

2001 HSC  
Notes from  
the Examination Centre  
Music

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# 2001 HSC NOTES FROM THE EXAMINATION CENTRE

## MUSIC

### Music 1

#### Performance (Core and Elective)

##### General comments

There is a need for candidates to adhere to the subject rules by ensuring:

- Sheets are filled out correctly and signed, prior to the commencement of the examination.
- No other person attempts to remain in the examination room (this includes sound mixers).

Teachers can assist candidates by ensuring:

- Ensembles are balanced.
- Sound checks are conducted effectively and efficiently. Sound checks should not be treated as a rehearsal, and the time taken must not disrupt the examination schedule.
- Timetabling of candidate examinations is organised logically to minimize disruption.
- Instruments are tuned and volume levels are appropriate to the venue.
- Candidates don't present a performance in which their part is doubled by another ensemble member or duplicated on a backing tape.
- Venue is fully secured in order to minimize outside disturbance during the examination.

##### Strengths

The better candidates:

- Chose repertoire that highlighted technical strengths
- Displayed detailed expressive techniques and a perceptive stylistic understanding.
- Presented well-rehearsed performances.
- Had good intonation and tuning.
- Demonstrated a clear understanding of their relationship with their accompanist and ensemble members and performed with ensembles that were well balanced.
- Had an obvious involvement with the music.

##### Weaknesses

The weaker candidates:

- Did not take time to tune instruments properly.
- Showed an obvious lack of preparation.
- Chose repertoire beyond their ability.
- Displayed little sensitivity to balance within ensemble.
- Presented repertoire with restricted musical content.
- Played chord progressions of songs but provided no melodic interest.

## **Musicology Elective (Viva Voce)**

### **General comments**

Teachers need to:

- Encourage candidates to focus on musical features in their discussion and to choose relevant examples that support and illustrate the focus of their Viva Voce.
- Ensure candidates understand the concepts of music and their use in the chosen examples.
- Encourage the candidates to spend time developing their viva voce outline summary.
- Remind candidates that they need to practise their viva voce technique as it is not a prepared speech.
- Remind candidates they need to organise and cue their musical examples and to make sure they are familiar with the equipment they will use during the examination.

### **Strengths**

The better candidates:

- Presented clear and well-defined topic areas and demonstrated a depth of knowledge of the chosen topic.
- Demonstrated involvement with the music and clearly understood the musical concepts.
- Chose relevant musical examples which supported their observations.
- Were organised and had well set out summary sheets.
- Were able to illustrate their musical observations through recordings or live demonstrations.
- Led the discussion.
- Displayed excellent aural awareness and appropriate use of terminology.

### **Weaknesses**

The weaker candidates:

- Chose topics which were too broad and did not focus on the music.
- Demonstrated limited listening experience and provided general descriptions which lacked depth of understanding.
- Demonstrated limited ability to discuss area of study or answer questions about concepts listed on the outline summary.
- Had either no musical examples or poorly chosen ones which did not adequately support musical observations.
- Were disorganised and could not locate their musical examples.
- Used musical terminology incorrectly.
- Had inadequate Viva Voce outline sheets, which either lacked detail or contained the entire content on their Viva Voce.

## **Composition Elective**

### **General Comments**

- Candidates need to choose their topic carefully. The topic should allow them the scope to demonstrate their compositional skills.

- There was mixed success with computer scoring, eg the user of sampling/unorthodox scoring needs to provide a convincing score.
- There was some evidence of inappropriate sequencing programs.
- Portfolios need to reflect the compositional processes in detail.

### **Strengths**

The better candidates submitted compositions that:

- Showed stylistic security, with a strong structural sense.
- Had well laid out scores.
- Demonstrated interesting and creative use of performing media.
- Included excellent score details, which were an integral part of the composition.

### **Weaknesses**

The weaker candidates submitted compositions that:

- Had musical deficiencies, eg poor sense of melodic writing, poor harmonic sense, excessive use of repetition, poorly prepared modulations, extremely limited number of chords, poor balance of structure, lack of musical contrasts.
- Sometimes showed an over reliance on computers to generate score – resulting in mechanical writing.
- May have been overextended, too brief or overly repetitive.
- Had score deficiencies, errors and incompleteness.

## **Aural Skills**

### **Question 1 - *Sapopemba* by Comadre Florzinha**

#### **General Comments**

- The question's breadth allowed all candidates to respond to the musical stimulus.
- There would appear to be a need to practise organising aural responses into a cohesive whole.
- Candidates need to practise aural responses over a wide range of repertoire.
- While the use of diagrams/graphs is encouraged, candidates need to make them relevant to the question and to explain them adequately.

#### **Strengths**

The better responses:

- Elaborated, in detail, on the points made within each concept.
- Drew on the total excerpt in their answer.
- Graphed/notated relevant points to add weight to their answer.

#### **Weaknesses**



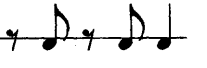
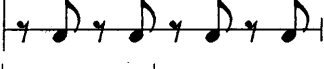
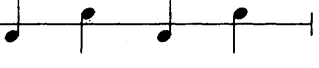
The weaker responses:

- Were unclear as to the meaning of 'concept'.

- Confused points within chosen concepts.
- Did not give specific references to the concepts, but were generally able to describe events in the excerpt.
- Used graphs yet did not draw any points or conclusions from them.

