



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

The following sample marking guidelines have been developed for the practical and submitted works components of the HSC Examination in Music Extension.

For these components 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 Extension consists entirely of submitted works or practical examinations worth a total of 50 marks. Candidates present for examination in one of three elective areas, viz, composition, musicology or performance.

Composition Elective

Task: Composition (50 marks)

Submit original scores and recordings for two contrasting pieces or two contrasting movements (25 marks each) representing any style, period or genre. The maximum combined time for the two pieces/movements will total no more than 6 minutes.

A Composition portfolio is to be developed as part of the process that leads to the submission of the composition. This portfolio forms the entire internal assessment for this elective and should be assessed at two different stages during the course. 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:

- Understanding of musical concepts and the relationships between them
- Stylistic understanding
- Knowledge of score conventions and performance directions
- Ability to establish and sustain musical ideas
- A sense of personal compositional style

Outcomes assessed: Extension outcomes 1, 4, 5, 6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Composes a highly original, coherent work demonstrating sophisticated stylistic understanding through the use of highly developed compositional techniques, the sustained development and refinement of musical ideas, and the establishment of a personal compositional style. • Demonstrates a sophisticated understanding of the concepts of music and their relationships within the work. • Demonstrates an outstanding knowledge and application of scoring conventions in the expression and communication of musical ideas. 	21 – 25
<ul style="list-style-type: none"> • Composes an original, coherent work demonstrating stylistic understanding through the accomplished use of compositional techniques, the sustained development and refinement of musical ideas, and evidence of a personal compositional style. • Demonstrates an extensive understanding of the concepts of music and their relationships within the work. • Demonstrates a successful application of scoring conventions in the expression and communication of musical ideas. 	16 – 20

<ul style="list-style-type: none"> • Composes an original work demonstrating stylistic understanding through the use of compositional techniques, the development and refinement of musical ideas, and the emergence of a personal compositional style. • Demonstrates a sound understanding of the concepts of music and their relationships within the work. • Demonstrates an understanding of scoring conventions in the expression and communication of musical ideas. 	<p>11 – 15</p>
<ul style="list-style-type: none"> • Composes an original work demonstrating stylistic understanding through the use of appropriate compositional techniques • Demonstrates an understanding of the concepts of music and their relationships within the work. • Demonstrates an understanding of scoring conventions in the expression of musical ideas. 	<p>6 – 10</p>
<ul style="list-style-type: none"> • Composes an original work demonstrating stylistic understanding but compositional techniques are inconsistent with the chosen style. • Demonstrates some understanding of the concepts of music and their relationships within the work. • Demonstrates limited understanding of scoring conventions in the expression of musical ideas. 	<p>1 – 5</p>

Musicology Elective

Task: Musicology Essay (50 marks)

Submit an essay of no more than 3000 words on an aspect or aspects of music chosen by the candidate.

A relevant hypothesis should be formulated that allows a focus on specific works and an aspect of music or a style, and enables valid conclusions based on critical analysis and evaluation to be drawn. The essay should focus on specific musical concepts in the music studied, and present an in-depth analysis of the music that is relevant to the stated hypothesis.

A Musicology portfolio is to be developed as part of the process of musicological research leading to the submission of the essay. This portfolio forms the entire internal assessment for this elective and should be assessed at two different stages during the course. The portfolio may be requested by the Board of Studies to validate authorship of the submitted essay.

Assessment criteria

Musicology essays will be assessed on how well they demonstrate:

- Establishment of an hypothesis and application of the skills of critical analysis and evaluation
- Organisation, development and expression of ideas in a sustained argument supported by relevant musical examples and quotations
- Understanding of the concepts of music and the relationships between them within the relevant context
- Research and data collection skills from primary and secondary sources

Outcomes assessed: Extension outcomes 1, 3, 4, 5, 6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a well-defined hypothesis demonstrating independence of thought, supported by excellent organisation, a clear, sustained and perceptive argument, and an outstanding level of critical analysis and evaluation to draw valid conclusions • Demonstrates a sophisticated and perceptive understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples • Presents evidence of outstanding research and data collection from primary and secondary sources which are integrated into the discussion/argument 	41 – 50

Criteria	Marks
<ul style="list-style-type: none"> • Presents an hypothesis demonstrating some independence of thought, supported by a well organised, clear and sustained argument, and a detailed level of critical analysis and evaluation to draw valid conclusions • Demonstrates a sophisticated understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples • Presents evidence of thorough research and data collection from primary and secondary sources which are integrated into the discussion/argument 	31 – 40
<ul style="list-style-type: none"> • Presents an hypothesis demonstrating some independence of thought, supported by a coherent argument, with an attempt at critical analysis and evaluation to draw valid conclusions • Demonstrates accomplished understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples • Presents evidence of accomplished research and data collection from primary and secondary sources with an attempt to integrate them into the discussion/argument 	21 – 30
<ul style="list-style-type: none"> • Presents an hypothesis, supported by a competent although inconsistent argument, with limited evidence of critical analysis and evaluation to draw valid conclusions • Demonstrates a competent understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples • Presents evidence of research and data collection from mostly secondary sources with an attempt to integrate them into the discussion/argument 	11 – 20
<ul style="list-style-type: none"> • Presents an hypothesis with little support from the argument and with limited evidence of critical analysis and evaluation to draw valid conclusions • Demonstrates some understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples. These may have limited relevance to the argument • Presents some evidence of research and data collection from mostly secondary sources 	1 – 10

