

BOARD OF STUDIES
NEW SOUTH WALES

1997 HSC

EXAMINATION REPORT

Music

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1997 HIGHER SCHOOL CERTIFICATE EXAMINATION REPORT MUSIC

This year, 3214 candidates presented for the examination in Music. Of these, 247 presented for 2 Unit, 371 for 3 Unit and 2596 for 2 Unit Course 1. There was a full range of responses in all sections of the examination in all courses.

The 1997 Examination Report has been structured to reflect the Syllabus outcomes of the Higher School Certificate courses. Thus, in each section, comments reflect the skills and knowledge outcomes as they were achieved by the strongest candidates, or either partially or not achieved by the weaker candidates.

An audit of Composition Process Diaries representing all regions of the State was again conducted.

PERFORMANCE

General Comments

The following comments are applicable to all performance candidates.

- Students' performance programs require thoughtful planning and consideration based on advice as to the level of performance required as well as topics studied and choice of pieces. Students disadvantage themselves if realistic programs are not chosen.
- The pieces chosen should be commensurate with the students' level of technical competence. Each one should feel comfortable with the style chosen.
- Multi-instrumentalists do not gain additional marks. For the examination students are, therefore, advised to select the instrument on which they are most competent.
- Candidates should be wary of performing their own compositions unless this provides scope for demonstrating a range of techniques, styles and musical expression.
- Movement and costuming can at times interfere with a student's performance and often does not enhance the outcomes.
- Performance programs should reflect adequate rehearsal in examination venues, and special attention should be given to achieving an appropriate standard and balance of accompaniments, sound levels, technical details and layouts.

- Sound levels need to be appropriate to the performance space. The aural health of students, teachers and examiners is paramount and should not be compromised to meet short term needs.
- Students need to be carefully guided to select electives which maximise their strengths.
- **The majority of students need more experience in an ensemble situation.**
- Students should listen to a range of recordings and live concert performances, noting performance etiquette, subtleties of interpretation, phrasing and style, and, if possible, videos of their own performances.
- All paperwork needs to be completed **before** the day of the examination.
- The requirements of the Syllabus and Subject Rules must be adhered to. Penalties were applied where the Examination Requirements were not met.

1	2 Unit Course 1 Core	Candidates must present one piece from one of the three topics studied in the HSC course, as nominated on the Certification of Course Topics Studied document
2	2 Unit Course 1 Elective	Candidates must represent in their choice of electives each of the three topics studied in the HSC course, as nominated on the Certification of Course Topics Studied document.
3	2 Unit Common Core	Candidates must present one piece, representative of the MANDATORY TOPIC.
4	2 Unit Elective II	Candidates must present two pieces. One piece must represent the ADDITIONAL TOPIC studied. The other piece must represent either the MANDATORY TOPIC or the ADDITIONAL TOPIC.
5	3 Unit Course Performance III	Candidates will perform three contrasting pieces, one of which must be an ensemble item.

PERFORMANCE

2 UNIT COURSE 1

CORE AND ELECTIVE

Strengths

The best students demonstrated the following:

Knowledge

- awareness of a varied repertoire of suitable items that reflected an understanding of the chosen topic

- understanding of their role as soloist or member of an ensemble
- understanding of the performance venue
- awareness of a repertoire of items that maximise the potential of the performance
- understanding of the relationship of the selected repertoire to chosen course topics
- understanding of the chosen performing media, including the need for balance with their accompanist.

Skills

- understanding of their role as performer, soloist or member of an ensemble
- display of a sophisticated level of stylistic and musical control
- technical mastery and a mature level of self-expression and communication skills
- ability to perform styles that represent the chosen topics.

Weaknesses

The weakest students demonstrated:

Knowledge

- poor understanding of their role as soloist or member of an ensemble
- repertoire that did not represent their chosen course topic
- lack of rehearsal using the full range of equipment to support the performance eg microphones, amplifiers, mixers, and foldback in the examination venue.

Skills

Such candidates were unable to demonstrate:

- technical competence
- stylistic understanding
- musical contrast
- treatment of rhythmic, melodic and harmonic contours
- clarity and depth of tone
- aural awareness of the musical balance in an ensemble, especially when using amplifiers
- musical communication with their accompanist.

MUSICOLOGY VIVA VOCE

2 UNIT COURSE 1

General Comments

- Students should be provided with demonstrations and opportunities to develop and practise their viva voce skills. They would also benefit from practice with technology such as cassette players to ensure that the examination is not interrupted with technical problems.
- The viva outlines should be written on the Board of Studies' proforma, with photocopies of that outline being provided for all the examiners.
- The candidate's copy of the outline should be exactly the same as that provided for the examiners. **Cue cards, palm cards and additional notes are not permitted.**
- Each recorded example should be on a different tape and cued. Students may find it easier to organise their examples by using a system of colour-coding for the cassettes.
- Students should carefully select taped examples of short, relevant excerpts to be used in their discussion with the examiners.
- Students should be prepared for examiners to ask questions exploring their depth of knowledge and understanding of the chosen area of study.
- Students should choose an area of study which they enjoy and in which they are genuinely interested.
- Some students would benefit from reading appropriate sections from the Examination Report.

Strengths

The best students demonstrated:

Knowledge

- organisation of simple viva outlines with relevant musical examples
- a well defined area of focus that could be covered in the ten minutes
- discussion in which the music was the focus rather than biographical and/or historical aspects
- ability to support discussion and points made with relevant recorded examples and/or scores
- ability to draw on extended listening experiences and draw comparisons
- use of music and/or scores as a spring-board for the discussion
- understanding of the significance of notation referred to
- understanding of musical techniques and use of appropriate terminology.

