

## 2022 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

### Question 1 (a)

| Criteria                                                                                                                                                           | Marks |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| <ul style="list-style-type: none"><li>• Outlines how the composer uses dynamics and expressive techniques in the 'Prologue', with reference to the score</li></ul> | 2     |
| <ul style="list-style-type: none"><li>• Provides some relevant information about dynamics and expressive techniques used in the 'Prologue'</li></ul>               | 1     |

#### **Sample answer:**

There is a wide dynamic range, from *ppp* (bar 14) to *ff* (bar 11), with dynamics changing through the use of crescendo and diminuendo. The work is performed *sempre ad libitum*, with the performer able to add expression through an improvised style. There are also a lot of expressive tempo shifts, with *poco accel*, *animando* and *molto rall* (bars 13–14).

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

- Use of accents as the work builds to its climax (bar 9)
- Use of 'breathing' indications at the ends of bars 1, 6 and 11, giving the performer the opportunity to shape phrases with further expression
- Phrases often get louder in the middle of a phrase and softer again towards the end of the phrase (eg bars 2, 4)
- Expressive marking 'animando' requires the horn player to perform in an animated manner
- Multiple dynamics and expressive technique directions are used simultaneously eg bar 4.

**Question 1 (b)**

| Criteria                                                                      | Marks |
|-------------------------------------------------------------------------------|-------|
| • Describes the use of pitch in the 'Prologue', with reference to the score   | 2     |
| • Provides some relevant information about the use of pitch in the 'Prologue' | 1     |

**Sample answer:**

The 'Prologue' is in a modal tonality. The work starts with an ascending perfect 5th from tonic to dominant, reinforcing the C tonic (bar 1). Phrases tend to either ascend, via leap (eg bars 1, 6, 11, 12), or ascend via step before returning to the starting note at the end of the phrase (eg bars 2–3, 4–5, 7–8). The work concludes with a descending large interval (a major 10th) to the tonic pitch (bar 14).

**Answers could include:**

- C mixolydian scale reinforced through use of the flattened 7th scale degree (B flat) in bar 7
- Ascending perfect 5th also seen in bar 6 from G to D, reinforcing the dominant (V) harmony in that phrase
- The work requires the use of notes from the natural harmonic series, resulting in intonation which may sound 'out of tune' (to those used to equal temperament)
- The final C tonic is heard an octave lower than previously heard, further reinforcing the tonic
- A wide range of pitch is explored (a compound 12th) ranging from C4 in bar 14 to G5 in bar 1.

## Question 1 (c)

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

### **Sample answer:**

The excerpt commences in 4/4 time at a slow tempo. From bar 10 there is no time signature and is performed *senza misura* (without measure). During bars 1–9, the voice uses syncopation to sustain a held note across the bar line. The string accompaniment features three different rhythmic layers – the violin I and II, which play a ‘snap’ rhythm, viola playing a sustained line, and the cello and double bass playing short note values (bars 1–9). The voice sings phrases between each statement of the horn triplet motif, with both horn and voice holding a sustained note at the end of each phrase.

### **Answers could include:**

- Tempo marking *Maestoso* (majestically)
- Cello and Double Bass mirror the rhythms of the Viola part (bars 1–9)
- The voice commences each phrase in bars 1–9 as an anacrusis to the next bar
- The pizzicato articulation of the cello and double bass in bars 1–9 further reinforces the separated, short note values
- Senza misura* (which may be noted as bars 10–24) is reinforced by dotted bar lines
- Senza misura* is further reinforced through the uneven lengths of each bar (bars 10–24).
- The use of triple quavers in the voice (*cataract leaps in glory*) in bar 9 is used as a motif in the horn during bars 10–24
- Uneven bar lengths in bars 10–24 alternate between 2, 3, 4, 5 and 6 beats per bar
- Bar 17 has 7 beats in voice part, and 6 beats in horn part
- The strings perform a long tremolo note during the entire second section of the excerpt.

