

BOARD OF STUDIES  
NEW SOUTH WALES

# 2001 HSC Specimen Paper

**Music 2**

## ACKNOWLEDGEMENTS

*Question 1 – Extract from score: O Come, O Come Emmanuel, © Ralph Morton*

*Score Attachment B – From Brian Ferneyhough: Etudes Transcendantales Edition Peters No. 7310  
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## Music 2

### **Introduction**

This booklet contains the specimen examination paper for the 2001 Higher School Certificate examination in Music 2. 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 2 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 2 specimen paper:

- The examination specifications have been amended to stipulate that there will be four questions in the Musicology and 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 2 *Examination, Assessment and Reporting Supplement* (EARS) in July 1999. Note that as a result of minor changes in converting the sample paper to the specimen paper, the reference on the CD to Question 2, part (a) (i)–(iv) should now refer to Question 2, part (a) (i)–(iii).

# Music 2

## 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
<b>Core Musicology and Aural Skills</b>				
1(a)	5	Mandatory topic, aural skills, pitch, duration, musicology	H2	2 – 6
1(b)	3	Pitch, aural skills, mandatory topic, musicology	H2, H5, H7	3 – 5
2(a)(i)	1	Pitch (tonality), aural skills, musicology	H2, H5	2 – 3
2(a)(ii)	1	Pitch, musicology, aural skills	H2, H5	2 – 3
2(a)(iii)	1	Musicology, aural skills, pitch, tone colour	H2, H5	3 – 4
2(b)(i)	1	Pitch (harmony), musicology, aural skills	H2, H5	3 – 4
2(b)(ii)	2	Pitch, structure, musicology, aural skills	H2, H5, H7	3 – 4
2(c)(i)	2	Structure, pitch, musicology, aural skills	H2, H5, H7	5 – 6
2(c)(ii)	1	Pitch (tonality / harmony), musicology, aural skills	H5, H7	3 – 4
2(d)	3	Tone colour, aural skills, musicology	H2, H5, H7	2 – 6
3	5	Musicology, aural skills, all concepts, mandatory topic	H2, H5, H6, H8	2 – 5
4	10	Mandatory & additional topics, musicology, aural skills, all concepts	H2, H5, H6, H7, H8	2 – 6
<b>Core – Composition</b>				
	15	Composition	H2, H3, H4, H8	2 – 6
<b>Core – Performance</b>				
	20	Performance	H1, H2, H4, H8	2 – 6
<b>Elective (one of three)</b>				
	30	Composition – Elective	H2, H3, H4, H8	2 – 6
	30	Musicology – Elective	H2, H5, H6, H7, H8	2 – 6
	30	Performance – Elective	H1, H2, H4, H8	2 – 6



## Sample marking guidelines for Music 2

The following marking guidelines have been developed for selected questions from the 2001 HSC Specimen Examination in Music 2. 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 2 – Musicology and Aural Skills

### Question 1 (8 marks)

Marks

- (a) Extract 1 [from *O Come, O Come Emmanuel* by Ralph Morton] will be played SIX times for you to notate the soprano vocal line on the score below. 5

*Soprano*

1. O come, O come                      Em - ma - nu - el,                      and ran-som cap - tive

Is - ra - el, that                      mourns \_\_\_\_\_ in lone \_\_\_\_\_ ly

e - xile here \_\_\_\_\_ un - til the                      Son of God\_\_ ap - pear.

### Outcomes assessed: H2

#### MARKING GUIDELINES

Criteria	Marks
• Correctly completes rhythm and pitch	5
• Completes rhythm and pitch almost correctly – minor errors in either, but intervallic relationships are correct	4
• Notates rhythm almost correctly with a sense of the melodic contour OR • Pitch is almost correct but there are rhythmic inaccuracies	3
• Notates 2 bars, or equivalent, correctly in either pitch or rhythm	2
• Notates 1 bar, or equivalent, correctly in either pitch or rhythm	1

### Question 4 (10 marks)

‘I don’t believe any composer works just with intervals. If he does, there’s something gravely lacking.’

*B Ferneyhough*

Discuss this statement by referring to *Etudes Transcendantales No. 6* and ONE other work you have studied from the Mandatory or Additional Topics.

Focus on the concepts of music in your answer.

