

## 2016 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

### Question 1 (a)

Criteria	Marks
• Identifies compositional devices with specific reference to the score	2
• Makes some reference to compositional devices	1

#### *Sample answer*

- Canonic/staggered entries throughout this excerpt (bars 1–8)
- Repetition of rhythmic/ melodic ideas (Bass 2, bar 3; Bass 1, bar 4)

#### *Answers could include:*

- Canonic entries (Bass 1, bar 2 (etc))
- Melodic Inversion (Sop 1, bar 8 or any upper change to the original Bass 1) this could be described (less accurately) as an upper sequence
- Word painting: the use of dissonance to convey the passionate expression of word ‘crucifix’ all parts bar 7 and 8; weaker answer might identify ‘ostinato’ with the opening rhythmic pattern being repeated; eg Sop 2, bar 7
- Syncopation (Bass 1, bars 2–3)
- Upper pedal point (Sop 1, bar 9)
- Tone clusters (Tenor 1, bar 5)

**Question 1 (b)**

Criteria	Marks
• Provides a detailed explanation of how pitch is used in the excerpt with specific reference to the score	3
• Provides an explanation of how pitch is used in the excerpt with some reference to the score	2
• Provides a limited explanation of how pitch is used in the excerpt	1

**Sample answer**

The tonality of the excerpt begins in C minor with opening melodic pattern outlining C minor chord Bass 2, bars 1–2. The pitch material ascends as each voice enters resulting in a wider pitch range. There is much use of dissonance in the excerpt to create tension eg Bass 2 (G) against Bass 1 (Ab); bar 3.

**Answers could include:**

- Tonality: C minor outlined in opening Bass 2 voice (bar 1)
- Dissonance/clusters (eg bars 5, 7) creating tension
- Widening pitch range from opening harmony bar 2 of a 3<sup>rd</sup> to b11 compound 3<sup>rd</sup>; creating interest
- Opening melodic pattern outlines tonic chord bars 1–2 (cm, 1<sup>st</sup> inversion) reinforcing minor tonality
- Use of imperfect cadence bars 9–11 chords i–V; unresolved.

**Question 1 (c)**

Criteria	Marks
• Explores the composer's use of texture in detail with specific reference to the score	3
• Explores the composer's use of texture in some detail with reference to the score	2
• Provides some exploration of the use of texture	1

**Sample answer:**

The composer uses a variety of textures to create interest. The excerpt begins with the melodic material being passed around different voices, each beginning with the word 'crucifixus', before changing role to become accompaniment, creating a dense, complex homophonic texture (bars 12–14). The texture is changed at bars 18–30, where each voice has individual importance, creating polyphonic texture. The texture changes at bar 32 with all parts singing block rhythms/ harmonies, and this creates a different type of homophonic texture.

**Answers could include:**

- The texture gradually increases in density through bars 12–17, due to both added voices (eg bar 12, Sop 2) and increasing register/range (eg bar 15 Sop 1 compared to Bass 2; range of 2 × 8ves + 5<sup>th</sup>)

- The use of suspensions (eg bars 16–17) creates a thicker texture due to the increase in dissonance.
- There is frequent shifting of textural relationships, showing the importance of each individual voice.
- The texture then simplifies through bars 29–30 back into a brief moment of homophonic texture, characterised by the block rhythms heard in bar 31, with only two moving accompaniment parts.
- Bar 32 is homophonic, changing to polyphonic texture in bar 33 with use of pedal point (eg bars 34–37 S1; bars 35–36 A1 etc).

**Question 2 (a)**

Criteria	Marks
• Notates the pitch and rhythm with accuracy	5
• Notates the pitch and rhythm with substantial accuracy	4
• Notates the pitch and rhythm with reasonable accuracy	3
• Notates the pitch and rhythm with basic accuracy	2
• Notates the pitch and rhythm with limited accuracy	1

*Sample answer:*

Andante sostenuto ♩ = 52

cor anglais

The sample answer shows three staves of musical notation for the cor anglais part. The first staff contains the first four measures, featuring a quarter rest in the second measure. The second staff continues the melody with eighth notes and rests. The third staff shows a more complex rhythmic pattern with sixteenth notes and a final quarter rest.

**Question 2 (b)**

Criteria	Marks
• Provides a detailed explanation of how duration is used to create interest	4
• Provides an explanation of how duration is used to create interest	3
• Provides a basic explanation of how duration is used to create interest	2
• Makes limited reference to duration and/or interest	1

**Sample answer:**

The excerpt begins at a very fast tempo and the time signature is 6/8. It is accompanied by lower strings, which maintain a steady pulse. The theme is then played a third time and is longer than previously heard.

The violins play a repeated melodic idea, accompanied by other string instruments playing a triplet glissando figure on the first beat of each bar, which creates interest.

The flute, oboe, clarinet and violins introduce a new melody, while the cello and double bass play constant quavers to accompany the melody. Interest is created through the contrast between the melodic and accompaniment rhythms.