### 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 |
|-------------------------------------------------------------------------------------------------------------------|-------|
| • Provides a detailed explanation of how tone colour is used in the excerpt, with specific reference to the score | 4     |
| • Provides an explanation of how tone colour is used in the excerpt, with reference to the score                  | 3     |
| • Provides some explanation of how tone colour is used in the excerpt                                             | 2     |
| • Provides some relevant information about how tone colour is used in the excerpt                                 | 1     |

**Sample answer:**

Violin 1 presents a languid, legato bowed melody at bar 1. This contrasts with a muted, staccato counter melody performed by the cornet at bar 9 and the trumpet at bar 17. The counter melody returns to the cornet at bar 21, then moves to the oboe and clarinet at bar 25. Expressive, legato upper woodwinds (piccolo, flute, oboe and clarinet) contrast with the muted trumpet counter melody at bar 17. A distinct, bright, dry military drum enters at bar 21. The addition of piccolo played in its upper range brings a brightness to the overall tone colour at bar 23. Pizzicato upper strings from bar 31 accompany the fragmented flute melody.

**Answers could include:**

- A darker, warmer tone colour is created with the addition of the staccato and accented tuba at bar 17.
- The combined tone colour varies as more instrument families enter and exit. For example, the brass section enters at bar 13, creating a fuller, richer tone colour and exits at bar 25. The combinations of tone colours simplify at bar 30 with only flute, viola, and cellos lightly playing
- Use of marcato accents throughout the string section from bar 25 adds a forceful tone colour
- Quick, light violin 1 and viola interjections add a playful tone colour at bars 27–28
- The combination of tone colours in this excerpt creates a small chamber orchestra using piccolo, flute, oboe, clarinet, trumpet, cornet, French horn, tuba, military drum and string instruments.
- Cornet provides a mellow tone colour (bar 9) compared to the bright solo trumpet.
- Military drum creates a dark, dry tone colour (bar 21).
- The nature of the theme (eg violin 1 and 2 / legato bar 9) defines the tone colour used.

**Question 3 (a)**

| Criteria                                                                                                                                                                    | Marks |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| <ul style="list-style-type: none"> <li>Provides a detailed description of how texture and duration are used in the excerpt, with specific reference to the score</li> </ul> | 3     |
| <ul style="list-style-type: none"> <li>Provides some description of how texture and duration are used in the excerpt, with reference to the score</li> </ul>                | 2     |
| <ul style="list-style-type: none"> <li>Provides some relevant information about how texture and/or duration are used in the excerpt</li> </ul>                              | 1     |

**Sample answer:**

The excerpt begins with a five-part choir singing *Miserere* with the same rhythm. Suspensions are used in the Alto and Tenor parts in bars 2–3 and also by the Soprano 2 in bars 3–4 on the syllable *De*. The texture is full and rich in bars 1–5 and then changes to be thinner at the end of bar 6 when the Soprano 1, Soprano 2, Tenor and Bass voices drop out before the Tenor and Bass join again in bar 7. There is a mix of syllabic and melismatic notes used in the excerpt. The longest held note is in the Soprano 2 part in bars 11–12 and a pause is used at the end of bar 12 by all voices. The texture is thinner in bars 13–14 as only the Tenor and Bass voices sing.

**Answers could include:**

*Some candidates may note that the voice parts denoted on the score as soprano and alto voices are performed by male treble voices. Candidates making reference to female voices in their responses should be deemed correct.*

