



2010 HSC Music 1 Aural Skills Marking Guidelines

The following marking guidelines were developed by the examination committee for the 2010 HSC examination in Music 1 Aural Skills, and were used at the Marking Centre in marking student responses. A copy of the Mapping Grid, which maps each question in the examination to course outcomes and content as detailed in the syllabus is included.

The marking guidelines show the criteria that were applied to responses, along with the marks to be awarded in line with the quality of the responses. For extended responses, performance is described at a number of levels of performance, each covering a range of marks. At the marking centre, illustrative benchmark samples of student responses or annotated marking schemes may be used in addition to the marking guidelines to support markers in interpreting the marking guidelines and in applying them consistently.

In developing the marking guidelines the examination committee writes, where appropriate, a sample answer to clarify the intent of the question and to indicate the depth of response required. The sample answer is only one example of a type of response that the committee considered would be sufficient to gain full marks. In some cases a list of points that answers may include is provided. The points are not meant to be an exhaustive list.

2010 HSC Music 1 Aural Skills Marking Guidelines — Written Examination

Question 1

Criteria	Marks
<ul style="list-style-type: none">• Describes how the musical interest is created in the excerpt using suitable examples to support observations• Demonstrates aural understanding, including descriptions of musical events• Answer may contain some inaccurate observations	5–6
<ul style="list-style-type: none">• Describes how the musical interest is created in the excerpt. Includes some examples to support observations• Demonstrates some aural understanding, but makes generalisations and may not provide supporting examples	3–4
<ul style="list-style-type: none">• Demonstrates limited aural understanding in identifying or commenting on how the composer creates interest	1–2

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Describes in detail the use of pitch and duration in the excerpt, and selects appropriate examples to support response Demonstrates a high level of aural understanding using well-supported observations, including detailed descriptions of musical events. Answer may contain some inaccurate observations 	7–8
<ul style="list-style-type: none"> Describes the use of pitch and duration in the excerpt and uses examples to support response Demonstrates aural understanding, including descriptions of musical events. Answer may contain some inaccurate observations 	5–6
<ul style="list-style-type: none"> Provides some description of the use of pitch and duration in the excerpt Demonstrates some aural understanding, makes generalisations and may provide supporting examples 	3–4
<ul style="list-style-type: none"> Demonstrates limited aural understanding of the use of pitch and duration in this excerpt 	1–2

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Discusses in detail a comparison of tone colour and expressive techniques between the two versions, and uses appropriate examples to support response Demonstrates a high level of aural understanding with well-supported observations, including detailed descriptions of musical events. Answer may contain some inaccurate observations 	7–8
<ul style="list-style-type: none"> Discusses a comparison of tone colour and expressive techniques between the two versions, and uses examples to support response Demonstrates aural understanding, including descriptions of musical events. Answer may contain inaccurate observations 	5–6
<ul style="list-style-type: none"> Discusses some points of comparison related to tone colour and expressive techniques between the two versions. Demonstrates some aural understanding, makes generalisations and may provide supporting examples 	3–4
<ul style="list-style-type: none"> Demonstrates limited aural understanding in comparing the tone colour and expressive techniques between the two versions 	1–2

Question 4

Criteria	Marks
<ul style="list-style-type: none"> Discusses in detail how unity and contrast have been achieved, using the concepts of music, and uses appropriate examples to support response Demonstrates a high level of aural understanding with well-supported observations, including detailed descriptions of musical events. Answer may contain some inaccurate observations 	7–8
<ul style="list-style-type: none"> Discusses how unity and contrast have been achieved, using the concepts of music, and uses examples to support response Demonstrates aural understanding, including descriptions of musical events. Answer may contain inaccurate observations 	5–6
<ul style="list-style-type: none"> Discusses some features demonstrating how unity and contrast have been achieved, using the concepts of music Demonstrates some aural understanding, makes generalisations and may provide supporting examples 	3–4
<ul style="list-style-type: none"> Demonstrates limited aural understanding of how unity and contrast have been achieved 	1–2

Music 1

2010 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Written Paper			
Core — Aural Skills			
1	6	All concepts	H4, H6, H8
2	8	Pitch, Duration	H4, H6
3	8	Tone Colour, Expressive Techniques	H4, H6, H8
4	8	Unity and contrast, all concepts	H4, H6
Practical Examination			
Core — Performance			
	10	Performance	H1, H2, H7
Practical Examination			
Elective — Composition / Musicology / Performance			
	20	Composition	H2, H3, H5, H7, H8
	20	Musicology	H2, H4, H6, H7
	20	Performance	H1, H2, H7