

**2005 HSC Notes from  
the Marking Centre  
Music**

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# 2005 HSC NOTES FROM THE MARKING CENTRE

## MUSIC

### Introduction

This document has been produced for the teachers and candidates of the Stage 6 courses in Music 1, Music 2 and Music Extension. It provides comments with regard to responses to the 2005 Higher School Certificate examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

This document should be read along with the relevant syllabus, the 2005 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Music.

### Music 1

#### Performance – Core and Elective

In the better performances, candidates:

- chose repertoire that showed their technical and interpretative skills to their best advantage
- demonstrated musical direction and stylistic understanding in their performance
- demonstrated thorough preparation with accompanists and ensembles
- were well rehearsed in the examination venue.

In the weaker performances, candidates:

- performed pieces beyond their technical skill
- chose repertoire with limited scope for demonstrating their technical and interpretative skills
- lacked appropriate attention to balance with accompanists and within ensembles
- presented a tentative performance with little attention to musical detail.

#### General Comments/Advice to teachers

- Select repertoire that appropriately represents the chosen topic and best suits the candidate's ability.
- Ensure pre-recorded accompaniments do not double the candidate's part.
- Contact the Board of Studies for advice before presenting unusual instruments or sound sources. You should be provided with written approval.
- Remind candidates that only people directly involved in the performance are permitted to remain in the examination room. Sound mixers are not permitted to stay in the room during the performance.
- Encourage candidates to rehearse in the examination space and check sound levels beforehand.
- Ensure sound checks are efficient and do not cause delays in the examination schedule.
- Ensure all instruments including pianos are tuned before entering the venue.
- Encourage the candidates to rehearse regularly with their accompanist and to seek feedback on balance and interplay between parts.
- Remind candidates that M8 forms should provide brief details for each learning experience of their three chosen topics.

- Remember the examination schedule includes 15 minutes for the examiners to set up and 15 minutes to finalise paperwork.
- Ensure adequate lighting for the examiners to write their reports.

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

In the better responses, candidates:

- demonstrated engagement with their chosen topic and a clear musicological focus to their discussion
- provided a clearly-structured *viva voce* outline summary which facilitated the discussion
- were well organised and able to easily access their examples and resources during the discussion
- used well-chosen musical examples and were able to discuss the treatment of musical concepts in detail
- demonstrated evidence of wide listening, thorough preparation and reference to appropriate musical concepts.

In the weaker responses, candidates:

- chose topics with limited scope for discussion
- chose too narrow or too broad a focus
- did not support their discussion with musical examples
- focused on non-musical material and historical information
- presented generalised information on isolated musical concepts
- were unwilling or unable to participate in the *viva voce* as a musical discussion
- presented a disorganised *viva voce* outline summary.

### **General Comments/Advice to teachers**

- Ensure candidates are well prepared, have had experience in the *viva voce* situation and do not attempt to present a prepared speech.
- Ensure candidates have appropriate musical examples and are able to discuss them in detail.
- Encourage candidates to develop a musicological focus for the discussion.
- Encourage candidates to familiarise themselves with the equipment they will be using in the examination room.
- Remind candidates that the *viva voce* outline summary is an outline and provides a structure for the discussion. It should not be too brief or overly detailed.
- Ensure musical examples are brief, but still long enough to demonstrate the candidate's musical point.

### **Composition Elective**

Better responses demonstrated:

- a successful understanding of the chosen style, particularly in the pop/rock genre
- clear and detailed scoring
- convincing structure, showing well-judged development of material
- excellent use of contrast, particularly through texture and tone colour
- excellent understanding of instrumental/vocal capabilities.

Poorer responses demonstrated:

- poor choice of ideas with little sense of development
- a lack of understanding of notation (eg drum) and poor quantising of computer-generated scores
- a lack of understanding of instrumental characteristics, particularly in computer-generated recordings
- poorly notated guitar parts using guitar tablature which failed to show any rhythmic details
- poor scansion of lyrics.