Skills

- willingness to discuss concepts in detail
- ability to make clear analytical statements
- ability to provide information without prompting from examiners
- support for discussion with short, relevant and focussed recorded examples that were well organised and cued
- ability to express a musically valid opinion
- a high level of interest and enthusiasm for the chosen area
- understanding and knowledge of (an) instrument(s)
- ability to discuss freely and fluently the concepts of music in the topic studied
- a good sense of time-management (within the ten-minute limit).

Weaknesses

Here students demonstrated:

Knowledge

- over-reliance on non-musical references and information, for example, historical details
- use of non-specific and generalised language
- too great a focus on non-musical concepts such as lyrics of songs
- unfamiliarity with their viva outline
- *learning* rather than *understanding*
- inability to discuss the concepts of music even when using relevant examples
- selection of an inappropriate piece of music as their topic
- superficial understanding of the concepts, for example, texture referred to as being *thick*
- limited musical vocabulary
- inaccuracies in analyses presented.

Skills

- incorrect preparation shown by the delivery of a prepared speech, reading an essay or using cue cards rather than engaging in a discussion with the examiners
- a lack of musical examples to support the discussion
- little or no reference to the concepts of music
- vague and generalised responses to specific questions.

PERFORMANCE

2/3 UNIT

CORE AND ELECTIVE

General Comments

Students should be guided to appreciate the benefits of:

- developing, before the performance, fine-tuned skills with all members involved in the performance
- selecting accompanists who will support and enhance their performance
- preparing and rehearsing both ensemble performances and those that use taped accompaniments in the venue with the equipment to be used for the examination. Small rooms do not usually provide sensitive acoustics for amplified music.
- performing to an audience on a regular basis
- recording his/her performance on video for reflection and self-evaluation
- understanding and discussing the stylistic and expressive characteristics of their repertoire
- selecting repertoire that they can perform with competence, confidence and flair
- recognising the advantages of performing on the instrument that will secure maximum outcomes for them. Some candidates choose more than one instrument for performance in an attempt to provide another level of competence. This often does not reveal a consistent standard of technical or artistic achievement.

Strengths

The best students demonstrated:

Knowledge

- mature understanding of style
- convincing stylistic understanding using appropriate contrasts, musically effective and expressive treatments and interpretation
- well chosen repertoire that met their technical and expressive capacities
- understanding of the role of the individual in an ensemble performance.

Skills

- personal and distinctive stylistic interpretations
- strong and obvious leadership in an ensemble performance
- technical and expressive control of phrasing, contrast and the treatment of melodic, rhythmic and harmonic contours
- aural awareness of musical balance and an ability to make changes where appropriate
- presentation as a confident performer and musician.

Weaknesses

Weaker students demonstrated:

Knowledge

- selection of repertoire that did not meet the styles of the nominated topic
- incorrect timing of pieces, exceeding the maximum time limits
- selection of an abbreviated repertoire that did not provide opportunities to display stylistic understanding or convincing preparation.

Skills

- domination of an ensemble to the detriment of musical balance, sensitivity and partnership
- poor intonation and technical accuracy
- lack of clarity and depth
- lack of appropriate dynamic, expressive and tonal contrasts
- poor balance with their accompanists.

SIGHT-SINGING

General Comments

The standard of sight-singing was generally equal to that of last year, and responses tended to be either competent or very poor.

Candidates need to be aware of their options in preparing for the examination, viz.

- the limits of their voice range,
- the availability of treble or bass clef,
- the fact that singing the words of the excerpt is not obligatory and solfa, humming, singing to *lah* open vowel or solfege are all acceptable,
- the importance of using the two-minute preparation-time wisely to identify:
 - unusual rhythms
 - triadic movements
 - variable intervals relative to the tonic
 - appropriate tempo
- the fact that they are permitted to hum or sing softly during the two-minute preparation time.

Strengths



The best candidates showed:

Knowledge

- awareness and understanding of the tempo direction as well as rhythmic and tonal understanding
- an ability to phrase the musical examples appropriately.

Skills

- ability to coordinate all musical concepts, for example

Example 1  rather than  ; sing octave leap

Example 2  ; sing octave leap

Example 3  (tie); maintain relationship to tonic throughout

- ability to handle pitch and rhythm completely.

Weaknesses

The weaker candidates showed:

Knowledge

- difficulty with the melodic shape
- problems with rhythmic fluency and rhythmic inaccuracies
- difficulty in maintaining tonality
- incorrect contour to the point of no sense of tonality and performance almost exclusively on one pitch.

Skills

- inability to maintain an even pulse and an appropriate tempo
- inability to sing correct intervals and failure to reproduce triadic intervals
- inaccuracies with dotted rhythms and syncopation.

COMPOSITION

All the comments relating to all levels of composition should be carefully read and studied.

2 UNIT COURSE 1

General Comments

- Syllabus requirements were met. There does appear, however, to be a loose interpretation of some topics, while the relationship between the composition and the stated topic was not always clear.
- Candidates are benefiting from access to computer technology and scores are becoming more accurate and detailed.
- Improvisations should be notated.

Strengths

The best candidates showed:

Knowledge

- detailed scores demonstrating a thorough knowledge and use of compositional skills
- ability to capture moods and styles very effectively
- successful exploration of concepts
- individuality and unique approaches.

Skills

- solid understanding of how to manipulate the software used for computer scores
- ability to manipulate the concepts for creating variety and contrast
- ability to provide textural interest
- ability to develop ideas.

Weaknesses

The weaker candidates showed:

Knowledge

- lack of understanding of the manipulation of the concepts of music
- poor understanding of their chosen topic
- poor understanding of expressive techniques.

Skills

- poor editing of computer scores
- inclusion of some handwritten expression for one or two pages only
- lack of knowledge of score conventions
- lack of identification of acoustic or electronic instruments
- insufficient detail on a number of guitar scores, providing chords only, without indication of how they were to be played
- inability to match the scores with the recordings; lack of explanation.