- Bar 1 moves in block chords with all parts singing with the same rhythm. This again occurs in bar 5.
- Suspensions are used in the Alto and Tenor Parts across bars 2–3 and also by the Soprano 2 across bars 3–4 on the syllable *De*.
- The texture is full and rich in bars 1–5 and then changes to be thinner at the end of bar 6 when the Soprano 1, Soprano 2, Tenor and Bass voices come to the end of the phrase.
- The texture thickens when the Tenor and Bass enter again in bar 7 and the Soprano 1 joins in bar 8, creating a polyphonic texture due to the canonic treatment of the text.
- Use of staggered entries in bars from bars 6–9 on the word/lyric *miserericordiam*
- The texture then becomes full again when the Soprano 2 enters in bar 9 and all voices are singing.
- There is a mix of syllabic (eg bars 1, 5) and melismatic notes (eg bar 10 in Soprano 1 and 2) used in the excerpt.
- The texture becomes monophonic in bars 13 and 14 as the Tenor and Bass voices are singing in unison, allowing focus on the lyrics/text.
- Excerpt resolves with the use of a Picardy 3rd in the Soprano 2 part.
- There is an absence of pulse due to the sustained layers, that do not emphasise the metric pulse, and there is syncopation/suspensions (eg bars 2–3, Tenor) used to further displace the beat in this excerpt.

**Question 3 (b)**

| Criteria                                                                                                                                                                                           | Marks |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| <ul style="list-style-type: none"> <li>Provides a detailed explanation of how musical interest is created in the excerpt</li> <li>Makes specific reference to the score in the response</li> </ul> | 5     |
| <ul style="list-style-type: none"> <li>Provides an explanation of how musical interest is created in the excerpt</li> <li>Makes reference to the score in the response</li> </ul>                  | 4     |
| <ul style="list-style-type: none"> <li>Provides some explanation of how musical interest is created in the excerpt</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 musical interest is created in the excerpt</li> <li>Makes basic reference to the score in the response</li> </ul>       | 2     |
| <ul style="list-style-type: none"> <li>Provides some relevant information about how musical interest is created in the excerpt</li> </ul>                                                          | 1     |

**Sample answer:**

Interest is created by the use of different rhythmic groupings, eg bars 17–18. There is a rhythmic device of syncopation used to make the pulse ambiguous in the Soprano 2 part at bar 18, and this creates interest as the voices move in rhythmic unison at bar 22. Interest is achieved with the voices imitating a short-dotted motif in bars 19–20, moving from highest to lowest pitch sequentially (eg Soprano 1, Soprano 2, Alto). The tonality in changes from the opening of the excerpt which is in G minor to the final chord in bar 28, which is a G major chord. The Alto part (bars 24–28) articulates a long-sustained note, and interest is created as the other parts move in shorter durations. Interest is created by varying the register of notes, with a new floating and gentle tone colour heard in the Soprano 1 part at bars 24–25, now singing an extremely high note, beyond the scope of usual Soprano parts.

**Answers could include:**

Interest is created by:

- Bars 15–16 have all parts moving in rhythmic unison. Interest is created in bars 17–18 as Soprano 2 sustains pitch across beat 1 of bar 18, differing to the rhythms of the remaining parts.
- Bars 15–16 all parts are singing a repeated pitch. Interest is created from bars 17 (onwards) as each part moves from the unison note heard.
- Interest is created through textural variety achieved through pitch range. Bars 15–16 have a range of compound P5, and this is widened, eg bar 24 range of two octaves between the lowest and highest voice.
- Introduction of dotted rhythms in bars 19–20 in the Soprano 1, Soprano 2 and Alto parts.
- Use of an upper pedal note in the Soprano 2 part on a C from bars 24–28 that then resolves at the end of bar 28.
- A  $\flat$  introduced in the Bass and Soprano 1 voices in bar 25 provides interest harmonically, with further interest created in bar 28 with the use of a Picardy 3rd, achieved by the B natural in Soprano 2 part.
- A change of tone colour is achieved through exploring different tessitura. For example, the extension of the Soprano voice part to a high C in bar 24 provides an ethereal tone colour.
- The flourish of quavers/auxiliary notes in bar 26 of the Soprano 1 part provides interest.
- Dynamics (while not indicated on the score) are expressed differently in the excerpt, creating interest. For example, Bar 15 – *mp* (4 solo voices); stronger dynamic heard at bar 22 *mf*.