**Outcomes assessed: H2, H5, H6, H7, H8****MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates perceptive analytical skills and discusses both works in depth and detail</li> <li>• Presents a well-developed argument, addressing the breadth of the question through reference to the relevant concepts of music</li> <li>• Demonstrates depth of study in the other work referred to and provides a well-integrated discussion of both works</li> <li>• Uses accurate and extensive musical examples, precise musical terminology and musical quotes with detailed explanations of the relationship of these examples to the argument</li> </ul>	9 – 10
<ul style="list-style-type: none"> <li>• Demonstrates extensive analytical skills and discusses both works in depth</li> <li>• Presents a well-developed response, addressing the breadth of the question through reference to the relevant concepts of music</li> <li>• Demonstrates depth of study in the other work referred to and provides an integrated discussion of both works</li> <li>• Uses accurate musical examples, musical terminology and musical quotes with detailed explanations of the relationship of these examples to the argument</li> </ul>	7 – 8
<ul style="list-style-type: none"> <li>• Demonstrates sound analytical skills and discusses both works</li> <li>• Presents an argument with an attempt to address the question through reference to the relevant concepts of music</li> <li>• Demonstrates some understanding of the other work referred to</li> <li>• Uses some musical examples, musical terminology and musical quotes with some explanation of the relationship of these examples to the argument</li> </ul>	5 – 6
<ul style="list-style-type: none"> <li>• Demonstrates a basic understanding of one or both works</li> <li>• Makes some reference to relevant concepts of music</li> <li>• Demonstrates a very basic understanding of the relationship of the quote to the question</li> <li>• Uses basic terminology and examples demonstrating a recognition of musical features without relating them to the overall argument, and/or uses generalisations with little support for the argument</li> </ul>	3 – 4
<ul style="list-style-type: none"> <li>• Demonstrates limited understanding of one or both works and makes limited reference to either work</li> <li>• Makes superficial reference to relevant concepts of music</li> <li>• Presents a limited understanding of the quote and its relationship to the question</li> <li>• Demonstrates limited use of musical terminology, examples or musical quotes relevant to the question</li> </ul>	1 – 2



## **Sample marking guidelines for practical tasks and submitted works in Music 2**

The following marking guidelines have been developed for the practical and submitted works components of the HSC Examination in Music 2. 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 2 consists of a written paper, worth 35 marks, and practical and submitted works worth a total of 65 marks. The written paper focuses on the integration of aural and musicological knowledge, skill and understanding. The practical and submitted works components of the examination consist of a core composition (15 marks), a core performance (20 marks) and an elective (30 marks), in the area of performance, composition or musicology.

### **Task: Composition Core (15 marks)**

Submit a score and recording of an original composition of no more than 2 minutes' duration that represents the mandatory topic: Music of the last 25 years (Australian focus).

A Composition portfolio is to be developed as a record of the compositional process. This portfolio forms the entire internal assessment for the Core composition. 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, H4, H8**

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Composes a work that successfully and coherently represents the topic, demonstrating perceptive and accomplished understanding of style, the concepts of music, and the relationships between the concepts</li> <li>• Demonstrates comprehensive knowledge and understanding of score conventions and performance directions appropriate to the topic</li> <li>• Demonstrates high level skills in organising ideas into musical structures</li> </ul>	13 – 15
<ul style="list-style-type: none"> <li>• Composes a work that successfully and coherently represents the topic, demonstrating an accomplished understanding of the style, the concepts of music, and the relationships between the concepts</li> <li>• Demonstrates a detailed knowledge and understanding of score conventions and performance directions appropriate to the topic</li> <li>• Demonstrates accomplished skills in organising ideas into musical structures</li> </ul>	10 – 12

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

**Performance Core (20 marks)**

**Task: Performance (15 marks)**

Perform on an instrument, or voice, a piece of music of no more than 5 minutes' duration that represents the mandatory topic: Music of the last 25 years (Australian focus).

The piece may be solo or ensemble. In the case of an ensemble item, the part performed by the candidate must be clearly displayed.

**Assessment criteria**

Performances will be assessed on their musical effectiveness through:

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

**Outcomes assessed: H1, H2, H4, H8**

**MARKING GUIDELINES**

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

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

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

Students will sight-sing a piece of music selected by the examiners from a set of sight-singing examples prepared each year by the examination committee.

The vocal sight reading test will be approximately eight bars in length and will have a vocal range suited to the student. The test may be performed to the given words, or on any open vowel, or sol-fa or solfege. It will be based on the rhythmic vocabulary given on page 19 of the syllabus. It may be in a major or minor key or mode and contain all intervals up to and including the octave, but excluding augmented intervals and the major seventh.

The examiner will give the tonic chord and the starting note once after handing the test to the student and once again, immediately before the student sings it. The student will have up to two minutes' reading time.

**Assessment criteria**

Performances will be assessed on how well they demonstrate:

- Aural performance knowledge and skills.
- Pitch and rhythmic accuracy.

