

2021 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

Question 1 (a)

Criteria	Marks
• Outlines the roles of each of the instruments featured in the excerpt	2
• Provides some relevant information about the roles of the instruments featured in the excerpt	1

Sample answer:

Violin I and Violin II have a melodic role and play in canon. The cello and harpsichord work together to form the basso continuo part which provides a bass melody and chordal accompaniment.

Answers could include:

- Violin I and Violin II canon contributes to the harmony which is created through the interplay of all four instruments.
- The basso continuo line creates melodic interest through its use of chromatic movement.
- The basso continuo provides a strong sense of beat and the harmonic foundation of the excerpt.

Question 1 (b)

Criteria	Marks
<ul style="list-style-type: none"> Describes in detail how expressive techniques are used in the excerpt, with specific reference to the score 	3
<ul style="list-style-type: none"> Describes how expressive techniques are used in the excerpt, with some reference to the score 	2
<ul style="list-style-type: none"> Provides some relevant information about how expressive techniques are used in the excerpt 	1

Sample answer:

The Violin I and Violin II have a trill notated in bar 2 (Violin I) and bar 3 (Violin II), adding expressive interest to the melodic material. In the third time through, there is an acciaccatura (grace note) introduced before the open melodic note (bar 1 Violin I and bar 2 Violin II). In addition to these pitch ornaments, staccato and slurs/legato articulations are used throughout.

Answers could include:

- Expressive techniques are explored through the use of notated techniques and those heard on the recording.
- There is some use of improvisation in the harpsichord part, including 'rolled' or arpeggiated chords (bar 1) and passing note melodies between chords.
- Use of staccato and slurs add contrast to the melodic lines.

Question 1 (c)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how pitch is used in the excerpt, with specific reference to the score 	4
<ul style="list-style-type: none"> Provides an explanation of how pitch is used in the excerpt, with reference to the score 	3
<ul style="list-style-type: none"> Provides a basic explanation of how pitch is used in the excerpt 	2
<ul style="list-style-type: none"> Provides some relevant information about how pitch is used in the excerpt 	1

Sample answer:

The excerpt is in B minor. The continuo part commences with an outline of the tonic chord (B minor – B, D, F#) reinforcing the tonality. The violin melody features a descending melodic minor scale (bar 2 Violin I, bar 3 Violin II). Melodic phrases also feature stepwise movement and small leaps (eg bar 6 Violin I, bar 7 Violin II), and larger leaps (eg bars 4 and 7 Violin I, bars 5 and 8 Violin II). The canon concludes with an ascending tonic chord outline in both violin parts (bars 8 and 9). The basso continuo part features chromatic movement, descending to the leading note in bar 7 before returning to movement in smaller leaps and steps. The harpsichord plays block chords.

Answers could include:

- The violin melody starts with a descending perfect 5th from the F# (^5) to the B (^1) reinforcing the B minor tonality (bar 1 Violin I, bar 2 Violin II).
- The descending melodic minor scale from D (^3) down to B (^1) a 10th below in the violin parts features a trill and a notated 'turn' ornament (bar 2 Violin I, bar 3 Violin II).

- The descending melodic minor scale in the violin parts resolves to the supertonic (C# ^2) implying a dominant V chord (bar 3 Violin I, bar 4 Violin II).

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
• Describes the treatment of musical ideas in the excerpt, with specific reference to the score	3
• Describes the musical ideas in the excerpt, with some reference to the score	2
• Provides some relevant information about the musical ideas in the excerpt	1

Sample answer:

The clarinet establishes the main musical idea in a major key (bars 131–133) at mezzo forte dynamic. In bar 134, the oboe takes over the melody at a piano dynamic. Pizzicato string chords provide a textural contrast between statements of the melody. In the oboe statement of the melody, the main musical idea is presented in a minor key (bars 135 and 136). In bar 137, the flute takes the main musical idea and extends it into a cadenza that uses chromatic movement and repeated melodic fragments, with tempo contrasts throughout (bars 137–140).

Answers could include

- Relationship of unity and contrast as the clarinet, oboe and flute repeat the same melodic line, but with contrasting instrumental tone colours.
- The 8 bar flute cadenza provides rhythmic and melodic interest.

- The flute melody commences with a similar contour to the clarinet and oboe melodies, but with different intervals.
- The flute takes over the melody at bar 137, starting a m6 higher than the clarinet and oboe phrases, exploring a wide range (F above to D below the treble clef), and outlines a diminished triad completing the cadenza (bar 142).
- The trill and fermata at bar 143 provide expressive interest within the musical material.
- The melodic idea is presented at varying dynamic levels, eg clarinet bar 131 *mf* and oboe bar 134 *p*.