COMPOSITION

2/3 UNIT (COMMON)

CORE

General Comments

- A wide range of styles was represented in the candidates' submissions.
- Most candidates complied with the two-minute limit and those who went beyond this lost marks.
- Computer scores need to have detailed performance directions, be quantised correctly and be much more than a sequenced process.

- Some students used existing material as the basis of their compositions, eg provided an arrangement.
- Composition relying on sampling and synthesiser keyboards need to have specific information about the sound sources.

Strengths

The best candidates demonstrated:

Knowledge

- an understanding of twentieth century notation, customs and styles
- understanding of orchestration principles
- evidence of extensive listening and performing experiences.

Skills

- provision of accurate and detailed notation
- judicious use of density and sparseness
- integration of twentieth century techniques into their own style
- interesting investigation of tone colour and instrumental techniques.

Weaknesses

The weaker candidates demonstrated:

Knowledge

- poor understanding of idiomatic writing
- poor choice of instrumentation and/or style
- lack of understanding of tonality and tonal relationships
- limited or no performance directions
- excessive use of gratuitous twentieth century performance techniques
- poor understanding of structure
- poor understanding of style.

Skills

- lack of editing and proof-reading of scores
- lack of sustained development in the composition process
- inability to link sections convincingly
- excessive use and repetition of ideas
- inability to develop melodic ideas.

2/3 UNIT (COMMON)

ELECTIVE COMPOSITION

General Comments

- Most candidates adhered to the time limits and the few that went over time were debited.
- The majority of compositions came from the topic, *Music 1900 – 1970*.
- Earlier styles used were not always successfully managed, but there were some outstanding exceptions.
- Care must be taken to ensure that students nominate correct topics from the Syllabus. There were a number of candidates who nominated *Music of Another Culture* which has not been included in the Syllabus for some time.
- On some occasions when *Traditional Music of a Culture* was the nominated topic, it was not clear what the culture was. Candidates should name the culture.
- Candidates who submit two or three movements from the same piece for consideration separately may disadvantage themselves. A movement that is effective in terms of the whole work may not stand up as well when examined in isolation.
- Computerised score notation is improving, with many more students adhering to general score conventions and carefully naming instruments.
- A number of scores were written in pencil and were difficult to read. Students are advised to write the score in ink.
- Many tapes submitted were low in recording volume but, on the whole, the quality was improved.
- Generally, the recordings reflected the scores well.
- Some candidates' names appeared on their scores and/or tapes. The candidates' Centre and Student Number should be the only identification used.

Strengths

The best candidates showed:

Knowledge

- that practitioners and extensive listeners possessed the greatest stylistic maturity
- understanding of polyphonic writing, with some presenting good polyphonic compositions or parts thereof
- use of an effective balance of tone colours and possession of a sense of ensemble writing
- effective use of structure
- attention to detail in providing clear scores
- ability to use limited forces imaginatively
- very capable use of orchestration and part-writing.

Skills

- provision of several instances of very mature melodic and harmonic writing
- ability to maintain continuity of style within the piece
- wise management of text scansion
- strong idiomatic writing and development of ideas
- possession of a strong sense of scale and proportion.

Weaknesses

Weaker candidates showed:

Knowledge

- writing out of the range for various instruments through lack of understanding of such instruments
- lack of knowledge of ensemble writing and textural sensitivity
- provision of two part writing that was not convincing
- poor awareness of issues of balance and the range of instruments, when using synthesisers and software to create orchestral or large group textures, eg string orchestra
- lack of understanding when writing for synthesised instruments by failing to label the parts so that such parts are judged as if written for the acoustic instrument
- little knowledge of the capabilities and limitations of drum parts, particularly in the computer-generated scores
- poor melodic shaping
- range that was inhibited as well as limited use of expressive ideas.

Skills

- poor utilisation of rests/silence for textural contrast
- non-notation or non-realisation of idiomatic expressive ideas, for example, *up bow*, *tonguing*
- clumsy and/or abrupt movement from one section to another
- inability to develop and build on ideas
- showed stylistic incongruence
- inability to develop ideas coherently
- overworking of one or two thematic ideas thus showing lack of development.

MUSICOLOGY ESSAYS

General Comments

- Syllabus requirements were generally well met and most essays observed the word limit.
- Some students chose topics so wide as to preclude a clear discussion within the word limit, while the titles of others did not always concur with their stated hypothesis.
- Scores used by candidates should be listed in the references with the discography and other sources.
- Taped examples should be numbered, announced briefly on the tape, and should be of adequate length to demonstrate the point made. Tapes of whole works are unnecessary.
- Some candidates disadvantaged themselves by relegating their analysis to an appendix and not including this information into the body of their essays.
- Students should use a recognised and consistent referencing style that includes the date and place of publication.

Strengths

The best candidate showed:

Knowledge

- ability to select an original topic and formulate an hypothesis allowing for an in-depth investigation of that area
- commitment to convincing their reader of their argument
- experience in essay-writing and research skills
- ability to discuss several works or concepts
- a thorough, integrated analysis of well-chosen examples and knowledge of composition techniques.

Skills

- ability to integrate musical examples to support their discussions without disturbing the flow of the text
- ability to compare stylistic features and concepts perceptively
- relevant use of supporting materials, with outstanding students selecting succinct, clearly identified recorded examples that highlighted the points made
- ability to draw valid conclusions from appropriate musical examples and background information without making broad generalisations
- careful use of secondary sources to support their argument rather than the addition of superfluous information.