**Outcomes assessed: H2**

**MARKING GUIDELINES**

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

## **Composition Elective**

### **Task: Composition (30 marks)**

Students will submit an original composition of no more than 3 minutes' duration, representing the additional topic studied during the HSC course. The composition should be of a musically substantial nature and should reflect an understanding of the stylistic features of the topic which it represents. It should show evidence of a personal interpretation beyond purely imitative writing.

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, H4, H8**

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• 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</li> <li>• Demonstrates comprehensive knowledge and understanding of score conventions and performance directions appropriate to the chosen topic</li> <li>• Demonstrates high level skills in organising ideas into musical structures</li> </ul>	25 – 30
<ul style="list-style-type: none"> <li>• 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</li> <li>• Demonstrates a detailed knowledge and understanding of score conventions and performance directions appropriate to the chosen topic</li> <li>• Demonstrates accomplished skills in organising ideas into musical structures</li> </ul>	19 – 24
<ul style="list-style-type: none"> <li>• Composes a work that represents the chosen topic, demonstrating an understanding of the style, the concepts of music, and the relationships between the concepts</li> <li>• Demonstrates knowledge and understanding of score conventions and provides clear performance directions appropriate to the chosen topic</li> <li>• Demonstrates skills in organising ideas into musical structures</li> </ul>	13 – 18

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• 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</li> <li>• Demonstrates basic knowledge and understanding of score conventions and provides limited performance directions appropriate to the chosen topic</li> <li>• Demonstrates basic skills in organising ideas into musical structures</li> </ul>	7 – 12
<ul style="list-style-type: none"> <li>• 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</li> <li>• Demonstrates limited knowledge and understanding of score conventions and provides few performance directions appropriate to the chosen topic</li> <li>• Demonstrates limited skills in organising ideas into coherent musical structures</li> </ul>	1 – 6

## **Musicology Elective**

### **Task: Musicology essay (30 marks)**

Submit an essay of no more than 1500 words on an aspect of the additional topic studied in the HSC course, or on a comparison of styles between the mandatory topic and the additional topic. The essay should present an in-depth analysis of the music studied and should focus on specific musical concepts in their relevant contexts.

A Musicology portfolio is to be developed as a record of the musicological 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 essay.

### **Assessment criteria**

Musicology essays will be assessed on how well they demonstrate:

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

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

### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Presents a perceptive analysis and discussion supported by comprehensive musical observations based on primary sources</li> <li>• Demonstrates comprehensive understanding of the concepts of music and the relationships between them within the relevant context</li> <li>• Demonstrates a high level of organisation and structuring of material with a comprehensive development of ideas in a coherent and sustained response</li> </ul>	25 – 30
<ul style="list-style-type: none"> <li>• Presents a thorough analysis and discussion supported by comprehensive musical observations based on primary sources</li> <li>• Demonstrates detailed understanding of the concepts of music and the relationships between them within the relevant context</li> <li>• Demonstrates detailed organisation and structuring of material with a successful development of ideas</li> </ul>	19 – 24
<ul style="list-style-type: none"> <li>• Presents a sound analysis and discussion supported by relevant musical observations based on primary sources</li> <li>• Demonstrates sound understanding of the concepts of music and the relationships between them within the relevant context</li> <li>• Demonstrates sound organisation and structuring of material with a clear development of ideas</li> </ul>	13 – 18

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Presents a basic discussion with limited analysis supported by some musical examples</li> <li>• Demonstrates a basic understanding of the concepts of music and the relationships between them</li> <li>• Demonstrates basic organisation and understanding of the material presented</li> </ul>	7 – 12
<ul style="list-style-type: none"> <li>• Presents a limited discussion, lacking in musical analysis, supported by inaccurate or inappropriate musical observations</li> <li>• Demonstrates a limited understanding of the concepts of music and the relationships between them within the relevant context</li> <li>• Demonstrates lack of coherence through limited organisation and understanding of the material presented</li> </ul>	1 – 6

**Performance Elective**

**Task: Performance (30 marks)**

Perform two pieces of music (15 marks each), with the time limit for both pieces totalling no more than 10 minutes.

One piece must represent the additional topic studied for the HSC course. The other piece must represent either the same additional topic or the mandatory HSC topic.

Each piece may be solo or ensemble. In the case of an ensemble item, the part performed by the candidate must be clearly displayed.

