

## 2020 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

### Question 1 (a)

Criteria	Marks
• Outlines two ways the composer uses duration in the excerpt	2
• Identifies and/or outlines the composer's use of duration in the excerpt	1

#### **Sample answer:**

- Use of a repeated syncopated ascending pattern in the cello, starting at bar 1, which is then doubled by the trombones from bar 14
- Rhythm creates a sense of acceleration by gradually introducing shorter note values as the excerpt progresses.

#### **Answers could include:**

- Rhythmic repetition between the tuba and bass clarinet from bar 32
- Increasing use of triplets through the orchestra weakens the sense of steady metric accent
- Heavy use of syncopation, bars 1–4
- Use of articulation to emphasise syncopated rhythms
- Use of augmentation of four-note tuba motif (bar 32) in cello and double base (bars 32–34).

## Question 1 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Describes in detail how tone colour is used with specific reference to the score</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides a limited description of the use of tone colour</li> </ul>	1

### **Sample answer:**

Tone colour is used in the following ways:

- String articulations such as cello pizzicato (bar 1), double bass Bartok pizz. (bar 7)
- Tone colour changes with the introduction of the bright and dramatic entry of the piccolo and glockenspiel at bars 25 and 26.

### **Answers could include:**

- The question and answer section at bar 32 between the tuba and bass clarinet which are both resonant and dark in tone colour
- The addition of the tambourine at bar 43 supports the metallic colour of the harmon muted trumpets at bar 44
- Use of trombone harmon mute (bar 14) and harp glissando (bar 25) support the overall strident tone colour
- The hollow tone colour of the temple blocks is juxtaposed against the forceful pizz. from the cello and double bass at bars 1–14.

## Question 1 (c)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how unity and contrast are achieved, with specific reference to the score</li> </ul>	4
<ul style="list-style-type: none"> <li>Provides some explanation of how unity and contrast are achieved, with reference to the score</li> </ul>	3
<ul style="list-style-type: none"> <li>Provides a basic explanation of how unity and contrast are achieved</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides a limited explanation of how unity and contrast are achieved</li> </ul>	1

### **Sample answer:**

Unity is achieved through:

- Rhythmic similarities occur between woodwind/brass and strings (bars 208–211)
- A unifying rhythmic pulse is set by the marimba from bar 188 onwards
- Use of a four-note motif, introduced in flute/cor anglais (bar 171) before further repetition and development in the excerpt.

Contrast is achieved through:

- Contrary motion used between lower and upper strings (bars 180–196) and also between woodwind and strings (bars 196–203)
- The sparse texture at bar 177 contrasts with the thickening texture, ascending pitch range and increasing dynamics by the orchestra at bar 204 to the end
- An exploration of contrasting rhythmic ideas and devices including mixed metre, cross rhythm, syncopation and rhythmic acceleration.

### **Answers could include:**

Unity is achieved through:

- Crescendo to decrescendo are used in each four-bar motif by the piccolo from bar 173 onwards
- Chromatic melodic movement in cowbells and lower strings from bar 180
- Descending chromatic passages by the solo piccolo are echoed by flutes and 1st clarinet from bars 200 to 203
- Imitation is used between the solo piccolo and violins 1 and 2 every two bars in a canonic fashion from bars 173 to 199.

Contrast is achieved through:

- Use of syncopation by the bassoon, contra bassoon, brass and lower strings from bar 204
- Rapid change in metre from bar 208 to 214
- The use of fortissimo at bar 208 contrasting with use of *fp* and *sfzp* bars 212–220 respectively
- Expressive indications changing from dolce in the solo piccolo at bar 180 to *con forza* in the brass at bar 206.

### Question 2 (a)

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 a basic sense of melodic shape and rhythm	2
• Notates the pitch and rhythm with limited accuracy	1

**Sample answer:**



### Question 2 (b)

Criteria	Marks
• Outlines the use of pitch in detail with specific reference to the score	3
• Demonstrates some understanding of the use of pitch with some reference to the score	2
• Demonstrates a limited understanding of how pitch is used	1

**Sample answer:**

Block chords in trumpets (bars 39–42) built on combinations of open 5ths and maj/min 6ths, creating dissonance. Double Bass pizzicato creates an E tonal centre/pedal point bars 39 and 40, D tonal centre bars 41 and 42, then settles on C tonal centre from bar 43. Trumpet chords are in close position in a higher register than the strings.

**Answers could include:**

- Intervals of 2nds and 7ths in violas and cellos create dissonance
- Violas and cellos in octaves
- Use of sequence descending stepwise in bars 43–44
- Descending stepwise pedal in Double Bass.