### **General Comments**

The standard of compositions has increased. Scores need to be in a full score format rather than individual parts, and need to have sufficient detail to allow for the musical intention to be reproduced. Recordings must match the submitted score. Candidates need to check that the CD is playable on standard audio systems. A number of CDs were formatted for computer compatibility only.

### **Composition portfolios**

A portfolio documents a student's development of compositional skills, knowledge and abilities over time. The portfolio should show clearly the timeline of development of original material through to the final score.

The portfolio that is held in the school must be immediately available if requested.

### **Aural Skills**

#### **Question 1**

Better responses included:

- clear understanding of the concept of structure with detailed supporting observations
- detailed understanding of the internal structure
- effective use of musical terminology
- evidence of strong musical awareness.

Poorer responses:

- showed a lack of understanding of the concept of structure
- often included vague or generalised observations indicating limited musical awareness
- were bare, listing points without expansion or explanation.

**Analysis of the extract – *Danza de los Enanos* by Mestisay**

The excerpt is in ternary form. Time signature 2  
4

**A** 16 bars  
0:00-0:17 4 × 4 bar phrases (internal structure = a b a<sub>1</sub> b<sub>1</sub>)  
Mandolins play melody (and chordal accompaniment)  
Use of sequence to end first phrase  
Second phrase begins as the first, but ends with descending scalar figure  
Harmony: simple primary triads

**A1** 16 bars  
0:18–0:34 4 × 4 bar phrases (internal structure = a b a<sub>1</sub> b<sub>1</sub>)  
Addition of flute and accordion  
Flute and piano accordion play melody – flute plays an elaborated version of the original melody  
Accordion also plays block chords underneath the melody  
Mandolin plays (strummed) chordal accompaniment  
Harmony same as A

**B** 20 bars (extra phrase)  
0:35–0:54 5 × 4 bar phrases (internal structure = a b a<sub>1</sub> c c<sub>1</sub>)  
Introduction of clarinet; flute and accordion drop out  
Clarinet plays contrasting melody, mostly doubled by mandolin  
Mandolin also continues in accompaniment role, but is much more dominant than in previous section  
Accelerando

**A1** 16 bars  
0:55–1:10 4 × 4 bar phrases (internal structure = a b a<sub>1</sub> b<sub>1</sub>)  
Accelerando continues  
Reintroduction of flute and clarinet; accordion drops out  
Clarinet and flute play melody (mostly doubled by mandolin) although flute again plays an elaborated version of the melody (same as A<sub>1</sub>)  
Mandolin also continues in accompaniment role

**Question 2**

Better responses:

- were well-organised
- gave balanced answers that discussed how repetition was used through the concepts of music
- related repetition to unity and variety
- were supported with clear use of diagrams.

Poorer responses:

- were generalised answers
- provided too strong a focus on how repetition was used without support through the concepts of music
- focused on superficial events such as time signature which did not change
- did not provide meaningful details, with excessive repetition of the same observations.

## Analysis of the extract – *Concerto Opus 10 No.1 in F Major* by Vivaldi

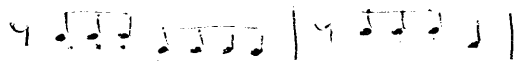
Repetition is a key feature of the structure. There is repetition of pitch material, rhythmic patterns, tutti/solo sections, dynamic levels and articulation which form the basis of this excerpt. The excerpt consists of a number of sections. These sections are based on motifs that are repeated numerous times. Sometimes the repetition is sequential.

