

2018 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

Question 1 (a)

Criteria	Marks
• Describes the ways instruments are used in detail	3
• Describes the ways instruments are used in some detail	2
• Identifies the instruments used	1

Sample answer:

The introduction has violin I playing the melodic part. The other instruments (violin II, viola, cello and double bass, harpsichord) are all used in an accompaniment role. The oboe then takes the melodic role from the violin I. At this point, the basso continuo (cello, double bass and harpsichord) provide the accompaniment, harmonies by harpsichord and bass line by cello and double bass.

Answers could include:

- Violin I and oboe are used to provide the melody at different times
- Violin II, viola, cello, double bass and harpsichord all provide an accompaniment role
- Harmonies are provided by violin I, violin II, viola and harpsichord (RH) with cello, double bass, harpsichord (LH) providing the bass part
- Towards the end of the section, melodic interest is shared between oboe and Violin I in the sequential passage
- A short melodic idea is used by violin I and violin II, alternating with the oboe melody. This is accompanied by bass instruments (eg harpsichord (LH) and cello).

Question 1 (b)

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 some accuracy	3
• Notates the pitch and/or rhythm with basic accuracy	2
• Notates the pitch and/or rhythm with limited accuracy	1

Sample answer:

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Question 2 (a)

Criteria	Marks
<ul style="list-style-type: none"> • Outlines the structure used with some detail 	2
<ul style="list-style-type: none"> • Outlines basic structure with limited detail 	1

Sample answer:

Section A:

Opening statement begins with semiquaver melody in string section and ends with homophonic chords across the whole orchestra.

Section B:

Pizzicato melody in unison with strings with wind section adding rhythmic highlights on the offbeat at the end of the phrase. The brass joins the wind section in octaves on a pause.

Question and answers section between strings and brass/wind follows with a three-note motif.

Section C:

Layered melody in string section with question and answer between violin/viola/cello.

Answers could include:

- Three main sections
- Repetition of phrases in Sections B and C
- Use of fermata as structural (phrase) markers within sections
- Predominantly features string section in each section
- Wind/brass sections are used as the 'answer' to the string 'question'
- Use of the three note motif in Section B
- Syncopation is used in the accompanying figures in Section B
- Theme and variations.

Question 2 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed description of the composer's use of texture with specific reference to the score 	3
<ul style="list-style-type: none"> Provides some description of the composer's use of texture with reference to the score 	2
<ul style="list-style-type: none"> Provides a limited description of the composer's use of texture 	1

Sample answer:

The excerpt begins with a homophonic texture with the oboe playing the melody accompanied by the strings, before the strings then take over the melody at bar 86. The texture then becomes thin at bar 94 before the full orchestra plays at bar 102. The main theme is played in fugal style commencing with violin I at bar 119, then violin II at bar 125, viola at bar 133 and cello/double bass at bar 139. The texture builds from bar 145 with staggered oboe, flute, clarinet and bassoon entries every two bars. The final section from bar 150 consists of staggered use of thematic material featuring octave leaps in upper strings at bar 167 that are mirrored by woodwinds at bars 168–176.

Answers could include:

- At the anacrusis to bar 78 the secondary theme enters firstly in the oboe I, clarinet I and bassoon I based on the same chord progression, then repeated by violin I and violas at bar 86
- The main theme is played by bassoon II, French horns I and II and double basses. The upper strings are providing an accompaniment to the theme
- The texture thins at bar 94 and again at bar 96 with only the oboe and violin I playing. The texture then thickens as the full orchestra re-enters by bar 102
- At bar 119 a fugal episode based on theme 1 begins in violin 1 in C minor, then violin II enters at bar 125, viola at bar 133 and cello/double bass at bar 139. This then modulates through a number of keys
- There is a build in texture from bar 145 with staggered oboe, flute, clarinet and bassoon entries every two bars
- The final section from bar 150 consists of staggered use of thematic material featuring octave leaps in upper strings at bar 167 that are mirrored by woodwinds at bars 168–176.

Question 2 (c)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how variety is achieved with specific reference to the score 	3
<ul style="list-style-type: none"> Provides some explanation of how variety is achieved with reference to the score 	2
<ul style="list-style-type: none"> Provides a limited explanation of how variety is achieved 	1

Sample answer:

Variety is achieved through the composer manipulating different concepts. The theme is first played by the violin I and flute 1 at bar 177. The melody is heard again and is varied with the use of repeated notes. Rhythmic variety is created by using new triplets in bars 200–211, dotted rhythms at bar 213, as well as semiquavers in the flutes and violins at bars 212 and 220. Variety is also created through the changes in dynamics, for example at bar 177 it is piano in all parts compared to fortissimo at bar 209. A new melody, in G minor, is heard at bar 213, which also features dotted rhythms in the accompaniment. This new theme is further varied at bar 229 as it is now harmonised in thirds with a triplet bass line, which contributes to variety. Variety is achieved by different instruments being used and tone colours, for example violin/flute at bars 177–184 and flute, oboe, bassoon and violin at bars 212–228.

