

**2008 HSC Notes from  
the Marking Centre  
Music**

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# 2008 HSC NOTES FROM THE MARKING CENTRE

## MUSIC

### Introduction

This document has been produced for the teachers and candidates of the Stage 6 Music courses. It contains comments on candidate responses to the 2008 Higher School Certificate examinations, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabuses, the 2008 Higher School Certificate examinations, 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 better performances, candidates:

- chose repertoire tailored to their strengths and demonstrated high levels of technical and interpretive skill
- demonstrated the ability to communicate effectively within well-rehearsed ensembles that contained all necessary instrumentation
- demonstrated effective use of balance and variety within their performance
- demonstrated an awareness of musical structure and momentum, with sustained energy and facility
- displayed consideration for expressive qualities, personal interpretation and dynamics within the style
- demonstrated a familiarity with the performance space with attention to appropriate volume and balance, to effectively highlight the role of the candidate
- had selected repertoire that allowed their musicality to be fully showcased for the duration of the performance.

In weaker performances, candidates:

- attempted repertoire which was beyond their technical skills and tended to expose weaknesses rather than accentuate strengths
- chose repertoire that provided limited scope to demonstrate technical and interpretative skills, or very brief performances with similar limitations
- performed within ensembles which did not allow for the realisation of appropriate balance and/or tuning
- demonstrated the inability to sustain engagement and momentum for the duration of the piece
- provided little consideration for the stylistic and/or expressive features of the repertoire.

## General comments

- Ensure the appropriate use of sound systems (PA, backing tracks, sound mixing), whereby the volume does not exceed the capacity of the performance area and is appropriately balanced for the ensemble and candidate.
- Candidates will be asked by markers to set levels that enable them to mark performances effectively.
- Sound checks should be completed prior to the examination so that long delays do not occur in the presentation of performances. Only minor adjustments should be made for each piece.
- If using more than one performance space, equipment and set up should be completed before the examiners enter the room.
- Timetabling should attempt to facilitate smooth transitions for performers when they are using large ensembles, eg big bands or choirs.
- Repertoire should be selected so that the candidate can fully demonstrate their ability and musicality.
- If the candidate is using a pre-recorded backing track, the candidate's role must be clearly defined.
- Candidates are not permitted to double their part in a pre-recorded accompaniment.
- Teachers and candidates should take the necessary time to check tuning before the performance.
- Recent tuning of pianos is recommended.
- The examination venue should be free from extraneous sounds and interruptions.
- Candidates should rehearse regularly with accompanists and ensembles, in order to refine their understanding of balance and role awareness.
- Contact the Board of Studies to seek permission before presenting unusual sound sources or instruments.
- Only the people directly involved in the performance are permitted to stay in the examination room. Sound mixers are allowed to set the levels but are not permitted to remain in the room during the performance.
- Teachers must allocate examination times correctly and provide breaks for the examiners within the recommended times.
- Ensure that all required forms are completed correctly and signed and the M10 (timetable) accurately informs the markers of any candidates being double marked. No more than two candidates will be examined concurrently.
- Forms need to be completed in conjunction with the Board of Studies information on timings for different elective options.

Remember that the examination schedule includes 15 minutes for the examiners to set up at the beginning of marking at each centre and an additional 15 minutes to finalise paperwork at the end of the examination.

## Topic representation in Music 1 and Music 2

An important aspect of both the Music 1 and Music 2 courses is the requirement of performance repertoire to reflect the topic studied. It is very important that both students and teachers ensure that the performance repertoire meets this requirement. Failing to do so is a breach of rules and may attract a penalty.

Teachers need to double check repertoire selected by students to ensure that it meets topic requirements. For example, which musical does the song come from? Was the song written specifically for a film or merely used on the soundtrack? The information provided on the paperwork given to examiners must be accurate. Teachers need to know that this is checked at the central marking centre.

Teachers of Music 1 need to ensure that the *Certification of HSC Course Topics Studied* form (M8) is fully completed. The syllabus requires that in each topic students have engaged in performance, composition, musicology and aural skills. This form is also a useful tool to allow markers to see the focus of the topic which assists in making a determination regarding appropriate representation of repertoire and the topics studied. It is a requirement of the examination that all parts of this form are completed in full, with accompanying signatures before the examination. (See completed example of the M8.)

In Music 2, teachers and students need to be particularly careful and accurate with the date of composition as this is checked at the central marking centre. Accuracy is particularly important for topics that have specific times attached, eg ‘Music of the last 25 years (Australian focus)’ or ‘Music 1900–1945’. Strict adherence to these time frames is recommended, as presenting repertoire outside the time frame is a breach of rules and may attract a penalty. Teachers and students should be particularly careful with composers who span different time frames. For example, some of Debussy’s works can be presented in the topic ‘Music of the 19th century’ while other work would need to be studied in the topic ‘Music 1900–1945’.

### **Splitting the performance program**

Teachers are reminded that examinations need to run to a strict schedule. A number of schools have split student programs unnecessarily, which has resulted in large time delays. The splitting of a student’s program should happen only in exceptional circumstances which may include:

- the availability of ensemble members
- the need to change between venues to facilitate the use of particular instruments and/or equipment.

Issues of endurance should be addressed throughout the course. Students should select repertoire which will allow them to sustain their level of performance throughout the performance program. They should have many opportunities to perform their entire program. In the case of Music 2 and/or Music Extension a student may use their sight singing test to break up their performance program.

Students tend to perform better when they are able to sustain the examination environment rather than stopping and starting throughout their program. Carefully selecting and ordering repertoire will assist candidates more than constant breaks within their program.

### **Musicology elective (viva voce)**

In better responses, candidates:

- demonstrated an engagement with the chosen topic and a clear and consistent musicological focus
- articulated musical terminology correctly and discussed their topic in depth
- drew conclusions and synthesised their discussion while focusing on relevant musical examples
- integrated the concepts of music into the discussion
- provided a clearly structured outline summary sheet which facilitated logical discussion
- presented relevant recorded examples and/or primary resources, including scores, to support their discussion and/or their demonstration.