**Assessment criteria**

Performances will be assessed on their musical effectiveness through:

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

**Outcomes assessed: H1, H2, H4, H8**

**MARKING GUIDELINES**

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

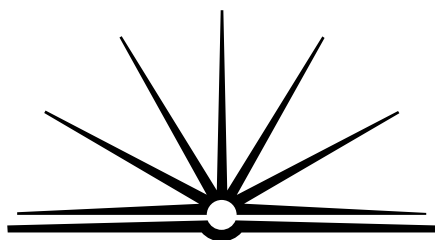
Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates competent technical skills. Some problems in maintaining technical fluency and technical facility are evident as are inconsistencies in intonation</li> <li>• Demonstrates a sense of stylistic understanding through performance of the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

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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  
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# Music 2

## Musicology and 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, 9 and 11
- Score Attachments *A* and *B* are provided at the back of this paper

Total marks (35)

- Attempt Questions 1 – 4

# Musicology and Aural Skills

Total marks (35)

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.

Marks

## Question 1 (8 marks)

This question is based on *O Come, O Come Emmanuel* (1989) by Ralph Morton.

The whole excerpt will be played ONCE for familiarisation.

- (a) Extract 1 will be played SIX times for you to notate the soprano vocal line on the score below. 5

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

*Soprano*

1. O come, O come Em - ma - nu - el, and ran - som cap - tive

Is - ra - el, that mourns \_\_\_\_\_ in lone \_\_\_\_\_ ly

e - xile here \_\_\_\_\_ un - til the Son of God \_\_\_\_\_ ap - pear.

Question 1 continues on page 3

**Marks**

(b) Extract 2 will be played **THREE** times for you to answer part (b).

**3**

Time: first playing — short pause  
second playing — 1 minute pause  
third playing — 2 minute pause

How is the pitch material from Extract 1 developed in Extract 2?

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**End of Question 1**

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Centre Number

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Student Number

## Musicology and Aural Skills

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**Marks**

**Question 2** (12 marks)

Score Attachment A contains *Kamarinskaja* by M. J. Glinka.

The whole excerpt will be played ONCE for familiarisation.

- (a) Extract 1, bars 1 – 10, will be played ONCE for you to answer part (a) (i) – (iii).

Time: one playing — 5 minute pause

- (i) In which key does the extract begin? **1**

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- (ii) What is the pitch relationship between the Alto and Violoncello parts in bar 6? **1**

.....

- (iii) Notate bars 1 – 3 of the *Corni in D* part at sounding pitch. **1**

CORNI in D


**Question 2 continues on page 6**

Question 2 (continued)

(b) Extract 1, bars 1 – 10, will be played ONCE again for you to answer part (b) (i) and (ii).

Time: one playing — 5 minute pause

(i) Name the chords and their positions in bars 7 and 9. **1**

<b>Bar</b>	<b>Chord</b>	<b>Position</b>
<b>7</b>		
<b>9</b>		

(ii) Explain the phrase structure of bars 1 – 10. **2**

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**Question 2 continues on page 7**

Question 2 (continued)

- (c) Extract 2, bars 11 – 22, will be played TWICE for you to answer part (c) (i) and (ii).

Time: first playing — 30 second pause  
second playing — 3 minute pause

- (i) Describe, in detail, TWO ways in which the material of bars 11 – 16 is developed in bars 17 – 22. 2

1 .....

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2 .....

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- (ii) Name the cadence between bars 21 – 22 marked X X on the score, and state its key. 1

Cadence	
Key	

Question 2 continues on page 8

Question 2 (continued)

- (d) Extract 3, bars 11 – 28, will be played ONCE for you to answer part (d). **3**

Time: one playing — 2 minute pause

With specific reference to tone colour, discuss the composer’s use of the orchestra in this extract.

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**End of Question 2**

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Centre Number

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Student Number

## Musicology and Aural Skills

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**Marks**

**Question 3** (5 marks)

Score Attachment B contains *Etudes Transcendantaes No. 6* by Brian Ferneyhough.

You have 1 minute to look through the score.

This piece will be played **THREE** times for you to answer Question 3.

Time: first playing — 1 minute pause  
second playing — 2 minute pause  
third playing — 4 minute pause

Examine the score and explain **FIVE** musical challenges for the performing ensemble. **5**

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2 .....

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3 .....

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4 .....

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5 .....

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Centre Number

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Student Number

## Musicology and Aural Skills

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**Marks**

**Question 4** (10 marks)

Refer again to Score Attachment *B* containing *Etudes Transcendantales No. 6* by Brian Ferneyhough.

The piece will be played ONCE more before you answer Question 4.

After this playing you will have 20 minutes to complete the question.

Time: one playing — 20 minute pause

‘I don’t believe any composer works just with intervals. If he does, there’s something gravely lacking.’ **10**

*B Ferneyhough*

Discuss this statement by referring to *Etudes Transcendantales No. 6* and ONE other work you have studied from the Mandatory or Additional Topics.