Answers could include:

- Texture is lighter at bars 178–182 as compared to bar 201 where the full orchestra can now be heard
- At bar 177 the theme is played by violin I and flute 1, creating tone colour variety
- In bars 185–192 the theme is varied with repeated notes
- In bars 193–200 the theme is varied with the addition of chordal notes, auxiliary notes and passing notes
- The accompaniment in bars 193–200 is then varied at bars 201–212 by the triplet rhythm
- A variety of articulations are used throughout the excerpt for example the use of sforzando by all instruments at bar 201 in contrast to the use of staccato at bar 213 by woodwinds and violins
- Variety is also achieved by textural changes (melody on flute and light accompaniment in strings) at bar 193 and rich full texture when all instruments are playing towards the end of the excerpt at bar 252
- At bar 213 a new theme featuring dotted rhythms is introduced in G minor which achieves variety. This high spirited dance rhythm is developed from the dotted motif of the second part of theme 2. This is further developed at bar 229 in the clarinets and violas
- Bars 248–258 is an extended cadential section in G minor.

Question 3 (a)

Criteria	Marks
• Details how balance is created with reference to the score	3
• Provides some detail of how balance is created with reference to the score	2
• Provides some description of balance within the excerpt	1

Sample answer:

The excerpt has twelve bars based on a triadic progression that starts and ends in C major with three four-bar phrases, providing balance. The melodic material in violin I is balanced by the homophonic accompaniment in other string parts (bars 245–247). The violin melody is balanced with the accompanying parts due to even harmonic rhythm eg bars 245–248.

Balance is achieved in dynamics and expressive techniques as all notes are played arco and at similar dynamic levels eg bars 253–256.

Answers could include:

- Balance is created through the excerpt due to homogenous string tone colour eg bars 245–248
- Consistent phrasing and rhythm patterns create balance eg bars 245–248
- The contour of the phrase is balanced through consistent pitch movement eg bar 252.

Question 3 (b)

Criteria	Marks
<ul style="list-style-type: none"> Analyses in detail the musical features with reference to the score Demonstrates a developed aural understanding 	6
<ul style="list-style-type: none"> Analyses in some detail the musical features with reference to the score Demonstrates a competent aural understanding 	4–5
<ul style="list-style-type: none"> Analyses some musical features with some reference to the score Demonstrates a basic aural understanding 	2–3
<ul style="list-style-type: none"> Demonstrates a limited aural understanding 	1

Sample answer:

Section I (bars 257–269) demonstrates contrapuntal elaboration between layers, commencing in F major. Interplay between instruments is created through semiquaver rhythms, initially with a dotted rhythmic introduction (bars 257–259). Texture becomes more complex as the pitch range increases (bars 264–267) with a final cadence in the tonic. Interplay in solo upper strings (bars 270–274) leads to ‘altri’ entries in each line from the remainder of the ensemble, beginning with the viola at bar 274. The increasing complexity of the texture is created by complementary melodic lines in all instruments except for sustained notes in altri viola (bars 274–281). The next section (bars 283–298) has widespread use of trills, harmonics and low dynamic levels on sustained notes using a completely different harmonic context, reminiscent of a soundscape. The final section (bars 299–319) commences with a duet between violin and viola, which is developed, and used to build to a climax, featuring pedal point (cello bar 305), and extended use of harmonics (bars 307–318) in viola and violin 2.

Answers could include:

- Heightened dramatic impact in each section bars 257–269, 270–282 and 283–297
- Use of quartal harmonies in final section eg double bass bars 283–285
- Expressive techniques – double bass pizz bar 270, extended use of accents to create rhythmic interest bar 266, subito whole-tone trills bar 283
- Extended techniques – harmonics in altri viola bars 274–281, harmonics and quartal harmonies in double bass bars 283–296
- Hemiolic rhythmic grouping commences in altri violin I and violin II at bar 276 for five bars with hemiola in whole ensemble at bar 281 prior to cadence
- The final section (bars 299–319) also uses a triplet motif (bars 312–319) and uses a canonic function (bars 299–304) between the solo violin and solo viola
- A hemiola is applied to the end of this section (bar 281) that enables a smooth transition to triple metre (bar 282) and a cadence on unison B-flat.

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/or 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

2018 HSC Music 2

Mapping Grid

Written Paper

Core — Musicology and Aural Skills

Question	Marks	Content	Syllabus outcomes
1 (a)	3	Instrument	H2, H7, H8
1 (b)	5	Melodic dictation	H2, H7
2 (a)	2	Structure	H2, H7
2 (b)	3	Texture	H2, H7
2 (c)	3	Variety	H2, H7
3 (a)	3	Balance	H2, H7
3 (b)	6	Musical features	H2, H5
4	10	All concepts/style	H2, H6, 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
	20	Composition	H2, H3, H4, H8
	20	Musicology	H2, H5, H6, H7, H8
	20	Performance	H1, H2, H4, H8