Weaknesses

The weaker candidates showed:

Knowledge

- incorrect use of terminology
- poor selection of primary source material
- use of sweeping generalisations
- too much emphasis on music history and secondary sources
- lack of detailed analysis
- use of irrelevant musical examples
- a failure to focus on the actual music and musical concepts such as melodic features and duration when exploring the topic of *Traditional Music of a Culture*
- confusion of terms, for example, polyrhythms and cross-rhythms
- descriptions of music unsupported by recorded or score examples
- a display of emotional responses to the music rather than a focus on more concrete musical techniques.

Skills

- provision of a poorly stated hypothesis
- failure to reach conclusions
- presentation of disjointed arguments
- an obvious and excessive use of textbook and secondary source material
- inability to stay focussed on the stated hypothesis

- choice of a scope of material that was too broad for the given word length
- use of colloquialisms and inappropriate grammar
- inability to state arguments concisely
- poor understanding of Syllabus requirements
- inclusion of numerous texts and analyses of works in the appendices
- musical analysis that was not incorporated into the argument
- limiting musical examples to one work or composer when the focus is on the characteristics of a period
- poor understanding of the concept of *duration*
- poor development of notational skills, particularly when students had no scores and had to rely on their own aural ability.

AURAL SKILLS

2 UNIT COURSE 1

Question 1

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

Discuss the use of *repetition* and *contrast* in this excerpt.

General Comment

Candidates appeared to appreciate this excerpt and question as a start to the examination. All could respond in some way and were obviously familiar with this style of music.

Strengths

The best candidates showed:

Knowledge

- presentation of a significant number of accurate and well supported observations
- ability to discuss tone colour particularly well
- ability to respond to the question in terms of the concepts and through a wide range of aspects within the concepts

- sound understanding of both repetition and contrast, covering each in detail
- ability to compare aspects of the excerpt, eg instruments versus other sources of sound
- in some responses presentation of successful attempts to notate, *traditionally and graphically*, ideas such as the *Simpsons motif*, bass riff, main melody
- ability to identify and describe bass ostinato, use of sequences, transposition of melody, dynamics in relation to tone colour, structure, the use of a contrasting melody in the middle section.

Skills

- ability to identify and describe the structure of the piece, using this as the basis for the use of repetition and contrast
- ability to identify and describe the use of technology
- ability to describe and discuss how contrasting ideas can also create unity
- well-organised and logical discussion
- ability to discuss the concepts of music in relation to the question.

Weaknesses

Weaker candidates showed:

Knowledge

- presentation of some very general observations without substantiation
- confusion of terminology, eg repetition and contrast
- focus on irrelevant information by describing the piece in relation to the television theme and/or show
- preoccupation with listing the sound effects only
- confusion with concepts of music, eg describing *pitch* as *becoming louder*, *dynamics* as *getting slow*
- inability to describe how repetition and contrast were achieved.

Skills

- preoccupation with counting the number of times the theme was heard to the detriment of dealing with other aspects of the piece
- inability to identify the change in the middle of the piece
- long explanations of a single point.

Question 2

An excerpt (1 minute 24 seconds), from *Sun and Moon* by Tan Dun will be played five times for you to answer Question 2.

Comment on the use of *duration* in this excerpt.

General Comment

This question elicited the full range of responses from candidates.

Strengths

The best candidates showed:

Knowledge

- clear understanding of the question, discussing many aspects of duration
- appropriate and correct use of terminology.

Skills

- correct use of traditional notation when they chose to use it
- where used, diagrams and graphs were clearly labelled and related to a specific section of the excerpt
- ability to identify specific examples from the excerpt
- ability to relate the effect of *duration* on the mood of the piece
- ability to identify different rhythmic layers and the relationships between such layers.

Weaknesses

The weaker candidates showed:

Knowledge

- very poor understanding of the term *duration*
- confusion about terms such as *homophonic*, *polyrhythmic*
- inability to discuss anything other than *tempo*
- inclusion of general comments made without reference to the question
- confusion between *dynamics* and *duration*.

Skills

- discussion of irrelevant non-musical information
- inclusion of graphic representations that were not clearly labelled
- submission of contradictory information.

Question 3

An excerpt (1 minute 59 seconds) from the *Archduke Trio* by Beethoven will be played five times for you to answer Question 3.

With reference to *pitch* and *expressive techniques*, how is variety achieved in this excerpt?

General Comments

- Students need to show an understanding and awareness of the different components within each concept area.
- Students need greater exposure to a wide range of styles from a range of topics.
- Answers used a variety of layouts.
- Generally the use of pitch material to achieve variety was handled better and more comprehensively than expressive techniques.

Strengths

The better candidates showed:

Knowledge

- clear understanding of both pitch and expressive techniques
- application of knowledge of the concepts to the question
- informed discussion of dynamics, articulation, tempo, and other stylistic considerations in reference to expressive techniques
- knowledge and understanding of composition techniques relating to pitch that contribute to variety, for example: call and response; use of counter melodies; layering of entries; use of imitation; sequences; ornaments; use of contrary motion.

Skills

- observations that related back to the question
- effective use of graphic notation to support statements regarding pitch

- observation and discussion of features relating to the question including:

Pitch — melodic contour; the modulation; use of ornamentation; roles of instruments in relation to pitch

Expressive Techniques — dynamics within phrases (using appropriate symbols); tempo change; use of accents; use of pedal on piano; attack/articulation.

Weaknesses

These candidates showed:

Knowledge

- little understanding of the terminology in the question
- poor understanding of the concepts of music — in particular, expressive techniques
- confusion about the meaning and use of the terms *pitch*, *dynamics* and *tempo*
- limited listening experience
- limited understanding of pitch, focussing on register only
- great difficulty in describing the features of the piece.

Skills

- inability to relate to any of the features observed in the question
- sweeping generalisations
- often long and wordy explanations of a single point
- repetition of points
- some subjective, programme-type descriptions unrelated to the music.

Question 4

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

Describe the *structure* of this excerpt.