### Pitch

- Four main melodic motifs are used repeatedly throughout:
  - (1) an ascending scalar figure
  - (2) a descending scalar figure
  - (3) a semiquaver motif reiterating a single pitch
  - (4) an Alberti-like broken chord pattern.
- The upper strings ascending scale run which opens the excerpt (motif 1) is immediately imitated by the lower strings. This entire bar is repeated, first at the original pitch, and then as a descending sequence.
- This ascending scalar passage is repeated again towards the end of the excerpt, after the second extended solo passage.
- The first recorder solo features a sequence of four descending scale runs (motif 2), each of which is interrupted by tutti strings playing a rapidly repeated pitch (motif 3). Over these tutti interjections a solo violin imitates the descending runs of the recorder.
- Motif 2 is repeated extensively throughout the excerpt, notably at the end of sections, after each cadential figure, and by the bassoon in its solo passage.
- The second tutti section is based on a broken chord figure (motif 4) played three times over a repeated quaver pedal note in the bass, ending with further descending scale runs, followed by motif 3.
- The broken chord figure (motif 4) is taken up and developed extensively by the recorders in the second solo section. Each statement by the recorders is interrupted by the tutti strings, twice playing motif 3 and then three times by motif 2. The recorders finish this section by repeating motif 2 twice.
- All subsequent sections are built around repetitions of these four motifs
- The harpsichord part also consists predominantly of rapidly reiterated chords.
- The bassoon continuo which underlies the second phrase of the second solo section also plays two rising sequential repetitions of its initial figure. This figure itself contains repetition of pitches at the start:



Trumpet accompanies the second solo section with staccato repeated-note quavers:



Repetition of chord progression and voicing at each of the two main cadence points in the excerpt. The approach to the first cadence has a violin figure which is repeated three times. Once again this figure is built of repeated quavers:





### Question 3

Better responses were characterised by:

- strong, detailed observations
- clear and logical organisation of thoughts
- correct use of terminology where appropriate
- detailed and appropriate use of graphic notation.

Poorer responses demonstrated:

- poor understanding of the question, often not relating tension to concepts
- a tendency to give an emotional judgement rather than factual observations
- a lack of understanding of concepts or how to use terms correctly
- a tendency to list words, with little or no relevance, or no support.

#### **Analysis of the extract** – *Phlegra* by Xenakis

The principal ways of creating tension in this piece are through:

- each instrument, with its assigned pitch, competing with the others for much of the excerpt
- insistent repetition (of pitches and rhythmic patterns)
- dissonance
- sudden dynamic changes/contrasts
- stark tone colour contrasts within instrumental combinations
- sudden changes of tone colour
- unpredictability of musical events
- insistent tonal centres vs absence of tonal centres.

The excerpt starts with a low woodwind (bassoon) that plays a syncopated pattern on one note. A high-pitched woodwind (piccolo) enters a few octaves higher with a similar syncopated pattern, also on one note. This sudden register change creates tension. The bassoon re-enters (again with a one-note pattern) but is not coordinated with the piccolo, thus increasing tension. The insistent repetition of pitches further increases tension. A third instrument enters (clarinet) followed by another low woodwind (bass clarinet) with similar but busier rhythmic material, again on a single note. The persistent repetition of single-note pitches and rhythmic patterns further creates tension.

Two brass instruments enter (muted trumpet and trombone), at first overlapping with, and then supplanting, the woodwind. Stark differences in tone colour and dissonance (a semitone apart) create tension. The dynamics increase substantially. The woodwinds re-enter: dissonance and dynamic levels, and thus tension, are further increased.

Clarinets drop out and only the trumpet and bassoon are left. The sudden dynamic change (softer) is unexpected. A second (muted) trumpet enters a semitone higher, creating dissonance.

Finally the string parts enter with completely different pitch material from anything previously heard. Again, a stark tone colour contrast creates tension. At first they overlap with the trumpets/bassoon but these soon drop out. Unlike the woodwind and brass one-note patterns, the strings slide (glissandi) and explore a wide register within each part. This unpredictability creates tension. The lack of tonal centre in this section contrasts with previous sections in which tonal centres dominate.

## Question 4

Better responses:

- showed a detailed understanding of the concept of pitch and its relation to other concepts
- were well-organised and structured, with detailed supportive material
- showed effective use of notation, both conventional and graphic
- included correct use of musical terminology.