In weaker responses, candidates:

- did not respond to questions
- displayed a limited understanding of the concepts
- presented summary sheets that were either perfunctory, disorganised or too detailed

- used language that was descriptive rather than analytical
- did not use musical terminology effectively
- focused on non musical and/or historical information
- presented generalised information
- displayed a lack of understanding of questions due to limited knowledge of their chosen topic.

### General comments

- Encourage candidates to select topic/focus areas that reflect their abilities and engage their interest.
- Ensure appropriate music examples are chosen to aid in the development of a musicological focus.
- Ensure candidates have had ongoing experience of the ten minute viva voce situation, including experience of examination conditions and familiarity with the actual equipment being used.
- Make sure that where technology is used for musical examples (including laptops, MP3 players and iPods) that audio levels are appropriate.
- Remind candidates of the importance of the *Outline Summary* (M6) sheet in providing markers with the scope for the viva voce discussion.
- Understand that candidates are not permitted to present a prepared speech or PowerPoint presentation.

### Composition elective

In better responses, candidates:

- composed highly stylistic works with an excellent understanding of chosen topic
- wrote idiomatically for the chosen performing media, demonstrating a thorough understanding of their capabilities, using accurate and detailed notation and performance directions
- allowed the tone colours of the chosen performing media to be distinguishable
- composed effective melodies that were supported convincingly through a clear understanding of the roles of the chosen performing media incorporating successful use of interplay
- presented recordings which were a good aural representation of a clear and accurate score that provided keys/legends to explain unconventional scoring
- demonstrated an excellent knowledge of traditional musical conventions, with stylistic use of performance directions and dynamic shadings
- considered all the concepts when composing, demonstrating an intrinsic understanding of melodic, harmonic and rhythmic development, resulting in a work which was musically substantial in nature
- demonstrated an awareness of balance and contrast to provide interest in the works, in particular, through texture and structure
- successfully used a variety of compositional tools.

In the weaker responses, candidates:

- were musically insubstantial and did not consider all the concepts of music
- lacked development of ideas and direction within the structure and used overworked repetitive ideas that cluttered the texture and harmony
- used new material without an understanding of linking ideas, resulting in poor structure
- showed little understanding of lyric scansion
- were unable to sustain melodic interest, due to excessive repetition and/or lack of development
- composed works that could not be reproduced accurately, eg guitar TAB without its rhythm notated, improvisations without notation or with inaccurate notation and graphic scores without an appropriate legend

- used professional or pre-programmed loops rather than original musical ideas
- demonstrated a lack of understanding of score conventions with poorly edited notation
- produced electronic scores without detailed or final editing
- presented scores that did not correspond with the recording, obscuring the composer's intent.

### **General comments**

- Consider the capabilities of the chosen performing media in terms of range, timbre and physical facility.
- Always include the rhythmic notation when using guitar TAB.
- Compositions must be original and not arrangements of existing works.
- Excerpts from existing works should not be used, including screenshots of computer programs, existing samples or loops from various computer programs.
- When submitting more than one composition, ensure the recordings are labelled correctly.
- Check that CDs have been recorded as audio files and not as MIDI files.
- Scores and recordings must align so that the composer's intentions are clear and notated accurately.
- When using software programs, edit scores, paying close attention to excessive leger lines, conventional notation, scoring layout and, in particular, drum kit notation.
- Composition portfolios should be a record of the compositional process over the HSC year, as these can be requested at any time.
- Candidates should explicitly state whether a work is for acoustic or electronic performance, and write for that medium accordingly.

### **Aural skills**

#### **Question 1**

In better responses, candidates:

- used musical terminology effectively
- provided a well-structured response and supported observations with detailed references to musical events
- demonstrated a clear understanding of the musical concepts and discussed musical events in detail
- used pitch and rhythm diagrams and notation effectively
- realised the opening section featured rubato and pauses
- discerned the 12/8 or triplet feel of the body of the excerpt
- focused on describing the way the composer maintained interest in the excerpt
- discussed interest by using terms such as unity, contrast, variety, repetition and balance
- made specific references to the music and made many relevant points
- discussed textural changes relating specifically to the musical example
- outlined and described various performance techniques, eg melisma, vibrato, approximate pitch, glissando or improvisation
- identified instruments/sound sources by correct names including vocal terminology, eg choir, soprano or bass.

In weaker responses, candidates:

- provided brief and superficial answers
- used inaccurate terminology
- made little specific reference to the music or the question



- could not describe the vocal aspect of the excerpt in more detail than mentioning a choir and a female lead singer
- heard the opening choral part section as unison
- listed the instruments/sound sources but did not mention their musical role within the excerpt
- provided irrelevant information on other concepts
- used pitch diagrams that were inaccurate or obscure
- used descriptive and emotive language rather than musical terminology (eg ‘mood makes us excited’, ‘sounds like Christmas’)
- discussed the lyrics of the song, the band Queen or the film *Happy Feet*
- listed the concepts of music, without referring to the music itself.

## Question 2

In better responses, candidates:

- clearly addressed all aspects of the question and clearly understood the concepts required
- provided a well-structured, concise response and supported observations with detailed references to musical events
- demonstrated a thorough understanding of musical terminology and used terms accurately
- identified all three areas of the question (pitch, dynamics and expressive techniques), addressed them specifically, and were able to discuss many aspects of each concept (melody, harmony, tonality, etc)
- discussed the question fluently, using examples, diagrams and notation where appropriate
- clearly related dynamics and pitch features to different sections
- correctly identified clarinet and accordion as the performing media and specific expressive techniques used.