**Notes to assist markers:**

*Sapopemba* by Comadre Florzinha

<p><b>Pitch</b></p>	<ul style="list-style-type: none"> <li>• Introduction: rebec improvises around opening two notes of first melody with embellishment.</li> <li>• Two 'pitches' used on agogo.</li> <li>• Drum has slight change of 'pitch' with 2nd beat 'damped'.</li> <li>• Use of sustained note in drone-like way.</li> <li>• Piano accordion and rebec double voices.</li> <li>• Melodies generally have a narrow pitch range, use of 6th and maj 2nd feature.</li> <li>• Mixolydian on F.</li> <li>• Melody 1:</li> </ul> 
<p><b>Duration</b></p>	<ul style="list-style-type: none"> <li>• Accelerando to entry of voices</li> <li>• Simple rhythmically - largely crotchets and quavers in 4 metre</li> <li>• Some syncopation in percussion and vocals</li> <li>• Introduction free rhythmically in melodic parts</li> <li>• Drum ostinato: </li> <li>• Occasionally:  used at the end of 8 bar phrase</li> <li>• Triangle: </li> <li>• Agogo: </li> </ul>



<b>Structure</b>	<ul style="list-style-type: none"> <li>• Introduction; melody 1 x 2; melody 2 x 2; vocals: melody 1 x 2; melody 2 x 2 and repeat.</li> <li>• Introduction: piano accordion, rebec, train whistle, 'maracca'.</li> <li>• Melodic structure 2 x 2 bars with slightly different ending in second phase for both melodies .</li> <li>• Vocals follow the same pattern.</li> <li>• Both melodies have similar pitch and rhythmic material.</li> <li>• Voices split the melodies: in the first, the vocal 1 maintains a drone; the second is structured as a call and response:             <ol style="list-style-type: none"> <li>1. Eu vi _____</li> <li>2. Eu vi</li> <li>3. Acerola empé de jabuticaba</li> <li>4. Sapopemba là no pé de macaiba</li> </ol> </li> </ul>
<b>Tone colour</b>	<ul style="list-style-type: none"> <li>• Piano accordion, 'train whistle', rebec (bowed), female voices (open throat; without vibrato), agogo; triangle, drum (zabumba), rattle/ 'maracca'</li> </ul>
<b>Texture</b>	<ul style="list-style-type: none"> <li>• Percussion accompaniment made up of ostinati played by drum, agogo, triangle and 'maracca'.</li> <li>• Melodies played initially by piano accordion/rebec; double voices when they enter with some slight embellishment.</li> <li>• Basically homophonic.</li> </ul>
<b>Dynamics &amp; expressive techniques</b>	<ul style="list-style-type: none"> <li>• Dynamics vary according to number of parts.</li> <li>• Use of accelerando.</li> </ul>

## Question 2 - Prelude to *North by Northwest* by Bernard Herrmann

### General Comments

The question clearly discriminated between the candidates who understood the concept of rhythm/duration and those who had a superficial understanding only.

### Strengths

The better responses:

- Graphed/notated rhythm patterns relevant to their answer.
- Demonstrated higher order listening skills.
- Showed a coherence of thought.
- Discussed many aspects of rhythm and layers, in detail.

### Weaknesses

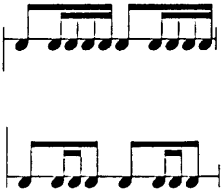




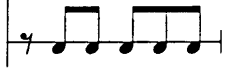

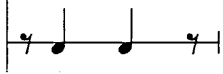
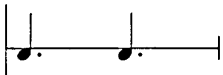
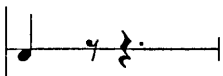
The weaker responses:

- Often confused aspects of rhythm/duration eg tempo, beat, pulse, metre.
- Sometimes answered in terms of contrast and unity, rather than rhythm.
- Described musical events in non-musical terms.

**Notes to assist markers:**

*North By Northwest* by Bernard Herrmann

Examples of rhythms used

<p style="text-align: center;"><b>1</b></p> 	<ul style="list-style-type: none"> <li>• Opening timpani figure.</li> <li>• Mostly used as a repeated note at various pitches.</li> <li>• Opening: builds with the addition of instruments and pitches.</li> <li>• Used as a question in Q/A with low brass in opening.</li> <li>• Provides question in interplay between instruments throughout excerpt.</li> <li>• Played by most instruments throughout excerpt.</li> <li>• Used as a descending figure.</li> <li>• Fragmented and shared between instruments eg timpani and tambourine.</li> <li>• Played by muted trumpets, tambourine, xylophone.</li> </ul> 
<p style="text-align: center;"><b>2</b></p> 	<ul style="list-style-type: none"> <li>• Used as a descending figure in response to 1 eg brass.</li> </ul>
<p style="text-align: center;"><b>3</b></p> 	<ul style="list-style-type: none"> <li>• Used by upper woodwind and brass.</li> <li>• Used as an ascending and descending figure.</li> </ul>
<p style="text-align: center;"><b>4</b></p> 	<ul style="list-style-type: none"> <li>• Used in response to 1.</li> <li>• Used as an ascending figure by brass.</li> <li>• Fragmented as an ascending pizzicato figure by strings.</li> </ul>  <ul style="list-style-type: none"> <li>• Used as pitched figure by upper strings and woodwind in response to 1.</li> </ul> 
<p style="text-align: center;"><b>5</b></p> 	<ul style="list-style-type: none"> <li>• Used in response to 1 in opening; low woodwind with gradual addition of upper woodwind.</li> <li>• This mirrors the treatment of 1 in the opening.</li> </ul>
<p style="text-align: center;"><b>6</b></p> 	<ul style="list-style-type: none"> <li>• Used at various times by timpani, strings and tambourine.</li> </ul>
<p style="text-align: center;"><b>7</b></p> 	<ul style="list-style-type: none"> <li>• Used by low strings and timpani.</li> </ul>

### Question 3 - *Te Deum* by Berlioz

#### General Comments

#### Strengths:

The better responses:

- Demonstrated a depth of musical understanding which was related to the question.
- Gave answers which were well supported with musical examples.
- Focused well on the music, and were able to sequence their thoughts coherently.
- Showed a strong aural recognition of the concepts, and how they were used to create a climax.

#### Weaknesses

The weaker responses:

- Demonstrated a lack of understanding of the musical concepts.
- Confused concepts, and had limited supporting examples.
- Often used musical terms incorrectly and unnecessarily eg terraced dynamics, heterophonic.
- Attempted to describe the climax in non-musical ways.
- Seemed unfamiliar with the term 'climax'.
- Included diagrams which were poorly labeled.
- Used sentence structure which was often difficult to understand.