Poorer responses were characterised by:

- a lack of knowledge of the concept of pitch and some confusion with other concepts
- limited and repetitive use of some aspects of pitch, eg register and range
- inaccurate use of terminology
- poor organisational skills
- sweeping, unsupported statements, including the listing of points with little attempt to expand or support them.

### Analysis of the extract – *Hot Dog* by Led Zeppelin

Pitch patterns throughout the excerpt are simple and repetitive. An economy of pitch material is employed.

- Roles of instruments do not vary throughout, maintaining their contribution to pitch.
- Voice sings melody, piano fills in harmony and adds improvised feel, bass guitar plays foundation of harmony with rhythmic crotchet pulse, female voice adds vocal harmony, rhythm guitar plays chords.
- Guitar intro (single picked notes) – 4 bars built on pitch pattern of first bar.
- Country feel: tonic – dominant bass guitar and left hand piano line, following same pattern throughout. Strong tonic - dominant relationship established.
- Repeated, simple harmonic progression using only primary triads. Verse pattern is:

Verse harmony:

G	C	G	D	G	C	G D	G
or							
I	IV	I	V	I	IV	I V	I

This is built on the same chord pattern as the intro.

Chorus harmony:

D	G	D	G	C	G	A	D
or							
V	I	V	I	IV	I	II	V

then returns to verse pattern.

- Harmony – usually one chord per bar.
- Major key throughout.
- Brief modulation towards end of chorus to dominant ‘I’m gonna give her something like she never had before’ – returns to tonic key.

- Piano improvises in upper register with chromatic notes (blue notes), based on simple harmonic progression.
- Male vocal sings repeated melodic line with 7<sup>th</sup> notes added.
- Verse = 16 bars.
- 4 bar phrasing – second 4 bars is nearly exactly the same pitch pattern as the first 4 bars. The second set of 8 bars repeats the same vocal melody as the first 8 bars.
- Male voice speaks (indefinite pitch) on ‘Aah . . . hot dog’ at opening.
- Accompanied by female vocals in chorus.
- Guitar provides harmonic chordal accompaniment.

## Music 2

### Performance – Core and Elective

In the better performances, candidates:

- chose repertoire that demonstrated their strengths and was well suited to their technical ability
- demonstrated an understanding of stylistic features and appropriate use of dynamics and expressive techniques
- demonstrated thorough preparation with accompanists and ensembles.

In the weaker performances, candidates:

- attempted works that were beyond their technical capabilities
- showed a lack of stylistic understanding
- selected repertoire which highlighted their weaknesses rather than their strengths
- had balance problems or lacked adequate rehearsal with their accompanist.

### General Comments/Advice to teachers

- Assist candidates to select repertoire that highlights their strengths.
- Encourage candidates to develop stylistic understanding through wide listening.
- Ensure all instruments including pianos are tuned prior to the examination.
- Encourage candidates to take into account the acoustics of the examination space.
- Remember the examination schedule includes 15 minutes for the examiners to set up and 15 minutes to finalise paperwork.
- Encourage candidates to rehearse regularly with their accompanist and to seek feedback on balance as well as interplay between parts.

### Sight Singing

- Candidates should use the full two minutes to prepare and are permitted to vocalise during this time.
- Candidates need to regularly practise sight-singing and develop strategies for approaching this section of the exam.
- Candidates are given a choice of treble or bass clef and will be given the tonic chord and starting note.

## Musicology and Aural Skills

### Question 1

- (a) Most candidates answered this question satisfactorily, referring to modulation, inversion, fragmentation or register changes from treble to bass.
- (b) Most candidates recognised at least one of the chords D major and E 7.
- (c) Most candidates recognised the ternary form. Bar number details required higher-order thinking.

#### Analysis of the extract – *Symphony No. 96* in D major by Joseph Haydn

The extract has a ternary structure: a 4-bar motif is extended and developed using modulation and inversion, shared between different instruments. The key moves from D major to A major, then using chromaticism moves away from the A major key and back to an A major chord, which ushers in the return of the motif.