In weaker responses, candidates:

- had little detail in their answers and often repeated information
- structured answers poorly and included irrelevant or poorly labelled diagrams
- made irrelevant comments, or described subjective, emotive or extra-musical events
- did not support their answers with descriptions of specific musical events heard
- made broad sweeping generalisations which could apply to many pieces of music
- did not address all aspects of the question
- discussed the concepts clearly
- linked answers to interest, unity, variety, etc, instead of the concepts specified in the question
- used terminology inaccurately, eg ‘pitch is getting louder’, ‘rhythm is high’, ‘ostinato’ instead of ‘sequence’
- could not aurally discriminate between harmony layer and countermelody
- described expressive techniques in terms of words associated with other instruments, eg ‘hammer-ons and pull-offs’ for the clarinet and accordion.

## Question 3

In better responses, candidates:

- identified a majority of the principal themes of the extract and their interrelationships
- clearly addressed all aspects of the question
- provided a well-structured response and supported observations with detailed references to musical events
- provided substantial detail and examples, often including accurate notation
- demonstrated a thorough understanding and used musical terminology accurately
- correctly identified performing media
- identified and successfully related answers to duration

- referred to musical concepts accurately.

In weaker responses, candidates:

- misinterpreted the question, making reference to dramatic rather than musical themes, which led to storytelling and subjective commentary
- frequently referred to the mood of the piece
- lacked detail in their answers or made irrelevant comments
- did not support their answers with musical examples
- did not address the question fully, made generalisations and wrote subjective answers
- used terminology inaccurately, eg heterophonic, beat, metre, rhythm, themes
- included irrelevant or poorly labelled diagrams
- made incorrect references to the concept of duration
- identified and referred to several concepts without relating them to duration
- incorrectly identified the performing media
- presented poorly structured, sometimes incoherent answers
- did not accommodate the entire content of the piece, eg concentrating on the first two recurring bars.

#### **Question 4**

In better responses, candidates:

- demonstrated high level aural awareness in defining both the macro and micro structure within the excerpt
- used terminology appropriately
- wrote coherent, well-structured answers in a sequential order linking the findings and drawing conclusions
- supported their comments with detailed references to the music
- defined the structure accurately with reference to the concepts in detail
- used appropriate and correct notation, both graphically and traditionally, to support their answers.

In weaker responses, candidates:

- made generalisations and lacked detail
- did not support their answers with musical examples
- did not apply relevant concepts to the question
- used musical terminology inaccurately
- included diagrams that were irrelevant
- made incorrect references to the concepts of music, eg texture mistaken for structure; pitch mistaken for dynamics
- did not identify the instrumentation correctly, eg trumpet instead of saxophone
- wrote descriptive responses which did not address the question.

#### **General comments**

- Diagrams, if included, should be labelled clearly and correctly.
- Candidates are advised to learn to spell commonly used words, such as piece, guitar, saxophone, cymbals, repeated, ostinato, rhythm, timpani, accompaniment and bass.
- Candidates need to listen to a wide a variety of repertoire that reflects the breadth of topics in the syllabus in order to experience a range of concepts within different genres.
- Candidates should be familiar with concepts of music and appropriate use of terminology.

## Music 2

### Performance – core and elective

In better performances, candidates:

- selected repertoire that balanced technical capabilities with musical maturity and understanding
- demonstrated engagement with the repertoire and personal style
- communicated an understanding of the architecture of the chosen repertoire
- demonstrated thorough preparation and a sense of ensemble with accompanist.

In weaker performances, candidates:

- used more than one instrument when their skill was not equal on each instrument
- chose works that were too brief to demonstrate a broad range of musical and technical skills
- did not adequately consider their performance in terms of structural development
- selected extended repertoire that did not sustain musical momentum or interest
- chose repertoire that was beyond their expressive range or skill level.

### General comments

- Choose repertoire that is within the musical and technical capabilities of the candidates.
- Where a student is proficient on more than one instrument, choose the instrument on which they are more competent and confident.
- Sound and balance checks should be well organised and brief – not a rehearsal.
- Ensure each candidate is given an allocated time in which to perform their complete Performance (core) and Performance (elective) programs. Splitting programs disadvantages candidates and may cause them to lose focus and cause unnecessary delays.
- Where possible, select a skilled accompanist to support candidates' performances.
- Teachers are advised to avoid excessive movement between repertoire and venues as this can cause examination delays.

### Sight singing

- Better candidates displayed evidence of regular sight singing practice and have developed strategies to prepare for this part of the exam.
- Candidates are advised to use the full two minutes allowed to vocalise and practice intervals and rhythms.
- Candidates should consider the placement of sight singing in their program.
- Candidates are given a choice of treble or bass clef to read, and will be given a choice of the tonic chord and starting note in the treble or bass clef.
- Past sight singing examples are available on the Board of Studies website.

### Musicology and aural skills – written examination

#### Question 1

- (a) Better responses recognised the change of metre, recognised the relationship between rhythm, melody and text and navigated the tempo fluctuations, specifically the *ritenuto*, within the style.

Weaker responses did not recognise the change of metre and had difficulty rendering the vocal performance, did not identify intervallic relationships despite cues and demonstrated uneven, weak or inconsistent sense of contour.

- (b) Better responses responded to the question in detail and clearly identified the layers that supported. They clearly identified bar references in support of their observations.

Weaker responses presented a descriptive response, sometimes misinterpreting the question, and did not discern specific layers or show a musical understanding of their use in the score.

## Question 2

- (a) Better responses correctly identified the ‘harmonic’ and ‘acciaccatura’.

Weaker responses incorrectly identified the musical signs.

- (b) Better responses described the effect of the use of tied notes on duration in a convincing way and made use of correct terminology to articulate the response.

Weaker responses attempted to expand upon only one effect or musical observation and listed musical events in a generalised response.

- (c) Better responses correctly provided an English meaning derived from listening and musical observation.

Weaker responses made generalised observations not related to listening.

- (d) Better responses commented coherently on the treatment of the melody with specific reference to score examples.

Weaker responses tended to be descriptive without referring to the score.