## 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   |

### **Answers could include:**

Art music that references cultural contexts, examples:

- Indigenous Australian Music
  - *Kalkadungu*: for soloist (voice, electric guitar, didgeridu) and orchestra by William Barton and Matthew Hindson (2007) or
  - *Tarimi Nulay*: Long Time Living Here by Deborah Cheetham (2017)
- Of a religion:
  - *The Dawning of a New Day (Gloria!)*: for orchestra and SA choir by Anne Cawrse (2019)
  - *Sacred kingfisher psalms*: for mixed choir by Ross Edwards (2009)
- Of a place:
  - *From Uluru* by Peter Sculthorpe
  - *This is Our Home: Ngindaji ngarragi muwayi*: for SSAA choir and wind symphony by Steve Hawke and Paul Stanhope (2014/2019)
  - *Latin Music: Apertura dura hervida*: Hard-boiled overture by Daniel Rojas (2008).
  - *Rainchant*: for SSA (treble) choir and chamber orchestra by Paul Stanhope (2000)
  - *Dances with devils*: Concerto for percussion and orchestra by Iain Grandage (2015)
  - *Compassion* by Lior and Nigel Westlake (2013)
- Of a political statement:

- Fred Smith’s album *Dust of Uruzgan* (2011), about the war in Afghanistan.
- *String Quartet No. 16*: for string quartet with optional didgeridu by Peter Sculthorpe (2005)
- *Crime and Punishment*, Hindson (2012)

Australian popular music that references cultural contexts, examples:

- *Water on the Ground* by Brad Cox (2018) – Country Music (Drought/Queensland)
- *Late Night Girl* by Imogen Clark (2018) – American
- Fred Smith’s album *Dust of Uruzgan* (2011), about the war in Afghanistan

Australian music from radio, film, television and multimedia

- *Paper Planes* by Nigel Westlake (2015)
- *Write a List of Things to Look Forward to* by Courtney Barnett (2021)
- *Mathinna* by David Page for the Bangara Dance Company (2008)
- *Old-Fashioned Mayhem* by Harry James Angus (2020)

Australian jazz

- *Prague 10* for jazz ensemble by Andrea Keller (2019)
- *Concerto for Vibraphone and Small Orchestra (vibraphone with orchestra)* by Paul Sarcich (2020)

Australian music for theatre

- *Barbara and the Camp Dogs* (2017) by Ursula Yovich.
- *Dream Song* (2010) by Robert Tripolino

# 2022 HSC Music 2 Mapping Grid

## Written Paper Core — Musicology and Aural Skills

| Question | Marks | Content                                                                           | Syllabus outcomes |
|----------|-------|-----------------------------------------------------------------------------------|-------------------|
| 1 (a)    | 2     | <i>Additional topic: Music 1900–1945</i><br>Dynamics and expressive techniques    | H2, H5, H7        |
| 1 (b)    | 2     | Pitch                                                                             | H2, H5, H7        |
| 1 (c)    | 4     | Duration                                                                          | H2, H5, H6, H7    |
| 2 (a)    | 5     | <i>Additional topic: Music 1900–1945</i><br>Melodic dictation                     | H2, H4            |
| 2 (b)    | 4     | Tone colour                                                                       | H2, H5, H7        |
| 3 (a)    | 3     | <i>Additional topic: Baroque Music</i><br>Texture and duration.                   | H5, H6, H7        |
| 3 (b)    | 5     | Interest                                                                          | H2, H5, H6, H7    |
| 4        | 10    | <i>Mandatory topic: Music of the last 25 years</i><br>( <i>Australian focus</i> ) | H2, H5, H6, H7    |

## Practical Examination Core — Composition

| Question | Marks | Content     | Syllabus outcomes  |
|----------|-------|-------------|--------------------|
|          | 15    | Composition | H2, H3, H4, H8, H9 |

## Practical Examination Core — Performance

| Question | Marks | Content       | Syllabus outcomes |
|----------|-------|---------------|-------------------|
| Part A   | 15    | Performance   | H1, H2, H8, H9    |
| Part B   | 5     | Sight-singing | H2                |

## Practical Examination Elective — Composition / Musicology / Performance

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