- A bars 102–110
  - A1 bars 111–120
  - B bars 120–149
  - A bars 150–158.
- (d) This question was generally well answered with reference to both simple and complex rhythmic subdivisions, contrasts between *p* and *f*, and between solos and the full orchestra.

### Question 2

- (a) Candidates did not use the clues available to them. It would be beneficial for candidates to spend more time looking at scores and practising intervals. The better responses were accurate, or handled pitch particularly well with minor rhythmic errors.

The weaker responses demonstrated a lack of intervallic awareness, and encountered rhythmic difficulties in bar 3 and 4. They did not use the given piano notation as a guide, and had difficulty establishing tonality and chord movement.

cello

The image shows two staves of handwritten musical notation for a cello. The first staff contains four measures of music. The second staff contains four measures of music, with a triplet in the third measure. The notation is written in treble clef and common time (C).

- (b) The better responses were detailed regarding both silence and expressive techniques. The weaker responses tended to focus on one feature, often only dynamics.

**Analysis of the extract** – *Resting Point* (1990) for cello and piano by Nigel Sabin

This very quiet section includes:

- *con sordino* for the cello
- *pp, lontano* markings for piano
- decrescendos to nothing
- light, high register filigree patterns that lead to two or more beats of silence in a very slow tempo
- melodic material continually broken by long rests
- use of pedal to create a ‘wash’ of sound.

**Question 3**

- (a) Better responses located three distinctive, strong points and were able to provide a concise and comprehensive description of motivic developments.

Weaker responses tried to make three points from one or two bars, or included inaccuracies or vague descriptions.

**Analysis of the extract** – *Vitebsk* (1929) by Aaron Copland

- Bars 87–91: violin, cello, piano; motif in rhythmic diminution from original and swapped rapidly between all instruments
- Bars 103–106: violin and cello; motif rhythmically displaced and alternated between instruments
- Bars 126–130: piano; motif rhythmically altered and repeated in right hand
- Bars 150–155: all instruments; motif used antiphonally between instruments
- Bars 179–183: all instruments; violin and cello double the motif at two octaves, while piano syncopates motif with octave displacement and echoes the strings in bar 179
- Motif chromatically altered at times.

- (b) Better responses showed a good understanding of texture and relationships between instruments with correct use of terminology where appropriate.

Weaker responses only focused on one aspect of the question. Discussion was often limited to the first part of the excerpt and included many inaccuracies and vaguenesses.

**Analysis of the extract** – *Vitebsk* (1929) by Aaron Copland

- Bars 139–147: piano RH and violin in canon at the octave (one bar apart)
- Bars 156–159: the violin and cello figure (doubled at two octaves) answered by motif in piano, then motifs reversed between strings and piano
- Throughout this section imitation used regularly between all instruments
- Often two instruments are grouped against the third eg bars 140–150 piano and violin with the same melody, cello plays completely different melody. Also, from bars 161–169 cello and violin doubled at the octave rhythmically and melodically against the piano part
- Bars 150–152: antiphonal interaction between piano and strings

- Violin and cello frequently double each other eg bars 150–170

(c) Better responses were able to recognise polytonality and correctly identified specific keys.

The poorer responses did not understand tonality or how to identify it in the score. Observations about accidentals were simplistic and inaccurate; there was inaccurate reading of clefs.

#### **Analysis of the extract – *Vitebsk* (1929) by Aaron Copland**

- In these bars the piano LH could be interpreted as an E<sup>b</sup> tonal centre, piano RH and cello in A major; violin plays a D minor triad.
- Piano LH oscillates between two chords E<sup>b</sup> and F.

#### **Question 4**

Candidates generally chose works that fitted into the prescribed framework.

Better responses showed a depth of understanding and insight. Discussion points were well chosen and expanded with relevant support material. These points showed strength of musical and analytical awareness.

Poorer responses frequently overlooked the statement and had problems addressing the intent of the question. Some responses simply listed learned facts about the chosen work without application of the works to the question.