#### Notes to assist markers:

*Te Deum* by Berlioz

<b>Duration</b>	<ul style="list-style-type: none"> <li>• Sustained notes of 'Sanctus' give way to rhythmic movement of 'Pleni sunt coeli'.</li> <li>• Overlapping entries of 'Sanctus' between male and female voices.</li> <li>• Accompanied by harp playing.</li> <li>• Counter rhythms by wind and organ.</li> <li>• Accompaniment parallels vocal line during 'Pleni sunt coeli'.</li> </ul>
<b>Pitch</b>	<ul style="list-style-type: none"> <li>• Harmonic progression of 'Sanctus' builds throughout section 'Pleni sunt coeli' provides melodic contrast to 'Sanctus'.</li> <li>• Counter melodies increase activity.</li> <li>• Counter melodies by wind and organ.</li> </ul>

<b>Texture</b>	<ul style="list-style-type: none"> <li>• Builds during ‘Sanctus’ with addition of accompanying instruments.</li> <li>• Continues to build through ‘Pleni sunt coeli’ by addition of instruments.</li> <li>• Quasi-polyphonic texture during ‘Sanctus’ leading to homophonic in ‘Pleni sunt coeli’.</li> <li>• Addition of low strings in ‘Pleni sunt coeli’.</li> <li>• Sustained tympani, cymbal and vocal parts at the end to emphasise climax.</li> </ul>
<b>Tone colour</b>	<ul style="list-style-type: none"> <li>• ‘Sanctus’ contrasts male and female voices with harp, wind and organ accompaniment.</li> <li>• Use of sustained trombone notes during ‘Sanctus’.</li> <li>• Use of timpani and cymbals to define the climax at the end.</li> <li>• Use of brass during ‘Pleni sunt coeli’ to emphasise the build up.</li> <li>• Use of percussion to punctuate ‘Sanctus’ and build tension.</li> </ul>
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Two basic sections – ‘Sanctus’ and ‘Pleni sunt coeli’, different in character but unified by providing a context for the gradual build up throughout the excerpt.</li> </ul>
<b>Dynamics &amp; expressive techniques</b>	<ul style="list-style-type: none"> <li>• Gradual build-up of dynamic level throughout both by indication to performers and textural expansion.</li> </ul>

#### Question 4 - *Medicine Man* by Mandingo

##### General Comments

Many candidates were not comfortable with the concept of structure, and were not able to use other musical concepts to support their answer.

##### Strengths

The better responses:

- Displayed a good understanding of musical concepts which were made relevant to the excerpt.
- Demonstrated a clear understanding of the different levels of structural awareness.
- Discerned smaller musical features.
- Used appropriate and informative diagrams.
- Described all the sections.
- Structured their answers well.

##### Weaknesses





The weaker responses:

- Lacked an understanding of ‘structure’ and how it is achieved.
- Seemed to have a limited listening background.

- Showed a poor understanding of the musical concepts, and were unable to apply relevant concepts to the question.
- Used musical terms inaccurately and without understanding.
- Often supplied very brief and general responses.
- Sometimes used graphs which were difficult to understand.
- Had great difficulty in answering the whole question.
- Lacked organisation in their responses.
- Did not recognise repeating or contrasting sections.

**Notes to assist markers:**

*Medicine Man* by Mandingo

<p>Introduction</p>	<ul style="list-style-type: none"> <li>• Motif 1 on synthesizer</li> </ul>  <ul style="list-style-type: none"> <li>• sliding pitch, not a clean attack</li> <li>• heard 4 times</li> <li>• Accompanied by various non-melodic percussion including drum kit, congas, cowbells, cymbals (on beat)</li> <li>• All playing own ostinati</li> <li>• Lower pitched toms introduced on 4<sup>th</sup> repetition</li> <li>• Drums "fill" and lead to...</li> </ul>
<p>Section A</p>	<ul style="list-style-type: none"> <li>• Motif 2 played twice by brass (trumpets)</li> </ul>  <ul style="list-style-type: none"> <li>• Accompanied by similar percussion to introduction</li> <li>• Syncopated rhythm</li> <li>• Percussion fill and return to Motif 1 at the end of bars 2 &amp; 4 reminiscent of introduction</li> <li>• Dense, busy texture</li> </ul>
<p>Section B</p>	<ul style="list-style-type: none"> <li>• Motif 3 - sequence</li> </ul>  <ul style="list-style-type: none"> <li>• "minor" tonality feel</li> <li>• performing media as before but lighter texture</li> <li>• accompanying instruments on beat except for cowbell playing on off-beat</li> </ul>
<p>Section A</p>	<ul style="list-style-type: none"> <li>• as before except for repetition in last bar of second time leading to "coda"</li> </ul>
<p>Bridge (Link)</p>	<ul style="list-style-type: none"> <li>• Motif 1 heard once</li> </ul>
<p>Coda</p>	<ul style="list-style-type: none"> <li>• All performing media in rhythmic unison</li> <li>• Motif 4</li> </ul>  <ul style="list-style-type: none"> <li>• Syncopation still a feature</li> <li>• Tonic/dominant feel throughout</li> </ul>

## Music 2

### Performance (Core and Elective)

#### General comments

- Candidates presented a wide and varied choice of contemporary repertoire, including Australian compositions for the core performance.
- Candidates benefit from analysis and critical appraisal of their performances on a regular basis.
- Instruments need to be tuned and equipment checked prior to the commencement of the examination.
- Venue should be fully secured in order to minimize outside disturbance during the examination.

#### Strengths

The better candidates:

- Presented repertoire which suited their technical and musical capabilities.
- Were well rehearsed and delivered their repertoire with confidence.
- Interacted well with their accompaniment.
- Demonstrated stylistic understanding in both the Core and Elective.
- Demonstrated personal expression and subtle use of phrasing.
- Used stylistic articulation and demonstrated a clear understanding of structure.

#### Weaknesses

The weaker candidates:

- Chose repertoire which provided little scope for demonstration of musical and technical skill.
- Were under-rehearsed and lacked cohesion in their performance.
- Demonstrated limited understanding of the importance of balance within a performance.
- Demonstrated limited understanding of structure, stylistic features and the expressive techniques appropriate to the repertoire.
- Had intonation problems and tonal deficiencies.
- Demonstrated an inability to tune correctly from the outset.
- Chose repertoire that was beyond their technical and interpretative skills.

