

2019 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

Question 1 (a)

Criteria	Marks
• Demonstrates thorough understanding of how texture is used	3
• Demonstrates some understanding of how texture is used	2
• Demonstrates a basic understanding of how texture is used	1

Sample answer:

- Low bass drone/pedal layer on an organ is heard throughout the first section of the excerpt, creating a thin, homophonic texture.
- A second and third layer are added – an accompanying layer played by strings, and a melodic layer, initially played by flute, then cor anglais. The texture remains homophonic with the addition of these layers.
- The middle section has a more dense texture, owing to the addition of more layers, with the accompanying layer moved from strings to vibraphone.
- In the third section, the ostinato first heard in the strings is heard again, played by the low brass.
- The drone/pedal is now provided by the strings, and the melodic layer is provided by the oboe.

Answers could include:

- The middle section features melodic layers incorporating shorter note values and scale-based melodies
- The accompanying and melodic layers feature ostinatos predominantly in crotchets.

Question 1 (b)

Criteria	Marks
• Describes the use of tone colour in detail	2
• Provides some description of tone colour	1

Sample answer:

- Opens with melodic material in trumpet and French horn, with a dull tone colour
- Contrasts with bright xylophone tone colour and pizzicato violin
- Harsh, strident tone colour in the melodic layers enhanced by the *f* dynamic in flute, trumpet and strings
- The excerpt also features a contrast between traditional and non-traditional sound sources, with the use of the harsh tone colour of the siren in the final section of the excerpt.

Answers could include:

- Bright tone colours reinforced by expressive techniques, with staccato accompaniment figures in the bassoons
- A variety of tone colours heard in this excerpt, across a range of orchestral instruments.

Question 1 (c)

Criteria	Marks
• Demonstrates in detail how duration is used with reference to the score	3
• Demonstrates in some detail how duration is used with some reference to the score	2
• Demonstrates a basic understanding of how duration is used	1

Sample answer:

- $\frac{3}{4}$ metre in the first section, until a metric change to $\frac{2}{4}$ and then $\frac{3}{8}$, though a similar tempo is maintained throughout
- $\frac{3}{4}$ metre is reinforced by the brass and woodwind oom-pa-pa ostinato (in bars 1–4, for example), and the triangle ostinato
- Cross-rhythms created in 2nd section, between quavers and triplet quavers
- There is a contrast between the mainly crotchet rhythms of the opening section and the quaver and semiquaver rhythms later in the excerpt
- Uses of silence as a compositional device, eg bar 25 and bar 47.

Answers could include:

- The shift between the triplet and quadruplet pattern in the percussion section highlights the metrical relationship between the sections, despite the changing metre.
- At Bar 35 the bass drum uses shifting accents to create syncopation.

Question 2 (a)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed description of the relationship between the double bass and pianoforte with specific reference to the score 	3
<ul style="list-style-type: none"> Provides some description of the relationship between the double bass and pianoforte with reference to the score 	2
<ul style="list-style-type: none"> Provides a limited description of the relationship between the double bass and pianoforte 	1

Sample answer:

The piano part provides an accompaniment that establishes a consistent rhythm, with quaver pulses in one hand and, mostly, longer note values in the other hand. Over the piano accompaniment, the double bass provides a melody, which is based on the harmonic foundation provided by the piano part. The double bass melody is, at times, contrasting to the piano accompaniment (eg bar 20 and bar 22, in which the double bass has a stepwise melody over a wide range while the piano features a static melody and block chord harmony), and, at other times, mirrors the accompaniment (eg bar 23, where the dotted crotchet ascending melody is heard in both the piano and double bass parts).

Answers could include:

- Piano and double bass rhythm features use of heavy rubato.
- Double bass melody continues during rests in piano accompaniment (bar 27).
- As double bass melody ascends, in leaps, the chordal piano accompaniment ascends chromatically (bars 28–29).
- In bars 22–23, dynamic changes in the double bass melody (crescendos then diminuendos in each bar) are not mirrored in the piano part.
- Dynamic changes in the double bass melody are mirrored in the piano part (bars 27–30).