#### **Core Composition**

##### **General Comments**

The works submitted were generally of a high standard.

Candidates demonstrated a sophisticated approach to composing with evidence of wide listening experiences and influences. Candidates largely worked within the spirit of the syllabus. They took musical risks and relied less on derivative and formulaic ideas on which to base their works.

##### **Composition Portfolios**

A portfolio documents a student's development of compositional skills, knowledge and abilities over time. The portfolio should clearly show the timeline of development of original material through to the final score. The portfolio that is held in the school must be immediately available if requested.

Better compositions demonstrated:

- a willingness to explore personal styles
- increased exploration of performing media, in particular the unique sonorities that can be generated by unusual instrument combinations and the combining of registers
- sophisticated application of performing and expressive techniques
- understanding of the instruments and their capacities within the chosen style.

Poorer responses were characterised by:

- lack of understanding of modern score conventions
- a lack of cohesion within the two minute framework, or a fragmented approach due to multi-movement compositions

- an over-reliance on programmatic works that emphasise the stimulus to the detriment of manipulating the concepts in a meaningful way
- a lack of structural balance due to too few or too many ideas.

## **Composition Elective**

### **General Comments**

There was a significant increase in the number of works submitted and a significant increase in the standard of these works. There were very few works that exceeded the time limit. Topic representation was clear in most cases.

Better responses demonstrated:

- a good sense of direction leading to a logical, musical conclusion
- deep understanding of the chosen media, even in large ensembles such as the orchestra
- sophisticated, stylistic writing in all genres
- high quality scores and recordings.

The poorer responses were characterised by:

- over-extension of weak musical ideas, often focusing on a single concept
- problems in score quantising: lack of phrasing, pedalling and dynamic markings
- a lack of suitable notation of improvisatory passages.

## **Musicology Elective**

### **General Comments**

Candidates demonstrated a depth of study resulting in detailed and well-structured essays.

Better responses:

- were well-constructed essays with consistent and sophisticated language and original observations
- used musical concepts as the starting point for the analysis
- included audio quotations to support rather than replace score quotations.

Poorer responses:

- were descriptive rather than analytical
- tended to make subjective and emotive comments
- were inconsistent in their ability to maintain musicological focus and tended to include unnecessary material and excessively long appendices.

## **Music Extension**

### **Performance**

In the best performances, candidates:

- demonstrated outstanding technical and interpretive skills
- performed with authority, demonstrating ownership of the performance and artistry in interpretation
- demonstrated subtlety and attention to detail in both solo and ensemble playing
- performed repertoire that showcased their technical skills and demonstrated depth of understanding.

In the weaker performances, candidates:

- selected repertoire that was beyond their technical skill
- performed repertoire that restricted their opportunity to demonstrate their technical and interpretative skills
- allowed technical demands to overshadow stylistic understanding
- lacked ensemble interaction.

### **General Comments / Advice to teachers**

- Select repertoire that highlights the candidate's strengths.
- Ensure candidates have sufficient scope to demonstrate their technical and interpretative skills when selecting very short pieces.
- Encourage candidates to rehearse regularly with their ensemble and to develop cohesion within the ensemble.
- Give careful consideration to syllabus requirements concerning solo and ensemble repertoire being correctly completed, including the M7 repertoire sheet.
- Meticulous performance directions.
- Clear intent and sustained interest.

### **Composition**

#### **General Comments**

Candidates should clearly indicate whether they are writing for live performance or computer/synthesised performance as this seriously affects the choice of material and instrumentation.

Better responses demonstrated:

- Well-chosen material which had obvious drafting prior to the final product
- meticulous performance direction
- clear intent and sustained interest
- a highly sophisticated and nuanced work.

Poorer responses were characterized by:

- over-reliance on the inclusion of gratuitous techniques rather than allowing the music to determine the techniques
- multi-movement works where the individual movements had limited musical success
- poor vocal scansion
- uneven outcome eg where sections of the work such as a cadenza did not relate to the body of the work.