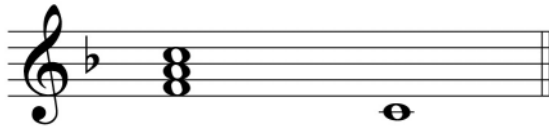
### Sight Singing

#### General Comments

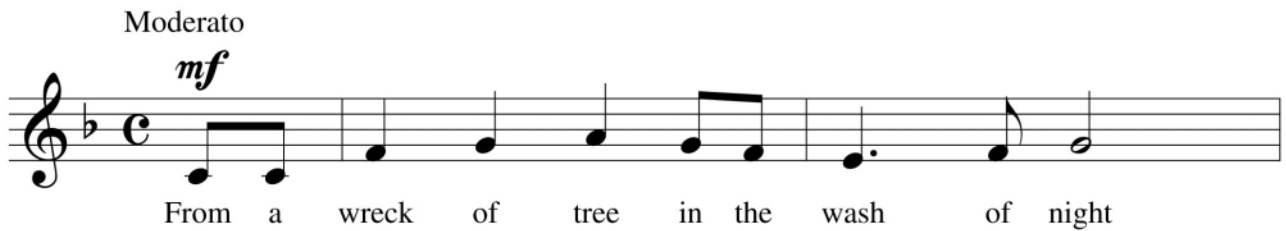
Overall, the candidates were well prepared for this section of the Music 2 examination. The most successful candidates performed the test with complete accuracy in both pitch and rhythm or with only a slight blemish or hesitation in pitch or rhythm. The least successful candidates performed the test with little sense of melodic shape or tonality, with little sense of metre, or with many rhythmic inaccuracies.

## Sight-singing piece No. 1

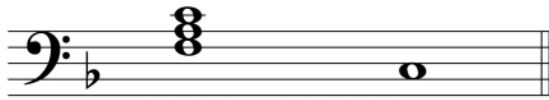
- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
  - The examiner will give you the tonic chord and the starting note once after handing the test to you, and once again, immediately before you sing the piece.
- 



Tonic chord      Starting note







Tonic chord      Starting note



From a wreck of tree in the wash of night



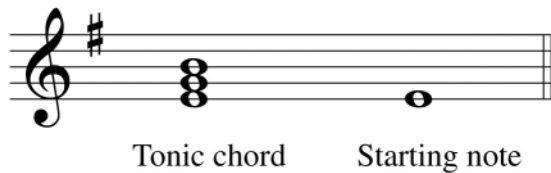
Glo - ry, glo-ry, sings the bird;      A - cross ten thou - sand



years\_ of\_ light His cre - a - tive voice. is\_ heard.

## Sight-singing piece No. 2


- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
  - The examiner will give you the tonic chord and the starting note once after handing the test to you, and once again, immediately before you sing the piece.
- 




Musical notation showing the tonic chord (F#4, A4, C5) and the starting note (F#4) on a treble clef staff.

Tonic chord      Starting note

Moderato  
*mf*



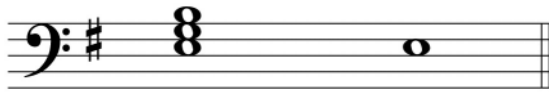
Wind that breaks — a - cross the bay tum - bles the grass in



green and grey. Lapped by grass, with posts a - lean the



house patch - peels in — grey — and green.



Tonic chord      Starting note

Moderato

*mf*



Wind that breaks\_ a - cross the bay tum - bles the grass in



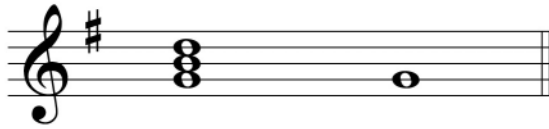
green and grey. Lapped by grass, with posts a - lean the



house patch - peels in\_ grey\_ and green.

### Sight-singing piece No. 3

- The test may be performed to the given words, or on any open vowel, or sol-fa or solfege.
  - The examiner will give you the tonic chord and the starting note once after handing the test to you, and once again, immediately before you sing the piece.
- 

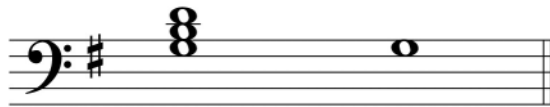


Tonic chord      Starting note

Allegretto  
*mf*

Musical notation for the sight-singing piece in G major, 4/4 time. The piece consists of three lines of music. The first line starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The melody begins on G4. The lyrics are: 'Kev, in the coun - try of the my - all tree,'. The second line continues the melody with lyrics: 'cra-shes a plas-tic pick a-cross the strings, throws back his head and sings, e-'. The third line concludes the piece with lyrics: 'nor-mous - ly, of bro - ken heart - ed shei-las left be - hind.'.

Kev, in the coun - try of the my - all tree,  
cra-shes a plas-tic pick a-cross the strings, throws back his head and sings, e-  
nor-mous - ly, of bro - ken heart - ed shei-las left be - hind.



Tonic chord      Starting note

Allegretto

*mf*



Kev,      in the coun - try of the      my - all tree,



cra-shes a plas-tic pick a-cross the strings,      throws back his head and sings, e-



nor-mous - ly,      of bro - ken heart - ed shei-las left be - hind.

## Musicology and Aural Skills

### Question 1 – *Violin sonata in F* by Dvorak

#### General Comments

- Terminology, both musical and general, needs to be reinforced to help candidates in their answers, eg identify, describe, melodic device.
- Candidates need to make the best use of the available space for each question.
- Some candidates were confused between sonata form and ternary form.

#### Specific Comments

##### Strengths

- Correct key identification through accurate score reading and listening.
- Correct understanding of the term 'sequence'.
- The majority of candidates were able to identify or describe the format of the excerpt with reference to the score.
- Accurate perception in terms of musical lines and development – linking their aural perception to the score with substantial detail in the time and space provided.

##### Weaknesses

- Many candidates contradicted themselves by writing 2 answers for each key, and in some cases failed to qualify the key as major or minor.
- The idea of the melodic device was not understood, or the term 'sequence' was either not known or described inaccurately.
- Many disregarded the key signature in the score, and didn't aurally recognise the minor tonality.
- Many candidates were not able to extract information from the score to support their answers, or were unable to articulate how the structure was formed.

