosen topic Demonstrates basic skills in organising ideas into musical structures 	5 – 8
<ul style="list-style-type: none"> Composes a work that is a limited representation of the chosen topic, demonstrating little understanding of the style, the concepts of music, and the relationships between the concepts Demonstrates limited knowledge and understanding of score conventions and provides few performance directions appropriate to the chosen topic Demonstrates limited skills in organising ideas into coherent musical structures 	1 – 4

Musicology Elective

Task: Viva Voce (20 marks)

Present a *viva voce* of no more than ten minutes' duration. The *viva voce* must have a musical focus based on extensive listening, and address a specific aspect of the topic studied.

If more than one Musicology elective is presented, each *viva voce* must represent a different topic, chosen from those studied for the HSC course.

Assessment criteria

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

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

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Demonstrates high level aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style Demonstrates a perceptive musicological understanding displaying comprehensive knowledge supported by relevant musical examples Demonstrates skill in critically evaluating and discussing the use of the concepts in the musical repertoire studied 	17 – 20

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

Performance Elective

Task: Performance (20 marks)

Perform a piece of music of no more than 5 minutes' duration that represents a style, period or genre from one of the topics presented in the HSC course.

The piece may be solo or ensemble. In the case of an ensemble item, the part performed by the candidate must be clearly displayed. A performance must be accompanied unless the work was composed to be unaccompanied.

If more than one Performance elective is presented, each piece must represent a different topic, chosen from those studied for the HSC course.

Assessment criteria

Performances will be assessed on their musical effectiveness through:

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

Outcomes assessed: H1, H2, H7

MARKING GUIDELINES

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

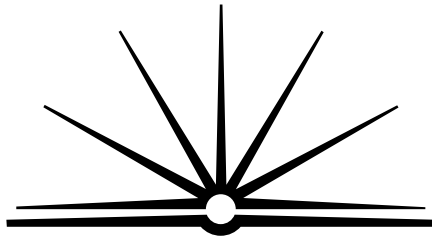
Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates competent technical skills. Some problems in maintaining technical fluency and technical facility are evident as are inconsistencies in intonation • Demonstrates a sense of stylistic understanding through performance of the chosen repertoire.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

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Centre Number

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Student Number



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

2001
HIGHER SCHOOL CERTIFICATE
SPECIMEN EXAMINATION

Music 1

Aural Skills

General Instructions

- Reading time – 5 minutes
- Write using blue or black pen
- Write your Centre Number and Student Number at the top of this page and pages 5, 7 and 9

Total marks **(30)**

- Attempt Questions 1 – 4

Aural Skills

Total marks (30)

Attempt Questions 1 – 4

All instructions, musical excerpts, and pauses for reading and writing are included on the recording.

The recording will not be stopped until the end of the examination.

Answer the questions in the spaces provided.

Question 1 (6 marks)

An excerpt (1 minute 5 seconds) from *The Simpsons* by Danny Elfman will be played SIX times for you to answer Question 1.

Time:	first playing	—	short pause
	second playing	—	30 second pause
	third playing	—	2 minute pause
	fourth playing	—	2 minute pause
	fifth playing	—	1 minute pause
	sixth playing	—	2 minute pause

Demonstrate your understanding of the use of repetition and contrast in this excerpt, with reference to the musical concepts.

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Question 1 continues on page 3

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Centre Number

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Student Number

Aural Skills

Question 4 (8 marks)

An excerpt (1 minute 28 seconds) from *Brrrlaak* by Zap Mama will be played SIX times for you to answer Question 4.

Time:	first playing	—	short pause
	second playing	—	30 second pause
	third playing	—	2 minute pause
	fourth playing	—	2 minute pause
	fifth playing	—	1 minute pause
	sixth playing	—	2 minute pause

Describe the use of *structure* in this excerpt. You should support your answer by referring to the relationship of other musical concepts to the structure of this excerpt.

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Question 4 continues on page 10