Question 2 (b)

Criteria	Marks
• Notates the pitch and rhythm accurately with minor blemishes	5
• Notates the pitch and rhythm accurately with some errors	4
• Notates the pitch and rhythm with a sense of melodic shape and rhythm	3
• Notates the pitch and rhythm with basic sense of melodic shape and rhythm	2
• Notates the pitch and rhythm with limited accuracy	1

Sample answer:

Andante

Double Bass

The musical score is written for Double Bass in 12/8 time, marked Andante. It consists of four staves of music. The first staff begins with a whole rest, followed by a melodic line starting on a dotted half note. The second staff continues the melody with a trill. The third staff features a trill and a fermata. The fourth staff concludes the piece with a final melodic phrase and a fermata.

Question 3 (a)

Criteria	Marks
• Describes how three different concepts contribute to tension in detail	3
• Describes in some detail how three different concepts contribute to tension or describes two concepts in detail	2
• Provides a basic response that demonstrates some understanding of how tension is created	1

Sample answer:

The dynamics and expressive techniques throughout the excerpt create tension. These include crescendos which build excitement throughout. Every line has a crescendo and the last line, in particular, builds towards the *ff* high E which begins the glissando.

The duration contributes to tension with the ornamental grace notes (*appoggiaturas*). They are repeated often through the digital delay creating tension as they get faster.

Pitch dissonance is created when both the high D and C are heard together repeatedly. This also creates tension.

Answers may include:

Tension is created through:

- Deliberate pitch bend of the longer notes
- High note (high D) bends
- Crescendo on first bar
- Grace notes creating a duration uncertainty
- Accelerando of repetitive notes
- Sudden changes in volume and dynamic followed by a crescendo
- Narrow range of pitch, and the register
- Strident and relentless tone colour.

Question 3 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a very detailed explanation of contrast with reference to the score Demonstrates a highly developed aural understanding 	6
<ul style="list-style-type: none"> Provides a detailed explanation of contrast with reference to the score Demonstrates a developed aural understanding 	4–5
<ul style="list-style-type: none"> Provides some explanation of contrast with some reference to the score Demonstrates a competent aural understanding 	2–3
<ul style="list-style-type: none"> Demonstrates a limited aural understanding 	1

Sample answer:

- The use of duration throughout the $\frac{13}{8}$ time signature creates contrast when the emphases or groupings of semiquavers change. This is evident in bars two and three. The use of long, multiphonic notes contrasts with the rhythmical pulse and ostinato of the digital delay. Multiphonics are also used to contrast texturally with the sections where single notes are used by the acoustic bass clarinet. Pitch material also contrasts within the excerpt.
- The range of tone colour due to the exploited extensive range of the bass clarinet (low C to high G) is a compositional device that creates contrast.
- The different types of expressive techniques create contrast such as marcato (bar 2), multiphonics (bar 10), slap tonguing (bar 12), glissando (bar 16).
- Dynamics throughout the excerpt provide contrast with the static volume in other sections. The large crescendos of the harmonic glissandi (eg bars 16, 22) contrast to the melodic line of bars 8 and 9.

Answers may include:

- Various rhythms and rests, including syncopated off-beat semiquavers in bar 3, provide contrast.
- Contrast between articulated, shorter notes and tenuto phrasing in bar 8.
- The descending, multiphonic section towards the end of the excerpt contrasts melodically with the E Dorian section at the beginning of the excerpt.
- The beginning of the multiphonic section (bar 10) provides harmony as opposed to the single melodic line at the beginning of the excerpt.
- The composer utilises an E Dorian mode prior to the multiphonic section and then shifts to F# Aeolian mode for the descending passage between the harmonic glissandi.

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates high level analytical skills in addressing the question with depth and detail • Presents a well-developed and cohesive response 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 addressing the question with depth • Presents a well-developed response 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 addressing the question • Presents a response that uses 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

2019 HSC Music 2 Mapping Grid

Written Paper Core — Musicology and Aural Skills

Question	Marks	Content	Syllabus outcomes
1 (a)	3	Texture	H2, H7
1 (b)	2	Tone colour	H2, H7
1 (c)	3	Duration	H2, H7
2 (a)	3	Relationship of parts	H2, H7
2 (b)	5	Melodic dictation	H2, H7
3 (a)	3	Three concepts	H2, H7
3 (b)	6	Contrast	H2, H7
4	10	All concepts/styles	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
	30	Composition	H2, H3, H4, H8
	30	Musicology	H2, H5, H6, H7, H8
	30	Performance	H1, H2, H4, H8