- (e) Better responses identified and described differences in the treatment of the main theme in detail.

Weaker responses commented on only one difference in the thematic material or tended to be general.

## Question 3

- (a) Better responses clearly identified two similarities between both works using appropriate musical terminology.

Weaker responses were more generalised in their response often using the musical concepts inaccurately.

- (b) Better responses showed a clear understanding of tone colour in the response and articulated a detailed response providing score references.

Weaker responses tended to be more descriptive, eg making generalisations about tone colour, and identified only one feature of tone colour.

- (c) Better responses showed a comprehensive understanding of the compositional features in relation to the musical concepts.

Weaker responses listed some compositional features but did not describe their function or effect.

#### **Question 4**

Better responses:

- presented a perceptive and detailed response showing depth of analysis and engagement through listening
- made relevant comments that were supported by detailed score references in a concise and efficient manner
- addressed the question by making connections with chosen works through musical concepts
- integrated relevant musical quotes through the response
- showed depth of understanding of both mandatory and additional topics through chosen repertoire.

Weaker responses:

- presented more descriptive responses rather than showing engagement with the question
- discussed a variety of concepts in a generalised way that referred to only one work/topic
- included musical quotes that lacked sufficient detail or relevance
- made little or no reference to musical evidence to support their response
- were uneven in their discussion of concepts in relation to chosen musical works or topics.

#### **General comments**

- Candidates are reminded that dates for the additional topic ‘Music 1945–last 25 years’ and the mandatory topic ‘Music of the last 25 years (Australian focus)’ should be adhered to.
- Candidates need to remember to support musical analysis and observations with relevant musical quotes.

#### **Core composition**

Better responses:

- demonstrated evidence of wider listening within the mandatory topic, and focused listening with regard to specific ensemble and/or solo works
- developed ideas and explored them fully
- demonstrated an understanding of the chosen style and combination of instruments in ensemble works
- produced scores which were carefully edited, and with clear intentions on the score
- assembled sections and transitions into coherent structures
- wrote idiomatically for chosen instruments
- developed a distinctive sound world through the exploration of colour, texture and register.

Weaker responses:

- did not show a clear understanding of the capabilities or range of the chosen instruments
- did not demonstrate an understanding of the style or genre in which they were composing
- had difficulties in linking musical ideas, causing a lack of structural coherence
- tried to combine too many unrelated ideas within the two minute framework

- relied on repetition rather than development of material
- demonstrated a lack of clear manipulation of the concepts of music in their compositions
- created short works which did not utilise the available time to fully explore their musical material
- submitted poorly edited scores, often computer-generated, which had inadequate performance directions and score conventions.

### **General comments**

- Candidates are reminded that compositions are to be original and not arrangements.
- Candidates must state on the score the instrument/s for which they are writing, and label every stave.
- If candidates are writing for synthesised and/or computerised instrumental sounds, this should be clearly indicated on the score.
- Candidates should be encouraged to provide necessary performance directions, and omit lengthy discussions about their work.
- Candidates should include detail/scoring for electro-acoustic soundtracks, and any necessary technical requirements.
- Candidates should be encouraged to consider appropriate font and stave size for ease of following scores.
- Candidates should specify whether instruments are transposed or at sounding pitch.
- Candidates should ensure that stylistic and performance nuances on the recording are also indicated on the score.
- CDs should be checked to ensure that they work, and that sound files have been converted accurately.
- Candidates' identity should not be announced on the recording or printed on the score.

### **Composition elective**

In better responses, candidates:

- presented sophisticated and perceptive compositions reflecting a deep understanding of the chosen style
- manipulated texture, resulting in engaging interplay between parts
- reflected consideration of expressive detail and interpretative nuance; candidates were able to clearly represent their intentions on the score
- explored the full potential of their chosen performing media
- demonstrated the capacity to develop and extend melodic and harmonic ideas over the duration of the composition
- linked musical ideas successfully with seamless transitions
- organised their work in coherent structures.

In weaker responses, candidates:

- applied the concepts in a simple or basic way
- demonstrated a poor sense of structure and direction
- linked musical ideas in incongruous and often disjointed ways
- presented scores that could not adequately be reproduced, did not provide expressive detail and did not match the quality of the recorded performance
- often presented programmatic works that were unable to sustain interest as an independent piece of music
- demonstrated an unconvincing connection with the chosen topic
- demonstrated an over-reliance on exact repetition as a compositional device.

## General comments

- Candidates are reminded that musical considerations of the composition's length do not compel them to fill the entire three minutes.
- Candidates should explicitly state whether an ensemble work (eg orchestra) is for acoustic or electronic performance, and write for that medium accordingly.
- Scores should include necessary directions for instrumental techniques, eg piano pedalling, phrase markings, and essential string bowing.

## Musicology elective

In better responses, candidates:

- analysed at a high level and used musical examples effectively
- presented well-structured essays with a clear proposition or premise
- used musical examples in ways that helped illustrate the discussion and provided depth to the points that were being made
- considered a range of concepts and their impact on the music being discussed
- provided highly detailed analysis which was synthesised into a coherent line of thought
- were succinct and used clear language
- demonstrated a breadth of listening to support the chosen topic
- made good use of tables and annotations which were integrated into the discussion and which allowed for economic use of text.

In weaker responses, candidates:

- did not start with a clear premise and therefore essays were contradictory, inconsistent and confused
- chose topics which were not realistic considering the word limit
- were descriptive and observational, resulting in a series of points rather than musicological analysis
- focused on historical, biographical, technological and/or sociological information at the expense of a musical discussion
- relied heavily on secondary sources at the expense of candidates' own observations and conclusions
- provided irrelevant or superfluous information
- presented ideas unevenly and displayed poor organisation of points
- made weak links.

## General comments

- Attention should be paid to the structure and setting out of essays.
- In-depth musical analysis should be the focus of the essay rather than general observations and statements derived from secondary sources
- Analysis of musical quotes and examples should be the basis of the research and successfully integrated into the essay.