General Comments

- This question gave candidates scope to describe the application of the musical concepts to structure.
- It highlighted some weaknesses in the learning and practice of structural aspects of musical composition.

Strengths

The best candidates showed:

Knowledge

- ability to describe the structure clearly, with identification of sections and the *internal structure* of sections
- ability to discuss other musical concepts within the context of structure.

Skills

- ability to apply related concepts to assist explanation
- appropriate and correct use of terminology
- ability to identify features within the different layers of sound
- in some cases, the relevant use of diagrams
- sequenced and logical presentation.

Weaknesses

Weaker candidates showed:

Knowledge

- little knowledge of or substantial confusion with the concept of structure
- confused use of structural terms such as *binary*, *rondo*, *bridge*, *coda*, *strophic*
- misunderstanding of concepts such as *texture*, *dynamics* and *tempo*
- lack of understanding of what they were being asked to do.

Skills

- poor structure and sequence in the response
- superficial listening, resulting in very basic descriptions
- ability to refer to verse/chorus but difficulty in describing how these occur
- inability to focus on the thematic material and to describe it adequately enough to communicate meaning
- difficulty in identifying types of sound sources
- inclusion of many irrelevant comments reflecting unsubstantiated personal opinions
- inclusion of diagrams that gave no support to the discussion

- evidence of limited listening skills
- ability to identify the sections but inability to describe them
- repetition of points
- use of sweeping generalisations
- presentation of conflicting and inaccurate information.

MUSICOLOGY I AND AURAL SKILLS

2/3 UNIT WRITTEN PAPER

Question 1

O Nata Lux by Thomas Tallis and *Et Misericordia* by Clare Maclean.

Describe **THREE** similarities and **THREE** differences in the compositional styles of the two pieces.

General Comments

Candidates generally coped very well with this question and were able to show an understanding of the concepts of music, compositional techniques as well as the differences and similarities between the two works.

Students are reminded to use ink rather than pencil when writing their responses.

Strengths

The best candidates demonstrated:

Knowledge

- recognition of the *Tierce de Picardie*
- correct use of musical terminology
- elaboration of points made
- recognition of the pedal point in the Maclean composition
- understanding of notational systems.

Skills

- analysis and provision of details from each score
- recognition of details from both the recording and the score
- discussion of their points in a well-expressed, articulate way using clear, concise language.

Weaknesses

The weakest candidates showed:

Knowledge

- misuse of terms, for example duple time = 3/2, 5/2; *stretto*
- superficial observations, for example, the number of staves, *uses voices*
- inaccuracies, for example:
 - polyphony used in Maclean
 - assuming tied notes = suspensions
 - assuming a chord change = modulation
- inappropriate use of terms, eg *rhythmic unison*
- misunderstanding of terms such as *monophonic*
- repetition of points.

Skills

- failure to elaborate on points – the question asked candidates to *describe*
- difficulties identifying modes
- use of the same point to illustrate both similarities and differences.

Question 2

***Battler's Suite* by Carl Vine**

(a) Oboe melody

This excerpt is based on TWO excerpts from the *Battler's Suite* (1993) by Carl Vine.

- (a) The first 8 bars will be played SIX times for you to notate the oboe melody on the stave below.**
- (b) Describe the structure of excerpt A.**

- (c) Explain **THREE** ways in which excerpt B is different from excerpt A.
- (d) Notate bar 41 of the Horn in F part at sounding pitch on the staff below.
- (e) Identify the chords and their positions in bars 42 – 43. Write your answers in the box provided under the score on page 8.

General Comment

Students should have constant practice with melody dictations that use modulation.




Strengths

- a large number of candidates achieved totally correct pitch and rhythm.

Weaknesses

- many students missed the C# on the second last note

- many did not recognise basic   rhythm, often shown as 

or  or  or 

- the very weakest responses bore little resemblance to the original melody.

There was a wide range of marks in the rest of Question 2, with many candidates scoring zero in the horn transposition and chord recognition. A number of candidates did not understand the use of suspension in the context of a basic chord progression and some relied too heavily on the score rather than their aural skills. There was also some confusion between *major* and *minor*.

Question 3

Etudes Transcendentals No 6 by Brian Ferneyhough.

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

General Comment

Candidates took up the challenge of this question and generally answered very well.

Strengths

The best candidates showed:

- a wide knowledge of score reading
- familiarity with a broad repertoire of twentieth century music
- ability to express ideas concisely.

Weaknesses

The weaker candidates showed:

- limited exploration of performance practices
- poor use of terminology, eg polyrhythm, syncopation, graphic notation
- inability to express themselves coherently
- misunderstanding or misinterpretation of the question.

Question 4

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

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 Transcendentales No 6 and ONE other significant work you have studied from the Mandatory or Additional Topics. (Focus on the concepts of music in your answer.)

General Comments

This question was generally answered very well and students appeared to have plenty of information from which to draw. The majority of candidates responded to the quotation and organised their responses accordingly. A very wide range of repertoire was used, with a number of candidates choosing to focus on pre-twentieth century works.

Students must write in ink. Pencil-written scripts tend to be very pale and difficult to read.

Strengths

The best candidates showed:

- ability to give a detailed discussion
- ability to use relevant music quotations to support their discussions
- a clear, well-articulated response to the question.