### Question 2 (a) – Melody dictation from *Six Celan Songs* by Michael Nyman

#### General Comments

Candidates were either able to notate the melody correctly or had great difficulty with the notation.

##### Strengths

The better responses:

- Included accidentals and were accurate with the larger intervals.
- Had intervallic relationships that were correct.
- Coped well with the singer's interpretation with bending/sliding through notes.

### Weaknesses

The weaker responses:

- Lacked the understanding of placement of accidentals with ties over bar lines.
- Interpreted the tie as a slur.
- Lacked distinction between tones and semitones.
- Struggled with the register.

$\bullet = c.72$

Voice

Nächt - lich ge - schürzt die Lip - pen der

Cello 2

Blu - men, ge - kreuzt und ver - schränkt

die Schäf - te der Fich - ten,

## Question 2 (b)

### General Comments

- The question elicited a range of responses.
- The understanding of duration tended to be more secure than pitch.
- Many of the better answers used point form to allow for succinct responses.

### Strengths

The better responses:

- Fully addressed the requirement to compare both pitch and duration.
- Addressed more aspects of the concept, eg tonality in pitch, and used specific terminology.
- Examined all the parts, not just the voice.
- Showed good combined aural and score reading skills.

### Weaknesses

The weaker responses:

- Tended to have too much introduction and irrelevant material.
- Only looked at the voice part.
- Did not explore all aspects of the musical concepts.
- Were not specific enough or succinct.
- Used terminology incorrectly, eg isometric , syncopation, hemiola, modulation.
- Did not understand pitch or duration.
- Included many irrelevant observations

## Questions 3 (a), 3 (b) and 3 (c)

**From the second movement of the *Guitar Concerto* by Bozidar Kos.**

### Strengths

- Most candidates understood and responded well to the term ‘register’.
- The better answers explained the relationship of instruments and accompanying roles.
- The better responses were specific and precise in musical observations, and gave examples and references to the score.
- The better responses used terminology in a precise way to avoid repetition and over-explanation.

### Weaknesses

- Discussed tone colour and expressive techniques rather than register.
- Showed confusion over the understanding of instrumental techniques, eg *senza vibrato*.
- Over-generalisation in comments, with simplistic observations.



## Question 4

### General Comments

- Most candidates were able to refer to two works, with at least one being an Australian work.
- Some candidates chose popular pieces and did not cite sufficient comprehensive detail.
- Candidates often wasted time on elaborate introductions and conclusions.
- Candidates need to be aware that they are not writing a formal essay, and that they are being assessed on the musical content that is relevant to the question. Point form and diagrams are acceptable.
- Candidates need to plan their time, eg apportion an appropriate amount of time to the second work under discussion.

### Strengths

The better responses:

- Used appropriate score references.
- Showed an obvious immersion in the works through score reading, aural, analytical and musicological work.
- Linked performing techniques to the tone colour created.
- Described tone colour effectively.
- Argued and substantiated a point of view.
- Drew on related material from the scores studied.
- Effectively communicated their knowledge.
- Presented a detailed and focused response, with pertinent and supportive musical examples.

### Weaknesses

The weaker responses:

- In some cases, did not present two works that fell within the framework of the past 25 years.
- Included works with limited scope for discussion of tone colour and performing techniques, eg solo piano works.
- Lacked musical evidence to support their discussion.
- Showed confusion between performing techniques and composition techniques, and other concepts.
- Largely concentrated on one work or on one concept.
- Were unable to discuss how performing media affected the tone colour. eg made lists of instruments without elaborating on their sounds or the combination of the sounds created.

## Core Composition

### General comments

- The general standard of compositions was quite high.
- Very few compositions exceeded the time limit.

- Many compositions did not label every line in each system, particularly when employing unusual combinations of instruments.
- Candidates need to recognise the huge diversity of styles available to them from the past 25 years, and choose a style with which they are comfortable. Many candidates seem to think that they have to be 'avant-garde' to satisfy requirements. This can restrict the success of compositions.
- Composition portfolios may be called for. These should clearly satisfy the syllabus requirements.

### **Strengths**

The better compositions:

- Displayed detailed knowledge of the concepts, and skillful manipulation of the concepts to create a creative, original and cohesive work.
- Showed knowledge and understanding of the composition process.
- Understood the capabilities of the chosen performing media.
- Were adventurous in their approach.

### **Weaknesses**

The weaker compositions:

- Demonstrated a lack of understanding of the concepts and their use in a composition context. Often the use of concepts was very simplistic, and demonstrated limited skills.
- Demonstrated a lack of adequate knowledge of the instruments' ranges and capabilities
- Did not fit into the time limit successfully - often leading to abrupt/inappropriate endings.
- Included synthesised/sequenced works which did not use technology appropriately, nor did they display musical perspicacity.

## **Composition Elective**

### **Strengths**

The better candidates submitted compositions that:

- Demonstrated that a wide range of repertoire had been studied, reflected in compositional techniques and idiomatic writing.
- Showed strong structural cohesion, with seamless links between sections.
- Used material which showed refinement and/or development.
- Used imaginative combinations of performing media.
- Exploited the potential of the chosen performing media.
- Demonstrated clever choices to maintain interest throughout the composition.
- Included terms/markings which were essential to the realisation of the work.

### **Weaknesses**

The weaker candidates submitted compositions that:

- Were written in a simplistic manner.
- Demonstrated little development of material.

- Lacked understanding of the concepts of music and hence were unable to manipulate/integrate ideas.
- Were written in highly derivative styles.
- Demonstrated poor score/notation skills.
- Did not always use the allowable time wisely, eg sometimes finishing prematurely.

## Musicology Elective

### General Comments

Most candidates complied with the syllabus requirements. However, some essays addressed sociological, historical and psychological aspects instead of using the music as the primary focus.

### Strengths

The better responses:

- Demonstrated points through the use of annotated scores, eg details, colour-coding.
- Tended to include audio support in the form of well-chosen excerpts.
- Included well-documented bibliography.
- Presented a well-sequenced, musically based argument.

### Weaknesses

The weaker responses:

- Relied heavily on secondary sources, rather than using them as a springboard for their own analysis and discussion.
- Tended to focus on historical events rather than the music.
- Tended to include musical examples in the appendix rather than in the body of the essay.
- Appeared to be at a draft stage.