## Music Extension

### Performance

In better performances, candidates:

- performed with authority, subtlety and attention to detail in solo and ensemble works
- demonstrated ownership of the performance and artistry in interpretation
- demonstrated a shared understanding of the changing roles within ensemble performance
- carefully considered the placement of ensemble members to enhance the balance and blend of the ensemble
- maintained musical focus over the entire program
- used the acoustic qualities of the performing space to enhance their performance.

In weaker performances, candidates:

- chose repertoire that was too brief to explore the parameters of style and demonstrate a wide range of technical skills
- selected repertoire that exposed technical shortfalls such as tonal control, articulation, intonation and expressive techniques
- did not sustain musical focus over the entire program
- presented extended repertoire that did not maintain musical momentum or explore the nuances, detail and complexities within the music
- demonstrated lack of ensemble awareness, which affected the musical outcome.

### General comments

- Encourage candidates to rehearse regularly with their ensemble to facilitate blend, balance, awareness and communication.
- Ensure that M7 (repertoire sheet) is completed correctly, including performance order and accurate timing of pieces.
- Where possible, select a skilled accompanist or performers to support candidates' performances.
- When choosing extended repertoire, or multiple movement works, candidates need to consider musical variety as well as technical consistency in order to sustain interest.

### Composition

In better responses, candidates:

- consistently demonstrated a personal style that harnessed a sophisticated command and manipulation of the concepts
- sustained a personal compositional style throughout the entire piece
- explored novel ideas and were willing to take significant musical risks
- demonstrated a very cohesive structure with seamless transitions, both rhythmically and harmonically
- used highly idiomatic exploration of tone colours and performing techniques
- demonstrated insightful and novel development of motifs and thematic ideas
- perceptively integrated musically essential score markings into the fabric of the work
- manipulated instrumental sonorities as an engaging and integral part of the composition.



In weaker responses, candidates:

- relied heavily on repetitive figures without using substantial development
- made poor harmonic choices which often led to either static or awkward harmonies
- used simple melodic ideas that tended to meander in contour, range, and phrasing
- established some sense of personal style but were unable to sustain it in a unified manner throughout the work
- demonstrated a clear intent to develop ideas but the technique and craft was not sufficient
- attempted experimentation with textural and motivic contrast but were occasionally contrived or unconvincing
- were cluttered due to lack of understanding of how to use texture and tone colour within the ensemble.

### **General comments**

- Candidates are reminded that the two Extension works must exist as separate and self-contained musical compositions, even though they may be two movements from a larger work.
- Candidates should listen widely to various styles and immerse themselves fully in the music before developing a personal style for their compositions.
- Candidates are reminded that musical considerations of the composition's length do not compel them to fill the entire three minutes.
- Candidates should explicitly state whether an ensemble work (eg orchestra) is for acoustic or electronic performance, and write for that medium accordingly.
- Scores should include necessary directions for instrumental techniques, eg piano pedalling, phrase markings, and essential string bowing.

### **Musicology**

In better responses, candidates:

- maintained a rigorous musicological discussion across 3000 words, constructed on a viable hypothesis, and then built arguments towards a compelling and convincing conclusion
- made in-depth 'micro' analysis and then applied the conclusions successfully to the 'bigger musical picture'
- focused on primary sources to illustrate points by maintaining a concept-based analytical approach
- used clear and efficient language to articulate points; word economy ensured essential information received maximum focus
- made a judicious use of examples to demonstrate a wide range of points
- annotated examples not only to illustrate points but also to enhance the depth of discussion
- chose topics that allowed for higher order comparative and analytical observations
- moved quickly to highlight the musical discussion of the concepts through musicological analysis, avoiding the inclusion of extraneous historical and sociological information
- demonstrated a thorough argument in the research process, evidenced through a wide range of primary sources, extensive bibliography and wide listening.

In weaker responses, candidates:

- provided excessive background detail that was heavily reliant on secondary sources which were superfluous to the musical analysis
- wrote overly long introductions and took many pages before arriving at musicological analysis
- engaged in secondary source research at the expense of primary source musical analysis
- did not provide a hypothesis, or the scope of the hypothesis was either prohibitively broad to mount a convincing argument or so narrowly focused that discussion was restricted
- presented a report or a series of observations rather than a musicological discussion

- did not explore the chosen musical examples in terms of the concepts
- included poor or no bibliographies/references
- used sources that were too narrow or unsubstantiated (eg Wikipedia)
- expressed ideas in very general terms rather than using specific terminology
- had unnecessary overuse of footnotes
- provided aural excerpts that were ‘whole tracks’ of whole works rather than short identified examples supporting specific points in the essay.

### **General comments**

- A clear and well-considered hypothesis should be stated at the start of the essay.
- Topic choice which allows for musicological analysis should be encouraged – essays based on broad or general topics lead to loosely linked observational discussions.
- Word limits should be strictly adhered to.
- Candidates should use double spaced text, number pages, provide word counts and number musical and audio excerpts.