Question 3 (a)

Criteria	Marks
• Provides a detailed explanation of how tension is created in the excerpt, with specific reference to the score	4
• Provides an explanation of how tension is created in the excerpt, with reference to the score	3
• Provides some explanation of how tension is created in the excerpt	2
• Provides some relevant information about how tension is created in the excerpt	1

Sample answer:

Tension is explored through suspension and resolution in the harmony, and contrasts in the register/tessitura of performing media. In bar 1, the violins play at a *ppp* dynamic, establishing tension. The use of suspension (eg bar 7 Violin I B; bar 11 Violin II F and Viola D) establishes tension which is then resolved through the movement to the A#, E and C respectively, creating an F#7 chord (bar 7) and a C major triad (bar 11). A series of descending intervals in the Violin I part results in dissonant, suspended chords resolving to consonant chords throughout bars 13–14. Tension is further explored through the contrast between the sustained notes in the Violin I (bars 10–11) and Clarinet and Horn (bars 13–15) and the changing harmonies in the other instruments.

Answers could include:

- The excerpt features mainly string instruments, commencing with closely voiced violin chords (bars 1–7), which are then joined by tutti violins, violas and a solo cello at bar 8, and clarinet and horn in bar 13.
- Movement from suspended 4ths in each chord resolves down to the 3rd of the chord (eg bars 13–14 Violin I).
- The closing descending phrase in Violin I (bar 15) is notable for its contrast, with a descending D# diminished chord outline (Chord vii), creating an unsettled, unresolved harmony.
- Rhythmic ‘push and pull’ (rubato) is heard especially during the violins’ descending phrase at bars 15 and 16, creating greater tension.
- Chromatic movement in the melodic lines adds to the tension (and resolution) in the excerpt.
- Similar motion melodic movement in Violin I bar 1 and 2 and contrary motion movement in bar 12 between Violin I and Viola.
- Gradual thickening of texture adds to tension with the added cello and viola at bar 8 and a sudden reduced texture at bars 15 and 16.
- Sudden tutti rest in bar 4 after harmonic tension creates a sense of anticipation.
- Higher violin register in bar 5 with additional chromatic harmonic movement creates tension.

Question 3 (b)

Criteria	Marks
• Provides a detailed explanation of how texture is explored in the excerpt, with specific reference to the score	4
• Provides an explanation of how texture is explored in the excerpt, with reference to the score	3
• Provides some explanation of how texture is explored in the excerpt	2
• Provides some relevant information about how texture is explored in the excerpt	1

Sample answer:

The excerpt explores texture through the combination of instruments playing either accompanying or melodic roles. Bars 17–24 of the excerpt have a homophonic texture with a melodic line supported by varying accompaniment figures. The accompaniment is established with the bassoon and double bass playing a repeated quaver pattern, with the remaining woodwind and horns playing chordally (bar 17). From bar 18, the accompaniment figure continues while the Violin I, violas and cellos play a legato melody (in octaves) reinforcing the homophonic texture. The texture at bars 25–28 alternates between block chords and a monophonic texture, where the cello has the only melodic role in the spaces between the chords. Bars 29–36 is a repeat of the melodic material from bars 18–24 with an additional countermelody played by the Violin I, creating a polyphonic texture.

Answers could include:

- In bars 17–24 the homophonic texture includes a woodwind and horn accompaniment rhythm in a quasi-oompahpah pattern (in 4/4 time), , which expands at bar 29 with the addition of a quaver: .
- The Violin I countermelody from bar 29 moves in a form of contrary motion to the other melodic phrase, maintaining a polyphonic texture throughout bars 29–36.
- The tremolo of the strings in bars 25–27 enhances the full textures in this block chordal texture.
- Bars 29–36 comprise an accompaniment figure of Violin II, viola and double bass, with clarinet, bassoon and cello taking the main melodic role.
- The texture changes in density throughout the excerpt, moving from a moderately dense texture at the start, to a thinner texture, and then to a dense texture at the end.

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

Answers could include:

- An analysis of *Glenro*, outlining how this work allows for performers to exercise freedom in interpreting the score, through such means as:
 - Freedom of choice of musical cells and fragments, and the order in which they are performed at the discretion of the performer.
 - Performance directions, which include *ad. lib.*, pauses and repeats, all of which may be interpreted differently by different performers.
- Discussion of how other musical works from both the Mandatory and Additional topics allow for freedom of interpretation of musical scores. This could include:
 - Use of cadenzas in Classical and 19th century music (Additional).
 - Use of improvisation in jazz and other contemporary music (Mandatory and/or Additional).
 - Use of figured bass or basso continuo in Baroque music (Additional).
 - Use of improvisation in da capo form (Additional).
 - Use of extended techniques for a range of performing media (Mandatory and/or Additional).
 - Other examples of works like *Glenro* that require the performer to make musical decisions in their interpretation of the score (Mandatory and/or Additional).

2021 HSC Music 2 Mapping Grid

Written Paper

Core — Musicology and Aural Skills

Question	Marks	Content	Syllabus outcomes
1 (a)	2	Baroque music; roles of instruments	H2, H5, H7
1 (b)	3	Baroque music; expressive techniques	H2, H5, H7
1 (c)	4	Baroque music; pitch	H2, H5, H7
2 (a)	5	19th century music; melodic dictation	H4
2 (b)	3	19th century music; treatment of musical ideas	H2, H5, H7
3 (a)	4	19th century music; tension	H2, H5, H7
3 (b)	4	19th century music; texture	H2, H5, H7
4	10	Music of the last 25 years (Australian focus)	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