

2017 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

Question 1 (a)

Criteria	Marks
<ul style="list-style-type: none"> • Outlines the roles of the instruments that play the continuo or the role of the continuo itself 	2
<ul style="list-style-type: none"> • Makes some reference to the roles of the instruments that play the continuo or the role of the continuo itself 	1

Sample answer:

The continuo is played by the cello, double bass and harpsichord. The cello and double bass play the written bass line while the harpsichord improvises chords.

Answers could include:

- Provides harmonic and rhythmic support (eg bar 22)
- At times has a melodic role (eg bar 2).

Question 1 (b)

Criteria	Marks
<ul style="list-style-type: none"> • Explores the use of harmony in bars 22–25 in detail with specific reference to the score 	3
<ul style="list-style-type: none"> • Explores the use of harmony in bars 22–25 in some detail with reference to the score 	2
<ul style="list-style-type: none"> • Provides some exploration of the use of harmony in bars 22–25 	1

Sample answer:

The progression from bar 22 consists of all root position chords. The trumpet and violins create block chords through playing crotchets together, while the continuo plays the bass line, a rhythmic and harmonic sequence. The excerpt is in G major rather than the original D major, with a simple harmonic progression: G – D – Em – Bm – C – G.

Answers could include:

All root position chords (including continuo as the bass note).

Question 1 (c)

Criteria	Marks
• Provides a detailed explanation of the composer’s treatment of the theme throughout the work with specific reference to the score	3
• Provides some explanation of the composer’s treatment of the theme throughout the work with some reference to the score	2
• Provides a limited explanation of the composer’s treatment of the theme	1

Sample answer:

The theme is first introduced by the trumpet in the tonic key of D major. This is answered by the continuo in the dominant of A (bar 2). A further entry in the tonic appears in the violin 1 (bar 4) which is answered in the dominant by the violin 2 (bar 7). This creates a fugue-like opening. The theme appears throughout the excerpt, including bars 10, 12 and 15. The theme is fragmented and developed, such as the bass line from bars 22–25.

Answers could include:

- Theme is repeated and extended
- Imitation of melodic material
- Modulations
- Ornamentation
- Further examples of I-V entries and answers (bars 28–30).

Question 2 (a)

Criteria	Marks
• Identifies methods used by the composer to achieve the expression marking ‘bell-like’ with specific reference to the score	2
• Makes some reference to the methods used by the composer to achieve the expression marking ‘bell-like’	1

Sample answer:

The ‘bell-like’ expression is achieved through the repeated melodic idea that is sustained (using ties) eg bars 1–2. The crotales (or bells) also contribute to the expression marking eg bar 2. There are staggered entries that imitate different bells throughout.

Answers could include:

- Choir imitates bells using descending intervals
- Pedal points are used to also sustain the sound
- Semi-quaver/dotted-quaver pattern resembles a bell sounding
- Uses thirds and fifths.

Question 2 (b)

Criteria	Marks
• Describes in detail the use of duration with reference to the score	2
• Provides some description of the use of duration	1

Sample answer:

There is use of mixed metre: 3/4 at the start to 4/4 at bar 51, then 2/4 at bar 52 and then back to 3/4 at bar 53. This is then repeated. Rhythmic unison is used in the choir parts and syncopation can be found at bars 51 and 59.

Answers could include:

- Rhythmic displacement by one beat in trumpets 1 and 2 at bars 61–62
- Use of repeated rhythmic ideas
- Varied rhythmic patterns are used
- Longer held notes are used at the ends of phrases
- Rhythmic material of the choir parts contrasts with that of the instrumental parts.

Question 2 (c)

Criteria	Marks
• Provides a detailed explanation of how both unity and contrast are achieved with specific reference to the score	4
• Provides an explanation of how both unity and contrast are achieved with reference to the score	3
• Provides some explanation of how unity and contrast are achieved with some reference to the score	2
• Provides a limited explanation of how unity and/or contrast are achieved	1

Sample answer:

Unity: is achieved through the constant semiquaver pattern found in the piano part up to bar 96. The melodic material at bars 81–91 is doubled by choir 1 and choir 2 with slight differences. The repetition of the pitch material in choir 1 at bars 65–79 also contributes to unity.

Contrast: is achieved through the canonic entries of the choir parts and textural changes with a gradual addition of layers. The time signature changes at bars 97 to 4/4 also creating contrast. Dynamics gradually increase throughout beginning at bar 65 with *mp* and gradually increasing to *ff* at bar 99.

Answers could include:

Unity:

- At bar 97 each group uses rhythmic unison within itself (choir 1; choir 2; trumpets)
- Repetition of rhythmic patterns eg semiquaver triplet in trumpets 1, 2 and 3 at bars 97–end

Contrast:

- Timbral contrast with the gradual addition of instruments eg bass drum at bar 98
- Accented and staccato parts against legato lines eg trumpets versus choir at bars 89–96.

Question 3 (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:



Question 3 (b)

Criteria	Marks
• Provides a detailed explanation of how tension is created with reference to the score	4
• Provides an explanation of how tension is created with reference to the score	3
• Provides some explanation of how tension is created with some reference to the score	2
• Provides a limited explanation of how tension is created	1

Sample answer:

Tension is created through a range of methods, including the gradual build-up of textural layers through the addition of instruments (bars 126–147). Contributing to the growing sense of tension is also the exploration of register, shown most clearly at bars 152–156 in the flute and double bass parts. Finally, the tension culminates with the manipulation of tempo (accelerando/ritardando) as seen in bars 161 and 167.

Answers could include:

- Use of sudden dynamic changes
- Driving quaver pulse providing momentum
- Use of dissonance and chromaticism
- Dramatic changes of tone colour
- Pedal point.

Question 4

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

2017 HSC Music 2

Mapping Grid

Written Paper

Core — Musicology and Aural Skills

Question	Marks	Content	Syllabus outcomes
1 (a)	2	Roles of the instruments	H2, H5, H7
1 (b)	3	Harmony	H2, H5, H7
1 (c)	3	Treatment of the thematic material	H2, H5, H7
2 (a)	2	Compositional methods – expression	H2, H5, H7
2 (b)	2	Duration	H2, H5, H7
2 (c)	4	Unity and contrast	H2, H5, H7
3 (a)	5	Melodic and rhythmic dictation	H2
3 (b)	4	Tension	H2, H5, H7
4	10	Comparison of the use of duration and tone colour – mandatory topic	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