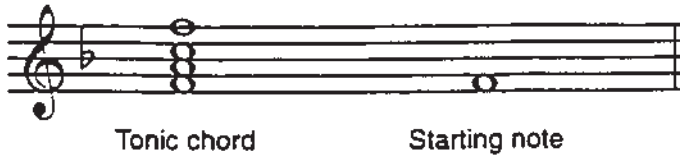
Weaknesses

The weaker candidates showed:

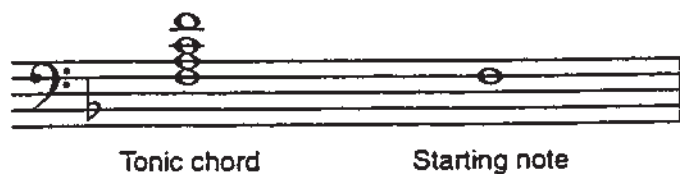
- that too much time had been spent on an introduction that, in some cases, amounted to rewriting the question

- use of irrelevant musical quotations
- inability to use relevant musical quotations to support an argument, strengthen a point or substantiate a claim
- *bar-by-bar* descriptions of works without comment relevant to the discussion
- very general comments about works based on superficial knowledge
- use of compositions that were the students' own work or were not *significant* works.

1997
MUSIC
SIGHT SINGING
No. 1



Moderato



Moderato



No. 2



Tonic chord

Starting note

Moderato

mf



To the hills I lift my eyes, The dis - tant hills be - fore me;



Hills that rise to meet the skies, And spread their glo - ry o'er me.



Tonic chord

Starting note

Moderato

mf



To the hills I lift my eyes, The dis - tant hills be - fore me;



Hills that rise to meet the skies, And spread their glo - ry o'er me.

No. 3



Tonic chord

Starting note

Moderato

mf



I was an - gry with my friend: I told my wrath, my wrath did end.——



I was an - gry with my foe: I told it not, my wrath did grow.



Tonic chord

Starting note

Moderato

mf



I was an - gry with my friend: I told my wrath, my wrath did end.——



I was an - gry with my foe: I told it not, my wrath did grow.

Sight Singing (2 Unit – Common Core)

- | | |
|-----------|---|
| 10 | Totally correct – pitch and rhythm accurate. |
| 9 | Slight <i>blemish</i> in pitch on one or two notes or a small false start, and the rest totally accurate, or a single minor rhythmic hesitation. |
| 8 | On the whole, a very competent response – may have a small hesitation in rhythm or a false start; a little more pronounced in pitch hesitation, or an incorrect interval – but recovered immediately. |
| 7 | Mostly correct – on the whole, a competent response, but errors starting to affect melodic and rhythmic fluency; still has a strong sense of tonality. |
| 6 | Correct melodic shape apparent – some problems with intervals or rhythmic inaccuracies; generally maintaining a sense of tonality. |
| 5 | Some shape – fair amount of pitch correct; problems with intervals; may be reasonably competent for half the test; rhythmic inaccuracies. |
| 4 | Even less melodic shape; several problems with intervals, with, on the whole, a vague sense of tonality; several rhythmic inaccuracies. |
| 3 | Opening phrase may be correct in pitch and the rhythm fair, but the remaining phrases not correct in pitch; problems with rhythmic fluency; loses tonality. |
| 2 | Many errors in pitch and rhythm; on the whole no sense of tonality and rhythmic feel; rhythm correct throughout but <i>performed</i> exclusively on the tonic. |
| 1 | An attempt made but totally incorrect in every way. |
| 0 | A non-attempt. |

PERFORMANCE – MARKING GUIDELINES

The following descriptors frame examiners' ranking of responses. Within each category, however, there are different levels of accomplishment. Examiners consider each descriptor as they respond to the whole performance.

RANKING DESCRIPTIONS

	Poorest efforts	Below average	Average	Above average	Outstanding
Mark Range	1 – 3	4 – 7	8 – 13	14 – 17	18 – 20
	1 2,3	4,5 6,7	8,9 10,11 12,13	14,15 16,17	18,19,20
Self-expression & communication	<ul style="list-style-type: none"> performance lacks competence limited self-expression lack of musical skills 	<ul style="list-style-type: none"> less than competent performance, lacking in individuality less competent self-expression limited musical skills 	<ul style="list-style-type: none"> competent performance displaying some musical qualities some individual self-expression 	<ul style="list-style-type: none"> high standard of performance displaying self-expression and communication skills competent and confident presentation performance demonstrates musical sensitivity 	<ul style="list-style-type: none"> outstanding standard of performance, displaying sophisticated self-expression and communication skills authoritative, advanced, professional presentation performance demonstrates a high degree of musical sensitivity and personal style
Musical skills	<ul style="list-style-type: none"> performance demonstrates a lack of mastery of technical skills lack of musical sensitivity in performance lack of fluency 	<ul style="list-style-type: none"> limited technical skill and musicality technical flaws: eg intonation, dynamics and expressive techniques limited musical sensitivity in performance 	<ul style="list-style-type: none"> demonstrates competent technical skills and musicality, showing understanding of the technical capabilities of their chosen performing media performs with some musical sensitivity 	<ul style="list-style-type: none"> performance demonstrates technical mastery, musicality and stylistic understanding 	<ul style="list-style-type: none"> outstanding technical mastery, musicality and stylistic understanding
Solo/ensemble techniques	<ul style="list-style-type: none"> demonstrates a lack of understanding of solo/ensemble techniques 	<ul style="list-style-type: none"> limited understanding of their role as soloist limited understanding of their role in an ensemble 	<ul style="list-style-type: none"> demonstrates competent skills as a soloist demonstrates limited ensemble skills and understanding of their role in an ensemble 	<ul style="list-style-type: none"> refined ensemble skills demonstrated in performance demonstrates effective ensemble direction 	<ul style="list-style-type: none"> sophisticated ensemble skills in performance sophisticated understanding of ensemble direction
Interpretation	<ul style="list-style-type: none"> lack of understanding of stylistic interpretation demonstrated in performance 	<ul style="list-style-type: none"> limited understanding of stylistic interpretation demonstrated in performance 	<ul style="list-style-type: none"> understanding of stylistic features demonstrated in performance 	<ul style="list-style-type: none"> a detailed understanding of stylistic features demonstrated in performance a musically sensitive and personal interpretation 	<ul style="list-style-type: none"> demonstrates a sophisticated level of understanding of stylistic features in performance a musically sensitive and personal interpretation, displaying highly developed interpretative skills

2 Unit Course 1 MUSICOLOGY VIVA VOCE – MARKING GUIDELINES

The following descriptors frame examiners' ranking of responses. Within each category, however, there are different levels of accomplishment. Examiners consider each descriptor as they respond to the whole performance.