### Question 3 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>Describes in detail how musical material is used in the excerpt with specific reference to the score</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes how musical material is used in the excerpt with reference to the score</li> </ul>	2
<ul style="list-style-type: none"> <li>Describes some aspects of the musical material</li> </ul>	1

**Sample answer:**

Bar 9 introduces flowing arpeggio accompaniment in cello and viola, which is then taken over by violin II/viola (bar 21). The violin I melody (bars 13–20) has the main melodic material. At bar 20 the oboe takes over the main melodic role, at a higher register. The flute joins the oboe at bar 22 with a short melodic fragment. The violin melody returns with slight variation. Cello provides harmonic role throughout.

**Answers could include:**

- Melodies explore a wide range with smooth contour
- Smooth arpeggio accompaniment continues throughout the excerpt
- Expressive character of the phrasing is enhanced through use of changing tempo markings
- Lowest string instrument features sustained notes that provide a harmonic foundation bars 13–28
- The violins return at bar 24 to the end of the excerpt in a higher register, providing dynamic and expressive contrast
- Melodic variation in oboe at bar 20 and in violin at bar 25 through duration and pitch range
- Dynamic and expressive techniques provide contrast, eg bar 13 (*p*), bar 21 (*mf*), bar 25–26 *poco rit diminuendo*.

### Question 3 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed explanation of how tension is achieved with reference to texture</li> <li>Makes specific reference to the score in the response</li> </ul>	6
<ul style="list-style-type: none"> <li>Provides an explanation of how tension is achieved with reference to texture</li> <li>Makes reference to the score in the response</li> </ul>	5
<ul style="list-style-type: none"> <li>Provides some explanation of how tension is achieved with reference to texture</li> <li>Makes reference to the score in the response</li> </ul>	4
<ul style="list-style-type: none"> <li>Provides a description of how tension is achieved and/or refers to texture</li> <li>Makes some reference to the score in the response</li> </ul>	3
<ul style="list-style-type: none"> <li>Provides a basic description of how tension is achieved and/or refers to texture</li> <li>Makes basic reference to the score in the response</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides a limited description of how tension is achieved and/or refers to texture</li> </ul>	1

**Answers could include:**

- The texture in the first section (bars 9–28) is homophonic with the melody played by the violin section or oboe accompanied by strings
- The texture thins with the introduction of the solo oboe (bar 20) and the accompaniment changes to viola and violin 2
- Tension is achieved through the change in mood at bar 29 with instruments such as the tenor saxophone, bass clarinet, French horn and tuba adding depth to the previous thinner texture
- At bar 32, the texture thickens again with more layers introduced in the strings (muted) through divisi as well as more repetitive rhythmic patterns in the upper strings
- Clarinet melodic layer (bar 34) features chromaticism against string accompaniment creating harmonic tension
- Further tension increases with addition of flute, clarinet, bass clarinet and tuba layers from bar 41 with dynamics increasing. Accompaniment layers features harmonic tension underneath melody
- Tensions relieved at bar 46 with modulation, melody in violins and flute with countermelody from sax and French horn. Thicker texture with many layers and forte dynamics
- Texture gradually decreases from bars 52–55 through decrease of layers and decrease of dynamics
- Pizz, pianissimo, block chords interspersed with woodwind solos at end to finally release tension.

## Question 4

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates high level analytical skills in addressing the question with depth and detail</li> <li>• Presents a well-developed and cohesive response through reference to relevant examples</li> <li>• Uses accurate and appropriate musical examples, musical terminology and/or 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 addressing the question with depth</li> <li>• Presents a well-developed response 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 addressing the question</li> <li>• Presents a response that uses 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

# 2020 HSC Music 2 Mapping Grid

## Written Paper Core — Musicology and Aural Skills

Question	Marks	Content	Syllabus outcomes
1 (a)	2	Music of the last 25 years (Australian focus) – duration	H2, H5, H7
1 (b)	2	Music of the last 25 years (Australian focus) – tone colour	H2, H5, H7
1 (c)	4	Music of the last 25 years (Australian focus) – unity and contrast	H2, H5, H7
2 (a)	5	Music 1945 to the last 25 years – melodic and rhythmic dictation	H4
2 (b)	3	Music 1945 to the last 25 years – pitch	H2, H5, H7
3 (a)	3	Music 1900 to 1945 – musical material	H2, H5, H7
3 (b)	6	Music 1900 to 1945 – texture and tension	H2, H5, H7
4	10	Music 1945 to the last 25 years – Music of the last 25 years (Australian focus) – concepts of music, musical interest	H2, H5, H6, H7, H9

## Practical Examination Core — Composition

Question	Marks	Content	Syllabus outcomes
	15	Composition	H3, H4, H6, H8, H9

## Practical Examination Core — Performance

Question	Marks	Content	Syllabus outcomes
Part A	15	Performance	H1, H6, H8, H9
Part B	5	Sight-singing	H1

## Practical Examination Elective — Composition / Musicology / Performance

Question	Marks	Content	Syllabus outcomes
	30	Composition	H3, H4, H6, H8, H9
	30	Musicology	H2, H5, H6, H7, H9
	30	Performance	H1, H6, H8, H9