### **Musicology**

#### **General Comments**

Candidates chose very diverse and interesting approaches with well-formulated hypotheses.

Better responses demonstrated:

- a well-sustained musical argument with clearly focused musical discussion
- immersion in their subject and depth of understanding
- sophisticated level of thinking with perceptive analysis
- a well-considered hypothesis.



# Music 1

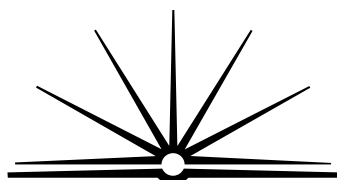
## 2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Written Paper</b> <b>Core — Aural Skills</b>			
1	6	Structure	H4, H6
2	8	Repetition	H4, H6
3	8	Tension	H4, H6
4	8	Pitch	H4, H6
<b>Practical Examination</b> <b>Core — Performance</b>			
	10	Performance	H1, H2, H7
<b>Practical Examination</b> <b>Elective — Composition / Musicology / Performance</b>			
	20	Composition	H2, H3, H5, H7
	20	Musicology	H2, H4, H5, H6, H7
	20	Performance	H1, H2, H7

# Music 2

## 2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Written Paper</b>			
<b>Core — Musicology and Aural Skills</b>			
1 (a)	1	Additional topics, aural skills, musicology	H2, H5
1 (b)	2	Additional topics, aural skills, musicology	H2, H5
1 (c)	3	Additional topics, aural skills, musicology	H2, H5, H7
1 (d)	2	Additional topics, aural skills, musicology	H2, H5, H7
2 (a)	5	Pitch, aural skills, mandatory topic	H2, H4
2 (b)	2	Aural skills, musicology, mandatory topic	H2, H5, H6, H7
3 (a)	3	Aural skills, musicology, additional topic	H2, H5, H6, H7
3 (b)	4	Aural skills, musicology, additional topic	H2, H5, H6, H7
3 (c)	3	Aural skills, musicology, additional topic	H2, H6, H7
4	10	Mandatory topic, musicology, aural skills, music concepts	H2, H5, H6, H7, H8, H9
<b>Practical Examination</b>			
<b>Core — Composition</b>			
	15	Composition	H2, H3, H4, H8
<b>Practical Examination</b>			
<b>Core — Performance</b>			
Part A	15	Performance	H1, H2, H4, H8
Part B	5	Sight-singing	H2
<b>Practical Examination</b>			
<b>Elective — Composition / Musicology / Performance</b>			
	30	Composition	H2, H3, H4, H8
	30	Musicology	H2, H5, H6, H7, H8
	30	Performance	H1, H2, H4, H8



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

## **2005 HSC Music 1 Aural Skills Marking Guidelines — Written Examination**

### **Question 1**

*Outcomes assessed: H4, H6*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates musical awareness and careful listening, although descriptions of musical events may contain some inaccurate observations</li><li>• Outlines in detail the structure of the excerpt, 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>• Outlines the structure of the excerpt and includes examples to support observations</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited musical awareness in the identification or outline of the structure</li></ul>	1–2

**Question 2***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>• Comments in detail on the ways in which repetition is used in the excerpt and uses appropriate examples to support response</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>• Comments on ways in which repetition is 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>• Comments on some ways in which repetition is used in the excerpt</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited musical awareness in relation to repetition</li></ul>	1–2

**Question 3***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, using appropriate examples, ways in which tension is created 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 tension is created 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 some ways in which tension is created in the excerpt</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited musical awareness in the identification or description of how tension is created in the excerpt</li></ul>	1–2

**Question 4***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 in detail the use of pitch, and uses appropriate examples to support observations</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 use of pitch and gives some 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 some use of pitch</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited musical awareness in describing how pitch is used</li></ul>	1–2