RANKING DESCRIPTIONS

	Poorest efforts	Below average	Average	Above average	Outstanding
Mark Range	1 – 3	4 – 7	8 – 13	14 – 17	18 – 20
	1 2,3	4,5 6,7	8,9 10,11 12,13	14,15 16,17	18,19,20
	<ul style="list-style-type: none"> • limited understanding of the topic presented • unable to respond to questions • little reference to music, inappropriate choice of musical examples, non-musical references • lack of understanding of the concepts of music within the topic studied 	<ul style="list-style-type: none"> • limited understanding of music chosen for study within the topic • unable to respond cogently to questions • unable to support statements made with reference to explicit musical examples • limited discussion or understanding of the use of the concepts of music within the topic studied • shows evidence of superficial listening and limited understanding of the broader context of the topic 	<ul style="list-style-type: none"> • demonstrates an understanding of the topic • responds appropriately to questions about the topic and music studied • concentrates on the music within the topic studied and discusses the use of the concepts of music • demonstrates an understanding of the concepts of music and stylistic features in music studied • observes and discusses the characteristics of various sound sources used in music chosen for study • demonstrates limited understanding of notation used in the viva voce • demonstrates an understanding of the impact of technology in the context of the music studied 	<ul style="list-style-type: none"> • demonstrates an in-depth understanding of the topic • responds in detail to questions about the topic with reference to specific musical examples • supports statements with well chosen musical examples and elaborates on musical observations made • demonstrates an in-depth understanding of the concepts of music and stylistic features in music studied • demonstrates a clear understanding of the broader context of the topic and shows evidence of wider listening within the topic • demonstrates some understanding of notation used in any scores presented in the viva voce • demonstrates a greater understanding of the impact of technology in the context of the music studied 	<ul style="list-style-type: none"> • demonstrates an outstanding level of musicological understanding about the topic and specific area of study • responds in detail to questions about the topic with reference to specific musical examples and draws conclusions about the area of investigation within the topic • makes sophisticated musical observations, supported by evidence of in-depth study of musical works • demonstrates a sophisticated understanding of concepts of music and stylistic features • demonstrates a high level of understanding of notation used in any scores presented in the viva voce • demonstrates a high level of understanding of the impact of technology in the context of music studied

SUBMITTED COMPOSITIONS – MARKING GUIDELINES

The following descriptors frame examiners' ranking of responses. Within each category, however, there are different levels of accomplishment. Examiners consider each descriptor as they respond to the whole performance.

RANKING DESCRIPTIONS

	Poorest efforts	Below average	Average	Above average	Outstanding
Mark Range	1 – 3	4 – 7	8 – 13	14 – 17	18 – 20
	1 2,3	4,5 6,7	8,9 10,11 12,13	14,15 16,17	18,19,20
Overall judgement/style representative of topic 3U – represents a style, or personal style.	<ul style="list-style-type: none"> work lacks competence, may be incomplete, in a style which does not represent the topic stylistically incoherent an unoriginal work, arrangement only (3U) limited understanding of the chosen style 	<ul style="list-style-type: none"> less competent work in a style which may not clearly represent the topic demonstrating limited understanding of stylistic features of the topic (3U) reflects an understanding of the chosen style 	<ul style="list-style-type: none"> a competent work demonstrating a limited level of compositional skills in a style representative of the topic reflects an elementary understanding of stylistic features of the topic (3U) reflects an in-depth understanding of the chosen style 	<ul style="list-style-type: none"> an effective work displaying a reasonable level of compositional skill in a style representative of the topic reflects an understanding of stylistic features of the topic (3U) demonstrates a mastery of the chosen style 	<ul style="list-style-type: none"> a musically convincing work displaying a high standard of compositional skill and musicality in a style representative of the topic reflects an in-depth understanding of stylistic features of the topic (3U) demonstrates a synthesis of stylistic features to develop a personal style
Demonstrated understanding of composition process/quality of compositional skills	<ul style="list-style-type: none"> reflects very limited engagement with the composition process, lacks development of ideas, clichéd use of compositional devices, may appear to be a first attempt lacks technical skill and understanding of idiomatic writing, very little attention to expressive potential of the performing media 	<ul style="list-style-type: none"> demonstrates superficial engagement with the composition process, limited understanding of idiomatic writing little attention to expressive potential of the performing media 	<ul style="list-style-type: none"> demonstrates adequate engagement with the composition process, shows development of ideas but these ideas are not sustained or too fragmentary, mostly idiomatic writing rudimentary technical skill, attempts to explore the potential of performing media 	<ul style="list-style-type: none"> demonstrates an understanding of the composition process, shows development of ideas but sections/ideas may be over-developed or undeveloped some technical skill explores the potential of the performing media 	<ul style="list-style-type: none"> sustained involvement in the composition process, reflects a range of compositional techniques and devices, convincing development of ideas technically competent, skilful use of appropriate vocabulary, successful idiomatic writing, exploits the expressive potential of the performing media
Understanding of concepts of music	<ul style="list-style-type: none"> lack of understanding of how to use the concepts of music does not engage in any musical problem solving, contrived effects, lacks clear harmonic sense, little unity/contrast, lacks melodic/rhythmic interest 	<ul style="list-style-type: none"> demonstrates a superficial understanding of how to use the concepts of music overuses one or two concepts at the expense of others creating a composition lacking melodic/rhythmic or harmonic interest lacks clear harmonic sense, little unity/contrast, lacks melodic/rhythmic interest 	<ul style="list-style-type: none"> demonstrates a limited understanding of how to use the concepts of music shows lack of judgement in amalgamating concepts, limited in melodic/harmonic/rhythmic vocabulary, textures too sparse, too cluttered 	<ul style="list-style-type: none"> demonstrates an understanding of how to use the concepts of music makes judgements about the use of concepts, some synthesis of material, simple harmonic/rhythmic vocabulary, establishes unity/contrast 	<ul style="list-style-type: none"> demonstrates a detailed understanding of the concepts of music more knowledgeable choices about musical concepts, effective contrast, textural variety, key changes, structural coherence, unity, balance
Score, notation, coherence of presentation	<ul style="list-style-type: none"> ignorant of score conventions, unfinished incorrect notation, few performance directions 	<ul style="list-style-type: none"> score layout lack coherence, unscored improvised solos inaccurate notation, limited performance directions 	<ul style="list-style-type: none"> adequate score layout with some deficiencies notation mostly accurate, most performance directions included 	<ul style="list-style-type: none"> clearly presented score, some deficiencies notation accurate, performance directions included 	<ul style="list-style-type: none"> score well presented detailed, accurate notation including improvisations, clear performance directions