Performance Elective

Task: Performance (50 marks)

Perform three contrasting pieces of music – one ensemble (20 marks) and two solo works (15 marks each) – representing any style, period or genre, with the time limit for the three pieces totalling no more than 20 minutes.

Component: Ensemble work (20 marks)

For HSC examination purposes, an ensemble work has the following characteristics:

- the work would be written for two or more players
- the role of the candidate must be clearly displayed and may not necessarily be the solo part, i.e. they may be part of an accompaniment
- the role of the instruments and/or voices may share melodic interest throughout the work

Assessment Criteria

Performances will be assessed on their musical effectiveness through:

- Musical sophistication and sensitivity
- Demonstration of technical skills
- Stylistic interpretation of the chosen repertoire
- Sense of personal expression and personal interpretation of the chosen repertoire
- Understanding of ensemble techniques

Outcomes assessed: Extension outcomes 1, 4, 5, 6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a superior performance displaying sophistication, musical sensitivity and a personal style • Performs with superior technical and interpretative skills • Displays superior communication of complex musical understanding • Demonstrates sophisticated ensemble skills, such as part independence, and an awareness of the blend, balance and communication with the ensemble 	17 – 20
<ul style="list-style-type: none"> • Presents a highly accomplished performance displaying expertise, musical sensitivity and an emerging personal style • Performs with highly developed technical and interpretative skills • Displays high level communication of complex musical understanding • Demonstrates highly developed ensemble skills, such as part independence, and an awareness of the blend, balance and communication with the ensemble 	13 – 16

<ul style="list-style-type: none"> • Presents a highly accomplished performance displaying expertise and musical sensitivity • Performs with accomplished technical and interpretative skills • Communicates complex musical understanding • Demonstrates successful ensemble skills, such as part independence, and an awareness of the blend, balance and communication with the ensemble 	<p>9 – 12</p>
<ul style="list-style-type: none"> • Presents a competent performance displaying musical sensitivity • Performs with competent technical and interpretative skills • Demonstrates competent musical understanding • Demonstrates competent ensemble skills, such as part independence, and an awareness of the blend, balance and communication with the ensemble 	<p>5 – 8</p>
<ul style="list-style-type: none"> • Presents a performance displaying some musical sensitivity • Performs with competent but inconsistent technical and interpretative skills • Demonstrates some musical understanding • Demonstrates competent but inconsistent ensemble skills, such as part independence, and an awareness of the blend, balance and communication with the ensemble 	<p>1 – 4</p>

Component: Solo works (30 marks – 2 pieces worth 15 marks each)

For HSC examination purposes, a solo work has the following characteristics:

- the instrument or voice the candidate is presenting for the examination would have the bulk of the melodic material and interest within the work.
- the other instruments or voices would play a role that provides a definite accompaniment to the solo part, taking on a supporting or secondary role.

Assessment Criteria

Performances will be assessed on their musical effectiveness through:

- Musical sophistication and sensitivity
- Demonstration of technical skills
- Stylistic interpretation of the chosen repertoire
- Sense of personal expression and personal interpretation of the chosen repertoire
- Understanding of solo techniques

Outcomes assessed: Extension outcomes 1, 4, 5, 6

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a superior solo performance displaying sophistication, musical sensitivity and a personal style • Performs with superior technical and interpretative skills • Displays superior communication of complex musical understanding 	13 – 15
<ul style="list-style-type: none"> • Presents a highly accomplished solo performance displaying expertise, musical sensitivity and an emerging personal style • Performs with highly developed technical and interpretative skills • Displays high level communication of complex musical understanding 	10 – 12
<ul style="list-style-type: none"> • Presents a highly accomplished solo performance displaying expertise and musical sensitivity • Performs with accomplished technical and interpretative skills • Communicates complex musical understanding 	7 – 9
<ul style="list-style-type: none"> • Presents a competent solo performance displaying musical sensitivity • Performs with competent technical and interpretative skills • Demonstrates competent musical understanding 	4 – 6
<ul style="list-style-type: none"> • Presents a solo performance displaying some musical sensitivity • Performs with competent but inconsistent technical and interpretative skills • Demonstrates some musical understanding 	1 – 3