## 2005 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

### Question 1 (a)

*Outcomes assessed: H2, H5*

#### MARKING GUIDELINES

Criteria	Marks
• One mark for correct answer	1

### Question 1 (b)

*Outcomes assessed: H2, H5*

#### MARKING GUIDELINES

Criteria	Marks
• Two marks for both chords correctly identified: D major and E7	2
• One mark for one chord correctly identified	1

### Question 1(c)

*Outcomes assessed: H2, H5, H7*

#### MARKING GUIDELINES

Criteria	Marks
• Outlines three sections of the structure accurately and in detail	3
• Outlines the structure in general terms; may contain some inaccuracies	2
• Identifies one feature of the structure, or a limited outline of structural features	1

**Question 1(d)***Outcomes assessed: H2, H5, H7***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Correctly outlines two ways in which contrast is used	2
• Correctly outlines one way in which contrast is used	1

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

<b>Criteria</b>	<b>Marks</b>
• Correctly completes the pitch and rhythm, may contain a minor blemish	5
• Completes the pitch and rhythm almost correctly – minor errors; intervallic relationships are correct	4
• Contour correct and majority of intervals and rhythm correct	3
• Contour correct but intervals inaccurate	2
• Some notes may be correct pitch	
• Rhythm mostly correct	
• Contour generally correct for at least ONE complete bar	1

**Question 2 (b)***Outcomes assessed: H2, H5, H6, H7***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Describes both silence and expressive techniques in detail	2
• Describes ONE feature in detail	1
OR	
• Limited description of both features	



**Question 3 (a)***Outcomes assessed: H2, H5, H6, H7***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Explains three ways the motif is used</li></ul>	3
<ul style="list-style-type: none"><li>Explains two ways the motif is used</li></ul> OR <ul style="list-style-type: none"><li>A limited attempt to explain three ways the motif is used</li></ul>	2
<ul style="list-style-type: none"><li>Explains one way the motif is used</li></ul> OR <ul style="list-style-type: none"><li>Refers to instruments but makes little reference to the motif</li></ul>	1

**Question 3 (b)***Outcomes assessed: H2, H5, H6, H7***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Describes in detail relationships between all instruments with reference to specific bar numbers</li></ul>	4
<ul style="list-style-type: none"><li>Describes relationships with some reference to the score</li></ul>	3
<ul style="list-style-type: none"><li>Makes general comments about the instruments without specific reference to the score</li></ul>	2
<ul style="list-style-type: none"><li>Makes limited observations</li></ul>	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Describes the overlay of three different tonal centres by naming keys and chords</li></ul>	3
<ul style="list-style-type: none"><li>Makes some reference to simultaneous use of different keys and chords, but may not identify correctly</li></ul>	2
<ul style="list-style-type: none"><li>Limited reference to keys or simultaneous use of different keys and/or chords</li></ul>	1

### Question 4

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates high-level analytical skills and discusses music from the Mandatory topic in depth and detail</li> <li>• Presents a well-developed and cohesive response, addressing the breadth of the question through reference to relevant examples</li> <li>• Uses accurate and appropriate musical examples, precise musical terminology and musical quotes with detailed explanations of the relationship of these examples to the response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates analytical skills and discusses music from the Mandatory topic in depth</li> <li>• Presents a well-developed response, addressing the breadth of the question through reference to relevant examples</li> <li>• Uses appropriate musical examples and musical terminology with detailed explanations of the relationship of these examples to the response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates analytical skills and discusses music from the Mandatory topic</li> <li>• Presents a response that addresses the question through reference to relevant examples but may contain some inaccuracies</li> <li>• Uses some musical examples and musical terminology with some explanations of the relationship of these examples to the response but may contain some inaccuracies</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a basic understanding of music from the Mandatory topic</li> <li>• Makes some reference to relevant examples</li> <li>• Uses basic terminology relating it to the overall argument, and/or uses generalisations with little support for the response</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates a limited understanding of music from the Mandatory topic</li> <li>• Makes superficial reference to relevant examples</li> <li>• Makes limited use of musical terminology and examples relevant to the response</li> </ul>	1–2