# Music 1

## 2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Written Paper</b>			
<b>Core — Aural Skills</b>			
1	6	All Concepts - Maintain Interest	H4, H6
2	8	Pitch, Dynamics and Expressive Techniques	H4, H6
3	8	Duration	H4, H6
4	8	Structure	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

## 2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Written Paper</b>			
<b>Core — Musicology and Aural Skills</b>			
1 (a)	5	Pitch and duration notation Additional topic	H2, H4
1 (b)	3	Aural skills musicology Additional topic	H2, H5, H6, H7
2 (a)	2	Aural skills musicology Additional topic	H2
2 (b)	2	Aural skills musicology Additional topic	H2, H5
2 (c)	1	Aural skills musicology Additional topic	H2
2 (d)	2	Aural skills musicology Additional topic	H2, H5, H6, H7
2 (e)	2	Aural skills, musicology Additional Topic	H2, H5, H6, H7
3 (a)	2	Aural skills, musicology Mandatory Topic and Additional topic	H2, H5, H6, H7
3 (b)	3	Aural skills, musicology Mandatory Topic	H2, H5, H6, H7
3 (c)	3	Aural skills, musicology Mandatory Topic	H2, H5 H6, H7
4	10	Mandatory and Additional topic, Aural skills, musicology skills	H2, H5, H6, H7
<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

# Music Extension

## 2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
	50	Composition	HE1, HE4, HE5, HE6	E2–E4
	50	Musicology	HE1, HE3, HE4, HE5, HE6	E2–E4
	50	Performance	HE1, HE4, HE5, HE6	E2–E4



## **2008 HSC Music 1 Aural Skills Marking Guidelines**

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in Music 1 Aural Skills, and were used at the marking centre in marking student responses. For each question the marking guidelines are contained in a table showing the criteria associated with each mark or mark range. For some questions, 'Sample Answers' or 'Answers may include' sections are included. These are developed by the examination committee for two purposes. The committee does this:

- (1) as part of the development of the examination paper to ensure the questions will effectively assess students' knowledge and skills, and
- (2) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

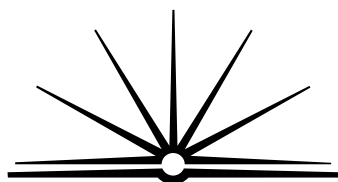
The examination committee develops the marking guidelines concurrently with the examination paper. The 'Sample Answers' or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

The information in the marking guidelines is further supplemented as required by the Supervisor of Marking and the senior markers at the marking centre.

A range of different organisations produce booklets of sample answers for HSC examinations, and other notes for students and teachers. The Board of Studies does not attest to the correctness or suitability of the answers, sample responses or explanations provided. Nevertheless, many students and teachers have found such publications to be useful in their preparation for the HSC examinations.

A copy of the Mapping Grid, which maps each question in the examination to course outcomes and content as detailed in the syllabus, is also included.

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BOARD OF STUDIES  
NEW SOUTH WALES

## 2008 HSC Music 1 Aural Skills Marking Guidelines

### Question 1

*Outcomes assessed: H4, H6*

#### MARKING GUIDELINES

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

#### *Answers could include:*

The following points *do not* constitute an answer. They are suggested comments only and therefore are guides to possible areas that would address the question for this excerpt. Therefore all responses that answer the question, regardless of their inclusion below, should be considered as valid.

- Call and response - chorus and soloist – textural contrast
- Electric guitar – fills/interjections
- Gospel intro/opening – suppressed pulse, use of pause between phrases vs. strict time of verse (up tempo).
- Texture and dynamics build towards end of each section.
- A capella intro vs. solo bass voice vs. piano vs. tutti – contrast
- Contrasting tone colours – male vs female; choral vs rock band; falsetto vs. chest voice; acoustic vs electronic, etc.
- Stylistic contrast – gospel vs. rock vs. a capella

- Vocal embellishments and manipulation of timbral colour (light vs. rich). Use of techniques such as sliding, growl, vibrato.
- Simple time (2s, opening) moving into compound (3s) groove throughout.
- Homophonic vs. monophonic vs. interactive textures.
- Use of sustained (often higher) pitch to mark climax – vocal, chorus, organ.

## Question 2


*Outcomes assessed: H4, H6*

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Comments in detail on the use of pitch and expressive techniques in the excerpt, and uses appropriate examples to support response.</li><li>• Demonstrates a high level of aural understanding with well-supported observations, including detailed descriptions of musical events. Answer may contain some inaccurate observations.</li></ul>	7–8
<ul style="list-style-type: none"><li>• Comments on the use of pitch and expressive techniques in the excerpt and uses examples to support response.</li><li>• Demonstrates aural understanding, including descriptions of musical events. Answer may contain some inaccurate observations.</li></ul>	5–6
<ul style="list-style-type: none"><li>• Makes some comment on the use of pitch and expressive techniques in the excerpt and uses some examples to support response</li><li>• Demonstrates some aural understanding, but often makes generalisations and may not provide supporting examples.</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited aural understanding of the use of pitch and expressive techniques in this excerpt.</li></ul>	1–2

### *Answers could include:*

The following points do not constitute an answer. They are suggested comments only and therefore are guides to possible areas that would address the question for this excerpt. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

- Use of note bending, slides, turns, ornamentation, vibrato – clarinet
- Use of rising/arch contours  to define movement.
- Chordal intervals rising, repeated pitch at top of phrase and then falls more by step (repeated)
- Harmonic rhythm is vamped – bass and offbeat chords constant.
- Accordion chordal surges act as a bridge between phrases.
- Articulation of A section is broader and indefinite whereas B is shorter and clean (legato/tenuto vs. staccato).
- B section softer than A.
- C section is louder and higher
- Accents are often forced within syncopated ideas.



- Melodic structure of each section is ||: ab a1 b1 :||
- Balanced phrases (4+4)
- Use of imperfect and perfect cadential endings
- Volume levels tend to follow contour and at times there are sudden changes (subito)
- Minor/modal tonality.
- Harmonic rate is slow and defines the change of phrase – two chords I – V.
- Use of sequence.