Focus on the concepts of music in your answer.

Name of other work.....

Composer .....

Topic .....

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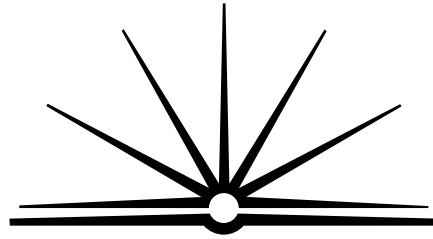
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**Question 4 continues on page 12**





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**MUSIC 2**

**SCORE ATTACHMENT A**

Score for Question 2

*Kamarinskaja* by M. J. Glinka

# 1. Kamarinskaja

## Introduzione

Moderato ma energico  $\text{♩} = 108$

M. J. Glinka  
1804 - 1857

Flauti

Oboi

Clarinetti in B

Fagotti

Corni in D

Trombe in F

Trombone basso

Timpani in D-A

Violino I

Violino II

Alto

Violoncello

Contrabasso

zu 2 1 2 3 4 5 6

*mf* *ff* *mf* *ff* *f* *ff*

*mf* *ff* *mf* *ff* *p* *mf* *f* *ff*

*mf* *ff* *mf* *ff* *p* *mf* *f* *ff*

*mf* *ff* *mf* *ff* *mf* *f* *ff*

*mf* *ff* *mf* *ff* *mf* *f* *ff*

# Hochzeitslied (Aus den Bergen, den hohen Bergen)

Musical score for Hochzeitslied (Aus den Bergen, den hohen Bergen). The score is arranged in a grand staff format with multiple staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor (D), Trumpet (Tbe. F), and Trombone (Tr. b.). The brass section includes Trumpet (Tbe. F) and Trombone (Tr. b.). The percussion section includes Timpani (Timp.). The string section includes Violin (Vl.), Viola (Vi.), Alto (Alto), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with dynamics such as *ff*, *mf*, *pp*, and *fff*. The tempo is marked *Commodo*. The score is numbered 7 through 15.

7 8 9  $\flat$  10 11 12 13 14 15

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *mf*

Fg. *ff* *mf*

Cor. (D) *ff* *mf*

Tbe. (F) *ff* *mf*

Tr. b. *ff* *mf*

Timp. *ff*

Commodo

Vl. *ff* *pp*

Vi. *ff* *pp*

Alto *fff* *pp*

Vc. *fff* *pp*

Cb. *fff* *mf*

*dolce e comodo*

16 18 19 20

Fl. *mf*

Ob. *mf*

Cl. *p* *mf*

Fg. *mf* zu 2

VI.

Alto

Vc. *mf* X

22 23 24 26 27

Fl. *mf*

Ob. *p*

Cl. *p*

Fg. *mf* zu 2

VI. *p*

Alto *mf*

Vc. *mf*

Cb. *p*

X

28

Fl.

Ob. 1.

Cl.

Fg.

Cor. (D)

Tbe. (F) zu 2

Tr. b.

VI.

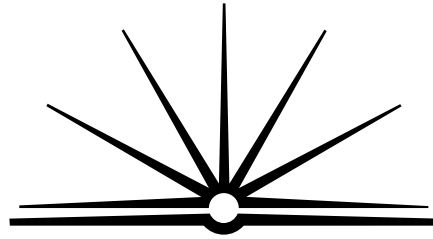
Alto

Vc.

Cb.

Detailed description: This is a page of a musical score, page 5, showing measures 28 through 31. The score is arranged in a vertical column. At the top, measure 28 is marked with a '28' and a fermata. The instruments are listed on the left: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trombone (Tbe. (F)), Trumpet (Tr. b.), Violin (VI.), Alto, Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings have active parts, while the brass instruments are mostly silent. The Trombone part has a 'zu 2' marking. The strings are grouped with a brace on the left. The page number '- 5 -' is centered at the bottom.

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**MUSIC 2**

**SCORE ATTACHMENT B**

Score for Questions 3 and 4

*Etudes Transcendantales No. 6* by Brian Ferneyhough







47

poco rit.

muta in affravingo

A. Fl. Flz. *sf<sup>u</sup>*

Cello *pizz. mf<sup>u</sup>*  
*tasto*

Sop. *p* *f* *pp* *senza vibr.* *non cresc.* *ppp* *senza vibr.* *mf* *sf<sup>u</sup>* *mf* *sf<sup>u</sup>* *ppp* *dist.*

W... ir... wef... den... Gru... (u) → n(d)

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