



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

**2002 HSC Music Extension**  
**Marking Guidelines — Practical tasks and**  
**submitted works**

## Practical tasks and submitted works

### Task: Performance Elective (50 marks)

#### Assessment criteria

Performances will be assessed on their musical effectiveness through:

- Musical sophistication and sensitivity
- Demonstration of technical skills
- Stylistic interpretation of the chosen repertoire
- Sense of personal expression and personal interpretation of the chosen repertoire
- Understanding of solo/*ensemble* techniques

Outcomes assessed: HE1, HE4, HE5, HE6

#### MARKING GUIDELINES

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

## Task: Musicology Elective Essay (50 marks)

### *Assessment criteria*

Musicology essays will be assessed on how well they demonstrate:

- Establishment of an hypothesis and application of the skills of critical analysis and evaluation
- Organisation, development and expression of ideas in a sustained argument supported by relevant musical examples and quotations
- Understanding of the concepts of music and the relationships between them within the relevant context
- Research and data collection skills from primary and secondary sources.

*Outcomes assessed: HE1, HE3, HE4, HE5, HE6*

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a well-defined hypothesis demonstrating independence of thought, supported by excellent organisation, a clear, sustained and perceptive argument, and an outstanding level of critical analysis and evaluation to draw valid conclusions</li> <li>• Demonstrates a sophisticated and perceptive understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples</li> <li>• Presents evidence of outstanding research and data collection from primary and secondary sources which are integrated into the discussion/argument</li> </ul>	41–50
<ul style="list-style-type: none"> <li>• Presents an hypothesis demonstrating some independence of thought, supported by a well organised, clear and sustained argument, and a detailed level of critical analysis and evaluation to draw valid conclusions</li> <li>• Demonstrates a sophisticated understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples</li> <li>• Presents evidence of thorough research and data collection from primary and secondary sources which are integrated into the discussion/argument</li> </ul>	31–40
<ul style="list-style-type: none"> <li>• Presents an hypothesis demonstrating some independence of thought, supported by a coherent argument, with an attempt at critical analysis and evaluation to draw valid conclusions</li> <li>• Demonstrates accomplished understanding of the concepts of music and the relationships between them within the chosen musical work(s) or examples</li> <li>• Presents evidence of accomplished research and data collection from primary and secondary sources with an attempt to integrate them into the discussion/argument</li> </ul>	21–30

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

## Task: Composition Elective (50 marks)

### *Assessment criteria*

Compositions will be assessed on how well they demonstrate:

- Understanding of musical concepts and the relationships between them
- Stylistic understanding
- Knowledge of score conventions and performance directions
- Ability to establish and sustain musical ideas
- A sense of personal compositional style.

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

### MARKING GUIDELINES

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