SUBMITTED MUSICOLOGY ESSAYS – MARKING GUIDELINES

The following descriptors frame examiners' ranking of responses. Within each category, however, there are different levels of accomplishment. Examiners consider each descriptor as they respond to the whole performance.

RANKING DESCRIPTIONS

	Poorest efforts	Below average	Average	Above average	Outstanding
Mark Range	1 – 3	4 – 7	8 – 13	14 – 17	18 – 20
	1 2,3	4,5 6,7	8,9 10,11 12,13	14,15 16,17	18,19,20
Overall judgement/ scope of the essay	<ul style="list-style-type: none"> essay is too narrow in scope, lacks purpose topic is not defined lack of understanding of the chosen essay topic appears to be a first draft 	<ul style="list-style-type: none"> less competent essay, limited in overall scope topic is not clearly defined limited understanding of the chosen essay topic 	<ul style="list-style-type: none"> competent essay, scope of essay is adequate to deal with the topic defines the topic demonstrates an understanding of the chosen topic 	<ul style="list-style-type: none"> high standard of essay which addresses the scope of the essay topic topic is more clearly defined shows an in-depth understanding of the chosen topic 	<ul style="list-style-type: none"> outstanding essay which addresses all aspects of a well defined topic demonstrates a sophisticated understanding of all aspects of the essay topic
Quality of musical observation and analysis	<ul style="list-style-type: none"> superficial evidence of listening lack of first hand experience of works, scores, errors in musical analysis, inaccurate musical observations and terminology lack of understanding of the concepts of music within the topic studied irrelevant musical quotations, non-musical references 	<ul style="list-style-type: none"> limited listening choice of works not as sound as the 'average' essay, limited understanding of works, bar by bar analysis limited understanding of the use of the concepts of music lack of support in the form of quotations, musical examples not supported in discussion 	<ul style="list-style-type: none"> evidence of listening and study of appropriate works understands works and has a first-hand knowledge of the scores, attempts original analysis understands the use of the concepts of music supports statements with appropriate musical quotations 	<ul style="list-style-type: none"> evidence of wider listening and an in-depth study of appropriate works demonstrates an in-depth understanding and analysis of the concepts of music and stylistic features supports statements with relevant musical examples, elaborates on musical observation made 	<ul style="list-style-type: none"> evidence of wide research of the topic and superior knowledge of works clear and perceptive analysis of works and use of concepts, selectively discussing pertinent aspects and explaining how each adds to the whole sophisticated musical observations supported by integrated musical quotations
Extent of original thought Hypothesis/ Validity of conclusions	<ul style="list-style-type: none"> unoriginal extensive use of secondary sources no hypothesis no conclusions drawn 	<ul style="list-style-type: none"> limited originality, frequent generalisations limited evidence of research from primary sources lacks a clearly defined hypothesis superficial conclusions 	<ul style="list-style-type: none"> shows a personal response to the topic, makes some generalisations draws on material from primary sources essay researches a stated hypothesis attempts to draw conclusions 	<ul style="list-style-type: none"> evidence of original thought, develops a coherent argument supported by musical evidence demonstrates research from primary sources states a clearly defined hypothesis draws valid conclusions 	<ul style="list-style-type: none"> outstanding piece of original writing, drawing on extensive research from primary sources refines a coherent argument, convincing supported by musical evidence proves hypothesis draws cogent conclusions
Organisational coherence of presentation	<ul style="list-style-type: none"> lacks an overall plan lacks coherence, purpose quotations poorly supported appears to be a first draft irrelevant bibliography 	<ul style="list-style-type: none"> poorly organised plan limited argument inaccurate musical quotations from secondary sources limited bibliography, discography 	<ul style="list-style-type: none"> organised plan attempts to form a coherent argument, logical points draws on relevant quotations to support argument adequate bibliography, discography 	<ul style="list-style-type: none"> well structured essay coherent argument musical quotes logically presented sound bibliography, discography 	<ul style="list-style-type: none"> lucid essay structure coherent and well sustained argument integrated quotations relevant and/or extensive bibliography, discography
Comparison of styles (AT and MT only)	<ul style="list-style-type: none"> little comparison on a musical basis 	<ul style="list-style-type: none"> basic comparison greater details needed 	<ul style="list-style-type: none"> obvious differences, similarities considered in both works, tenuous links 	<ul style="list-style-type: none"> clear comparison of both styles integrated treatment 	<ul style="list-style-type: none"> perceptive comparison of stylistic features, concepts detailed, integrated treatment

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