## Music Extension

### Performance

#### General comments

- The repertoire choice in the Extension course should demonstrate higher order skills than presented in Music 2.
- The ensemble piece must display ensemble skills. It should not be treated as a solo with an accompaniment as the marking guidelines clearly indicate that ensemble skills are a marking criterion for this piece.
- The venue should be fully secured in order to minimize outside disturbance during the examination.

#### Strengths

The better candidates:

- Displayed excellent technique and musicality.
- Demonstrated high quality, polished performances showing personal expression.
- Demonstrated sensitivity to style and the ability to interpret a variety of styles successfully.
- Demonstrated extensive exploration of a wide range of tone colours and dynamics.
- Displayed highly developed ensemble skills showing leadership and superb stylistic interpretations.
- Had accurate intonation.
- Displayed enjoyment and ownership of their performances.
- Presented substantial repertoire that highlighted their skills.

#### Weaknesses

The weaker candidates:

- Presented programs which were beyond their technical ability and stylistic understanding.
- Lacked attention to fine details such as phrasing, dynamics and articulation.
- Lacked confidence and ownership of their performance.
- Displayed poor balance between solo and accompaniment.
- Lacked interaction with other members of their ensemble.
- Had intonation problems and inconsistencies.

## Composition

#### Strengths

The better candidates submitted compositions that:

- Showed intimate knowledge and expertise in writing for chosen media.
- Demonstrated a developed, integrated personal style.
- Used computer software with confidence, for a musical outcome.

- Demonstrated understanding of how to develop and create transitions, and how to construct a well-structured work.
- Showed evidence of breadth of listening and understanding of genres.
- Demonstrated a comprehensive understanding of concepts both in conventional, merged and novel contexts.
- Showed clear and explicit scores with fine attention to detail.

### **Weaknesses**

The weaker candidates submitted compositions that:

- Used ideas without sufficient development or extension.
- Used questionable instrumental combinations.
- Used gratuitous techniques.

## **Musicology**

### **General Comments**

- The concept and use of a hypothesis was not always understood.
- A number of essays addressed sociological, historical, psychological aspects instead of using the music as the primary focus.

### **Strengths**

The better responses:

- Displayed a passion for the music researched, which was well-communicated in the course of the essay.
- Showed strong understanding of the concepts of music.
- Set up a hypothesis that allowed the candidate to argue/prove musical points.
- Used an appropriate selection and manageable amounts of music to analyse.
- Had a very communicative writing style.
- Demonstrated annotation skills eg using colour, explanations of score extracts, diagrams, tables and charts.

### **Weaknesses**

The weaker responses:

- Showed little engagement with the music itself.
- Displayed limited knowledge and application of the concepts of music.
- Did not explore the music.
- Sometimes had too much of a biographical/historical focus.
- Made sweeping, unsupported statements.
- Did not use the concepts to justify a statement.
- Relied on secondary rather than primary sources.

# Music 1

## 2001 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Core - Written Paper - Aural Skills</b>			
1	6	Aural skills - all concepts	H4, H6
2	8	Aural skills - rhythm (duration) and related concepts	H4, H6
3	8	Aural skills - all concepts	H4, H6
4	8	Aural skills - structure and related concepts	H4, H6
<b>Core - Performance</b>			
	10	Performance	H1, H2, H7
<b>Electives</b>			
	20	Composition - Elective	H2, H3, H5, H7
	20	Musicology - Elective	H2, H4, H5, H6, H7
	20	Performance - Elective	H1, H2, H7



## **2001 HSC Music 1 Marking Guidelines**



## Practical tasks and submitted works

### Task: Performance Core (10 marks) and Elective (20 marks)

#### *Assessment criteria*

Performances will be assessed on their musical effectiveness through:

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

*Outcomes assessed: H1, H2, H7*

#### MARKING GUIDELINES

Criteria	Core	Elective
<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>	9–10	17–20
<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>	7–8	13–16

Criteria	Core	Elective
<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>	5–6	9–12
<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>	3–4	5–8
<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>	1–2	1–4

### Task: Musicology Elective Viva Voce (20 marks)

#### Assessment criteria

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

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

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates high level aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style</li> <li>• Demonstrates a perceptive musicological understanding displaying comprehensive knowledge supported by relevant musical examples</li> <li>• Demonstrates skill in critically evaluating and discussing the use of the concepts in the musical repertoire studied</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Demonstrates a thorough aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style</li> <li>• Demonstrates a detailed musicological understanding displaying thorough knowledge that is supported by relevant musical examples</li> <li>• Demonstrates skill in evaluating and discussing the use of the concepts in the musical repertoire studied</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates an aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style</li> <li>• Demonstrates a sound musicological understanding displaying broad knowledge supported by musical examples</li> <li>• Demonstrates some skill in discussing the use of the concepts in the musical repertoire studied</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Demonstrates a basic aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style</li> <li>• Demonstrates a basic musicological understanding supported by the limited use of relevant musical examples</li> <li>• Demonstrates basic skill in discussing the use of the concepts in the musical repertoire studied</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Demonstrates a limited aural awareness and understanding of the musical concepts and their relationship to the chosen topics/style</li> <li>• Demonstrates limited musicological understanding and uses irrelevant or inappropriate musical examples</li> <li>• Demonstrates limited skill in discussing the use of the concepts in the musical repertoire studied</li> </ul>	1–4

### Task: Composition Elective (20 marks)

#### *Assessment criteria*

Compositions will be assessed on how well they demonstrate:

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

*Outcomes assessed: H2, H3, H5, H7*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <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>	17–20
<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>	13–16
<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>	9–12
<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>	5–8
<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>	1–4

## Written Paper — Aural Skills

### Note for each of Questions 1–4:

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

### Question 1 (6 marks)

*Outcomes assessed: H4, H6*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain some inaccurate observations</li><li>• Describes in detail how the concepts of music are used, using suitable examples to support observations.</li></ul>	5–6
<ul style="list-style-type: none"><li>• Demonstrates some musical awareness, but observations may contain some inaccuracies</li><li>• Describes how the concepts are used and includes examples to support descriptions</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited musical awareness, and describes musical events incorrectly or in a superficial manner</li><li>• Describes the concepts in a superficial way, demonstrating little understanding of their use</li></ul>	1–2