The phrases are now split between strings, woodwinds and brass, which maintains interest. The full orchestra then plays at the end of the excerpt with percussion added, maintaining interest.

As well as the use of moments where melodic and accompaniment rhythms are different, there are times when the orchestra plays in rhythmic unison.

**Answers could include:**

- The piccolo, flute, oboe and clarinet play quavers together on the off-beat for the last 4 bars the third time the theme is heard
- There are sections in which the tambourine is heard on the 2<sup>nd</sup> beat of each bar
- Double bass is using pizzicato, joining the violas and cellos with their quaver notes to create a 'light' accompaniment
- Interest is maintained when this theme is repeated. Each time it is continually accompanied by fortissimo quavers from viola, cello and double bass
- Melodic line elaborated with the addition of repeated notes to give greater rhythmic drive.

**Question 3 (a)**

Criteria	Marks
• Provides a detailed exploration of tone colour	3
• Provides an exploration of tone colour	2
• Provides a limited exploration of tone colour	1

***Sample answer:***

The excerpt begins with a nasal, warm sustained high-pitched oboe contrasted with repetitive string pattern beneath it. A repeated scalic clarinet motif and clear metallic glockenspiel tone colours are added. Various tone colours are explored as the pitch and rhythmic material is passed between different families of instruments, such as woodwind (flutes/oboe/clarinet) and ‘dry’ bongos and then a focus on brass and percussion families. Tone colour changes are further enhanced by dissonance in harmonies, exploration of range as well as detailed use of contrasting articulation and use of polyrhythm.

***Answers could include:***

- Frequently changing instruments
- Use of mutes in brass; different brass instrumental techniques (French Horn ‘gliss’ compared to muted trombones)
- Unexpected changes in tone colour enhanced by dissonance in harmony
- Layering of instruments and contrasting rhythms

**Question 3 (b)**

Criteria	Marks
• Provides a detailed comparison of contrast and unity with specific reference to the score	5
• Provides a comparison of contrast and unity with reference to the score	4
• Attempts a comparison of contrast and unity with some reference to the score	3
• Makes basic reference to contrast and/or unity	2
• Makes limited reference to contrast and/or unity	1

***Answers could include:***

- Contrasting sustained chordal accompaniment in strings supporting highly rhythmic statement of the main theme in winds (bars 112–119)
- Question/answer fragmentation of melody bars 125–136
- Rhythmic unison bar 124 contrasted to the 5/8 bar 126 (and following); the fragmentary nature of the writing is contrasted with the string chordal writing of the previous bars
- Strong unifying snare and trumpet accompaniment bars 136–139
- Return to main theme bar 144 and following giving a unifying arch structure
- A contrasting tone colour is observed at bar 140 with use of solo percussion section
- From b. 157 the fractured rhythm is contrasted with the previous rhythmic unison sections (bars 144–155)
- Dramatic tone colour shifts from bar 157 with woodwind/strings/percussion juxtaposed creating tone colour contrasts
- The silence in the penultimate bar contrasting with the very busy nature of the musical ideas in the beginning of the excerpt.

**Question 4**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates high level analytical skills in answering the question with 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, 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 in answering the question with 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 thorough explanations of the relationship of these examples to the response</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Demonstrates some analytical skills in answering the question</li> <li>• Presents a response that addresses the question through reference to some relevant examples but may contain some inaccuracies</li> <li>• Uses some musical examples and musical terminology with some explanation 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 the question</li> <li>• Makes some reference to relevant examples</li> <li>• Uses basic terminology and/or generalisations in responding to the question</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates a limited understanding of the question</li> <li>• Makes superficial reference to examples</li> <li>• Makes limited use of musical terminology and relevant examples in the response</li> </ul>	1–2

# 2016 HSC Music 2

## Mapping Grid

### Written Paper

#### Core — Musicology and Aural Skills

Question	Marks	Content	Syllabus outcomes
1 (a)	2	Compositional devices	H2, H5, H7
1 (b)	3	Pitch	H2, H5, H7
1 (c)	3	Texture	H2, H5, H7
2 (a)	5	Melodic and rhythmic dictation	H2
2 (b)	4	Duration – maintaining interest	H2, H5, H7
3 (a)	3	Tone colour	H2, H5, H7
3 (b)	5	Contrast and unity	H2, H5, H7
4	10	Similarities and differences in musical ideas – Mandatory and Additional Topics	H2, H5, H7

### Practical Examination

#### Core — Composition

Question	Marks	Content	Syllabus outcomes
	15	Composition	H2, H3, H4, H8

### Practical Examination

#### Core — Performance

Question	Marks	Content	Syllabus outcomes
Part A	15	Performance	H1, H2, H4, H8
Part B	5	Sight-singing	H2

### Practical Examination

#### Elective — Composition / Musicology / Performance

Question	Marks	Content	Syllabus outcomes
	30	Composition	H2, H3, H4, H8
	30	Musicology	H2, H5, H6, H7, H8
	30	Performance	H1, H2, H4, H8