### Question 3

*Outcomes assessed: H4, H6*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Discusses in detail the composer's use of duration with reference to the themes and accompaniment.</li><li>• Demonstrates a high level of aural understanding with well-supported observations, including detailed descriptions of musical events. Answer may contain some inaccurate observations.</li></ul>	7–8
<ul style="list-style-type: none"><li>• Discusses the composer's use of duration with reference to the themes and/or accompaniment.</li><li>• Demonstrates aural understanding, including descriptions of musical events. Answer may contain inaccurate observations.</li></ul>	5–6
<ul style="list-style-type: none"><li>• Discusses some aspects of the composer's use of duration.</li><li>• Demonstrates some aural understanding, but often makes generalisations and may not provide supporting examples.</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited aural understanding of the composer's use of duration.</li></ul>	1–2

#### *Answers could include:*

The following points do not constitute an answer. They are suggested comments only and therefore are guides to possible areas that would address the question for this excerpt. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

- Clear 4/4 time is established with assertive alternative chords on the beat in lower brass (tube, trombones & French horn) timpani and lower strings (cello, viola, double bass).
- Theme 1 – characterized by forward rhythmic drive, repeated dotted quaver rhythms, heavy accents and syncopation.
- The accompaniment is provided by lower brass and lower strings – continuation of strident rhythmic figure from the opening providing rhythmic unity.
- Rhythmic interest is further provided at the end of the statement of Theme 1 by four short staccato drum rolls on snare drum, which are punctuated with heavy chords in lower bass.



- Theme 1 is reinstated, starting clearly on the 4<sup>th</sup> beat of bar (different to first statement which was on the 1<sup>st</sup> beat). Theme is rhythmically similar (dotted rhythms, syncopation etc.) but has different ending.
- Bridge passage is based on dotted figures from Theme 1. This part turns into a countermelody to Theme 2. High sustained notes in woodwind.
- Theme 2 played by French horns. Theme is characterized by straight crotchet and quaver figures, providing contrast with the dotted figures of Theme 1 and the dotted countermelody figures. Although this theme is heavily accented, it has no syncopation, further providing rhythmic contrast.

General rhythmic features:

- Clear 4/4 time throughout
- Allegro tempo consistent throughout
- Dotted quaver rhythms in Theme 1 contrast with straight quaver and crotchet rhythms in Theme 2.
- Rhythmic devices include syncopation, (beat 4) repetition and accents.
- Forward rhythmic drive throughout is provided by alternating oom pah (1+3) chords in accompaniment and strident thematic rhythms.

**Question 4**

*Outcomes assessed: H4, H6*


**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Defines in detail the structure of the excerpt, referring to concept/s and appropriate examples to support observations.</li><li>• Demonstrates a high level of aural understanding through well-supported observations, including detailed descriptions of musical events. Answer may contain some inaccurate observations</li></ul>	7–8
<ul style="list-style-type: none"><li>• Defines the structure of the excerpt, referring to concept/s and examples to support observations</li><li>• Demonstrates aural understanding including descriptions of musical events. Answers may contain some inaccurate observations</li></ul>	5–6
<ul style="list-style-type: none"><li>• Defines some structural aspects of the excerpt, referring to concept/s and some examples to support observations</li><li>• Demonstrates some aural understanding, but often makes generalisations and may not provide supporting examples</li></ul>	3–4
<ul style="list-style-type: none"><li>• Demonstrates limited aural understanding in defining the structure</li></ul>	1–2

***Answers could include:***

The following points do not constitute an answer. They are suggested comments only and therefore are guides to possible areas that would address the question for this excerpt. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid. Not all concepts have to be either addressed or addressed equally for students to be awarded the top mark range.

- AABAC (solo) 8 bars each 4 + 4
- A section
  - Snare lead into A
  - Melodic material by saxes (pitch and timbre) – repeated
  - Smooth conjunct contour and more constant change of pitch
  - Unison – thin texture

- Range wider than B section; narrower than C
- Middle register
- Use of triplet
- Bass reflects melodic and piano rhythms
- Drums – swing feel – saxes straighten quaver occasionally
- Phrases – straight to syncopated rhythms including 
- Piano chordal fill between phrases
- Use of repeated extended jazz chords that underline both A sections (contrasted solo section).
- Drum setups more prominent, using triplet figure between repeat of A
- B section
  - Contrasting melodic idea
  - Higher register –upward moving contour
  - Thicker texture – close harmonies between saxes (two parts)
  - Syncopated throughout phrase – dotted rhythm rather than triplet.
  - Added electric guitar in unison with saxes
  - Background Piano – vamped accompaniment
  - Narrower range than A
  - Piano gliss (not snare) leads in B.
- Solo
  - Extended sax range
  - More consistent walking bass, reinforcing pulse
  - Elaborate improvised melodic lines
  - Use of ascending/descending scalar runs
  - Higher level of rhythmic activity
  - Use of expressive techniques more obvious
  - Rising sequences
  - Heavily syncopated – contrast to rhythm section
  - Foreground dominated by solo sax
  - Uses A section harmonic progression
  - Piano more active/prominent

**Question 1 (a)***Outcomes assessed: H2, H4***MARKING GUIDELINES**

Criteria	Marks
• Correctly completes the pitch and rhythm with only minor errors	5
• Completes the pitch and rhythm almost correctly – minor errors; intervallic relationships correct	4
• Contour correct and majority of intervals and rhythm correct	3
• Contour correct but intervals inaccurate • Some notes may be correct pitch • Rhythm mostly correct	2
• Contour generally correct for at least ONE complete bar	1

*Answers:*

Tenor



Questae Mi - mi, ga-ja fio- ra - ja. Il suo ve- nir com-  
5 ple ta la bel- la comp a- gni - a,..... per - che\_\_\_  
10 \_ per- che son- io- il po e - ta; es - sa la po - e  
13 si - a

**Question 1 (b)**

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

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Correctly explains in detail ways in which the orchestral layers support the vocal line with appropriate bar numbers	3
• Correctly explains ways in which the orchestral layers support the vocal line with appropriate bar numbers	2
• Correctly explains ONE way in which the orchestral layers support the vocal line with appropriate bar numbers	1

***Answers could include:***

The following points do not constitute a complete answer. They are suggested comments only and therefore are guides to possible areas that address the question. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

Orchestral layers support the vocal line:

- Harmonically the chordal structure supports the melody (e.g. bars 1–4)
- The tonic note is provided by cello, bass, harp, bassoon (all other notes within the chord are played by orchestra in chords) (e.g. bars 1–4)
- Rhythmically the orchestra provides strong pulse without ornamentation for voice to overlay melody (e.g. bars 1–7)
- Vocal entries are supported by melodic note provided in violin part (eg bars 4,5,6)
- Bar 10–13 dotted minim chords and syncopated upper woodwind provide rhythmic and harmonic support

**Question 2 (a)**

*Outcomes assessed: H2*

**MARKING GUIDELINES**

Criteria	Marks
• Two marks for TWO correct answers	2
• One mark for ONE correct answer	1

*Answers could include:*

- i. Harmonic (violoncelle)
- ii. Acciacatura or grace note (clarinette)

**Question 2 (b)**

*Outcomes assessed: H2, H5*

**MARKING GUIDELINES**

Criteria	Marks
• Correctly describes TWO effects on the duration in the piano part	2
• Correctly describes ONE effect on the duration in the piano part	1

*Answers could include:*

The following points do not constitute a complete answer. They are suggested comments only and therefore are guides to possible areas that address the question. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

- Provides syncopation on strong beats of bar which provides a freer sense of pulse
- The syncopation provides a sense of forward motion (as opposed to a pulse)
- The piano part is in block chords which are all tied
- The “tied notes pattern” alternates “straight” 3/4 rhythm chords which obscures the pulse.

**Question 2 (c)**

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

**MARKING GUIDELINES**

Criteria	Marks
• Gives a correct English meaning of TWO of the words	1

*Answers could include:*

Decisive, moderate, with a little speed (lively)

**Question 2 (d)**

*Outcomes assessed:*

**MARKING GUIDELINES**

Criteria	Marks
• Comments on TWO ways the composer treats the melody with appropriate score references	2
• Comments on ONE way the composer treats the melody with an appropriate score reference	1

***Answers could include:***

The following points do not constitute a complete answer. They are suggested comments only and therefore are guides to possible areas that address the question. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

- The instruments play in unison (bars 1–8)
- The instruments play in a question (clarinet) and answer (violin/cello) in bars 15–19
- The melody appears in contrary motion (eg bar 35)
- The melody appears in intervals of 3rds (violin eg bar 20)
- The melodic structure is A B A (e.g. begins at bar 24)
- The melodic line is shared between instruments in bars 24-34
- New melodic material is introduced in the cello part (letter D)

**Question 2 (e)**

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

**MARKING GUIDELINES**

Criteria	Marks
• Identifies TWO ways in which the theme is different	2
• Identifies ONE way in which the theme is different	1

***Answers could include:***

The following points do not constitute a complete answer. They are suggested comments only and therefore are guides to possible areas that address the question. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

- Harmonically different
- The violin plays the same melodic line on the repeat, but the other 2 instruments change
- The clarinet is playing a 4<sup>th</sup> lower than the violin
- The cello is in contrary motion
- Dynamics change from *f* to *ff*
- Textural change from unison to harmonic movement



**Question 3 (a)**

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

**MARKING GUIDELINES**

Criteria	Marks
• Identifies TWO similarities between the piano writing in both questions	2
• Identifies ONE similarity between the piano writing in both questions	1

***Answers could include:***

The following points do not constitute a complete answer. They are suggested comments only and therefore are guides to possible areas that address the question. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

- Use of repetition
- ‘Floaty notes’ (wide range of melody)
- Tied notes
- Angular shape of melody
- Piano part contrasts with surrounding accompaniment
- Played legato, slowly and in a soft dynamic range
- Rhythmically, left and right hands play same rhythms

**Question 3 (b)**

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

**MARKING GUIDELINES**

Criteria	Marks
• Outlines THREE specific ways in which tone colour creates interest	3
• Outlines TWO specific ways in which tone colour creates interest	2
• Outlines ONE specific way in which tone colour creates interest	1
• Makes general comments regarding tone colour	1

***Answers could include:***

The following points do not constitute a complete answer. They are suggested comments only and therefore are guides to possible areas that address the question. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

- Sustained chords in string writing
- Piano melody (single angular shape) contrasts with sustained chords
- Short rapid flute ascending patterns in high register contrast with sustained chords and angular piano melody
- 3rds in mid range of clarinet and oboe provide rich tone colour
- Timbale, xylophone, bass drum provide interjections in contrasting sections

**Question 3 (c)**

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

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Describes THREE compositional features used in this excerpt with reference to the concepts of music	3
• Describes TWO compositional features used in this excerpt with reference to the concepts of music	2
• Describes ONE compositional feature used in this excerpt	1

***Answers could include:***

The following points do not constitute a complete answer. They are suggested comments only and therefore are guides to possible areas that address the question. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

- Extremes of dynamics (*ppp- mp*) between sections (*ff-fff*)
- Middle section (letter A) improvisatory style of string writing
- Changing metres 6/4 – 4/4 – 2/2 – 3/4 – 12/8
- Textural changes in orchestration when tutti letter A
- Contrast in tone colours – strings *con* & *senza sordini*
- Duration – unusual rhythmic groupings in A 3<sup>rd</sup> bar of letter A section
- Rhythmic augmentation in cello and bass parts at letter B

## 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 in discussing the question with depth and detail in at least one work from the additional topic and one work from the mandatory topic</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 in the response</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Demonstrates analytical skills in discussing the question with depth in at least one work from the additional topic and one work from the mandatory topic</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 thorough explanations of the relationship of these examples in the response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates some analytical skills in the discussing the statement in at least one work from the additional and/or mandatory topics</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 in the response but may contain some inaccuracies</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Demonstrates a basic understanding of the statement in at least one work from the additional and/or mandatory topics</li> <li>• Makes some reference to relevant examples</li> <li>• Uses basic terminology and/or generalisations in responding to the questions</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates a limited understanding of the statement in at least one work from the additional and/or mandatory topics</li> <li>• Makes superficial reference to relevant examples</li> <li>• Makes limited use of musical terminology and examples relevant in the response</li> </ul>	1–2