**Question 2 (8 marks)***Outcomes assessed: H4, H6***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates focused listening with well-supported observations, including detailed descriptions of musical events, in a suitably structured response</li> <li>• Discusses in detail the ways in which a number of the rhythms are used in the excerpt and uses appropriate examples to support their discussion</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain some inaccurate observations</li> <li>• Discusses ways in which a number of the rhythms are used in the excerpt and gives appropriate examples</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples</li> <li>• Describe some ways in which rhythms are used in the excerpt</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates limited musical awareness, and describes musical events incorrectly or in a superficial way</li> <li>• Describes in a superficial way how rhythms are used in this excerpt</li> </ul>	1–2

**Question 3 (8 marks)***Outcomes assessed: H4, H6***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates focused listening with well-supported observations, including detailed descriptions of musical events, in a suitably structured response</li> <li>• Describes in detail, and using appropriate examples, the ways in which the composer has achieved a musical climax in the excerpt</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain inaccurate observations</li> <li>• Describes ways in which the composer has achieved a musical climax in the excerpt and gives supporting examples</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples</li> <li>• Describes the musical climax with basic reference to the concepts</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates limited musical awareness, and describes musical events incorrectly or in a superficial way</li> <li>• Describes in a superficial way how a musical climax is created</li> </ul>	1–2

**Question 4 (8 marks)***Outcomes assessed: H4, H6***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates focused listening through well-supported observations, including detailed descriptions of musical events, in a well structured response</li><li>• Describes the structure of the excerpt in detail, and uses appropriate examples to demonstrate how other musical concepts relate to the structure of the excerpt</li></ul>	7–8
<ul style="list-style-type: none"><li>• Demonstrates careful listening and musical awareness, although descriptions of musical events may contain some inaccurate observations</li><li>• Describes the structure of the excerpt with supporting reference to other concepts</li></ul>	5–6
<ul style="list-style-type: none"><li>• Demonstrates some musical awareness, but often makes generalisations without providing supporting examples</li><li>• Describes the overall structure of the excerpt</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited musical awareness, and describes musical events incorrectly or in a superficial way</li><li>• Describes in a superficial way the structure of the excerpt</li></ul>	1–2

# Music 2

## 2001 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Core Musicology and Aural Skills</b>			
1(a) (i)	1	Additional topic, aural skills, pitch, musicology	H5, H6
1(a) (ii)	1	Additional topic, aural skills, pitch, musicology	H5, H6
1(b)	1	Pitch, aural skills, additional topic, musicology	H5, H6
1(c)	3	Structure, aural skills, additional topic, musicology	H5, H6
2(a)	5	Pitch, aural skills, musicology, mandatory topic	H2, H4
2(b)	5	Pitch, duration, musicology, aural skills, mandatory topic	H2, H7
3(a)	2	Mandatory topic, musicology, pitch, aural skills	H2, H5
3(b)	3	Mandatory topic, musicology, aural skills, tone, colour	H2, H5, H6
3(c)	4	Mandatory topic, musicology, aural skills, all concepts	H2, H5, H6, H7
4	10	Mandatory & additional topics, musicology, aural skills, all concepts	H2, H5, H6, H7, H8, H9
<b>Core - Composition:</b>			
	15	Composition	H2, H3, H4, H8
<b>Core - Performance:</b>			
	5	Sight-singing	H2
	15	Performance	H1, H2, H4, H8
<b>Elective (one of three):</b>			
	30	Composition - Elective	H2, H3, H4, H8
	30	Musicology - Elective	H2, H5, H6, H7, H8
	30	Performance - Elective	H1, H2, H4, H8





## **2001 HSC Music 2 Marking Guidelines**

## Practical tasks and submitted works

### Task: Performance Core (15 marks) and Elective (15 marks)

#### *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

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Performs the piece with complete accuracy in both pitch and rhythm or with slight blemish or hesitation in pitch or rhythm</li></ul>	5
<ul style="list-style-type: none"><li>• Performs the piece competently and demonstrates an ability to recover from minor inaccuracies in pitch and/or rhythm.</li></ul>	4
<ul style="list-style-type: none"><li>• 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.</li></ul>	3
<ul style="list-style-type: none"><li>• 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.</li></ul>	2
<ul style="list-style-type: none"><li>• 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.</li></ul>	1

### Task: Composition Core (15 marks)

#### *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

Criteria	Marks
<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
<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

### Task: Composition Elective (30 marks)

#### *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

Criteria	Marks
<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
<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

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

#### *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

Criteria	Marks
<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
<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

## Written Paper — Musicology and Aural Skills

### Question 1 (a) (i) and (ii) (2 marks)

*Outcomes assessed: H5, H6*

#### MARKING GUIDELINES

Criteria	Marks
• One mark for each answer in correct order only	2

### Question 1 (b) (1 mark)

*Outcomes assessed: H5, H6*

#### MARKING GUIDELINES

Criteria	Marks
• One mark for 'sequence'	1

### Question 1 (c) (3 marks)

*Outcomes assessed: H5, H6*

#### MARKING GUIDELINES

Criteria	Marks
• Identifies and describes in detail the structural characteristics	3
• Identifies and describes the structural characteristics of the excerpt with some detail provided	2
• Identifies structural characteristics within the excerpt	1



**Question 2 (a) (5 marks)***Outcomes assessed: H2, H4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Correctly completes the pitch</li></ul>	5
<ul style="list-style-type: none"><li>• Completes the pitch almost correctly – minor errors but intervallic relationships are correct</li></ul>	4
<ul style="list-style-type: none"><li>• Contour correct and majority of intervals and pitch correct</li></ul> OR <ul style="list-style-type: none"><li>• Initial error may cause a shift in pitch throughout although contour and intervallic relationships correct</li></ul>	3
<ul style="list-style-type: none"><li>• Contour correct but interval inaccurate</li><li>• Some notes may be correct pitch</li></ul>	2
<ul style="list-style-type: none"><li>• Contour generally correct for at least 2 bars</li></ul>	1

**Question 2 (b) (5 marks)***Outcomes assessed: H2, H7***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Compares pitch and duration in both excerpts making detailed and relevant observations</li></ul>	5
<ul style="list-style-type: none"><li>• Compares pitch and duration in both excerpts making relevant observations</li></ul>	4
<ul style="list-style-type: none"><li>• Makes relevant observations about pitch and duration in one or both pieces</li></ul>	3
<ul style="list-style-type: none"><li>• Makes more than one relevant observation about pitch or duration without comparison</li></ul>	2
<ul style="list-style-type: none"><li>• Makes one relevant observation about pitch and/or duration</li></ul>	1

**Question 3 (a) (2 marks)***Outcomes assessed: H2, H5***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Describes two ways that register is used in the excerpt with reference to the score.</li></ul>	2
<ul style="list-style-type: none"><li>Describes one way that register is used in the excerpt with reference to the score.</li></ul> <p>OR</p> <ul style="list-style-type: none"><li>Names two ways that register is used in the excerpt without reference to the score</li></ul>	1

**Question 3 (b) (3 marks)***Outcomes assessed: H2, H5, H6***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Accurately explains three techniques and includes a reference to the accompanying role</li></ul>	3
<ul style="list-style-type: none"><li>Names 3 but with minimal explanation OR accurately explains 2.</li></ul>	2
<ul style="list-style-type: none"><li>Names 3 with no explanation OR</li><li>Accurately explains 1</li></ul>	1

**Question 3 (c) (4 marks)***Outcomes assessed: H2, H5, H6, H7***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Describes similarities and differences between both parts making detailed and relevant observations</li></ul>	4
<ul style="list-style-type: none"><li>Describes similarities and differences between both parts making relevant observations</li></ul>	3
<ul style="list-style-type: none"><li>Describes similarities and/or differences between both parts</li></ul>	2
<ul style="list-style-type: none"><li>Describes a similarity and/or difference between both parts</li></ul>	1

**Question 4 (10 marks)**

*Outcomes assessed: H2, H5, H6, H7, H8, H9*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates perceptive analytical skills and discusses at least two works in depth and detail</li> <li>• Presents a well-developed discussion, addressing the breadth of the question through reference to relevant examples of tone colour and performing techniques</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 discussion</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates analytical skills and discusses at least two works in depth</li> <li>• Presents a well-developed discussion, addressing the breadth of the question through reference to relevant examples of tone colour and performing techniques</li> <li>• Uses accurate musical examples and musical terminology with detailed explanations of the relationship of these examples to the discussion</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates analytical skills and discusses at least two works</li> <li>• Presents a discussion with an attempt to address the question through reference to relevant examples of tone colour and performing techniques</li> <li>• Uses some musical examples and musical terminology with some explanations of the relationship of these examples to the discussion</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a basis understanding of one or both works</li> <li>• Makes some reference to relevant examples of tone colour and performing techniques</li> <li>• Uses basic terminology relating them to the overall argument, and/or uses generalisations with little support for the discussion</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 examples of tone colour and performing techniques</li> <li>• Demonstrates limited use of musical terminology and examples relevant to the discussion</li> </ul>	1–2

# Music Extension

## 2001 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
	50	Composition	HE1, HE4, HE5, HE6
	50	Musicology	HE1, HE3, HE4, HE5, HE6
	50	Performance	HE1, HE4, HE5, HE6



## **2001 HSC Music Extension Marking Guidelines**

## Practical tasks and submitted works

### Task: Performance Elective (50 marks)

#### 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/*ensemble* techniques

**Outcomes assessed: HE1, HE4, HE5, HE6**

#### MARKING GUIDELINES

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

**Task: Musicology Elective Essay (50 marks)*****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: HE1, HE3, HE4, HE5, HE6***

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• 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</li><li>• Demonstrates a sophisticated and perceptive understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples</li><li>• Presents evidence of outstanding research and data collection from primary and secondary sources which are integrated into the discussion/argument</li></ul>	41–50
<ul style="list-style-type: none"><li>• 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</li><li>• Demonstrates a sophisticated understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples</li><li>• Presents evidence of thorough research and data collection from primary and secondary sources which are integrated into the discussion/argument</li></ul>	31–40
<ul style="list-style-type: none"><li>• 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</li><li>• Demonstrates accomplished understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples</li><li>• Presents evidence of accomplished research and data collection from primary and secondary sources with an attempt to integrate them into the discussion/argument</li></ul>	21–30

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Presents an hypothesis, supported by a competent although inconsistent argument, with limited evidence of critical analysis and evaluation to draw valid conclusions</li><li>• Demonstrates a competent understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples</li><li>• Presents evidence of research and data collection from mostly secondary sources with an attempt to integrate them into the discussion/argument</li></ul>	11–20
<ul style="list-style-type: none"><li>• Presents an hypothesis with little support from the argument and with limited evidence of critical analysis and evaluation to draw valid conclusions</li><li>• 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</li><li>• Presents some evidence of research and data collection from mostly secondary sources</li></ul>	1–10



### Task: Composition Elective (50 marks)

#### *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: HE1, HE4, HE5, HE6*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates a sophisticated understanding of the concepts of music and their relationships within the work.</li> <li>• Demonstrates an outstanding knowledge and application of scoring conventions in the expression and communication of musical ideas.</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates an extensive understanding of the concepts of music and their relationships within the work.</li> <li>• Demonstrates a successful application of scoring conventions in the expression and communication of musical ideas.</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates a sound understanding of the concepts of music and their relationships within the work.</li> <li>• Demonstrates an understanding of scoring conventions in the expression and communication of musical ideas.</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• Composes an original work demonstrating stylistic understanding through the use of appropriate compositional techniques</li> <li>• Demonstrates an understanding of the concepts of music and their relationships within the work.</li> <li>• Demonstrates an understanding of scoring conventions in the expression of musical ideas.</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Composes an original work demonstrating stylistic understanding but compositional techniques are inconsistent with the chosen style.</li> <li>• Demonstrates some understanding of the concepts of music and their relationships within the work.</li> <li>• Demonstrates limited understanding of scoring conventions in the expression of musical ideas.</li> </ul>	1–5