
2023 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

Question 1 (a)

Criteria	Marks
• Correctly identifies TWO chords and their position	2
• Correctly identifies ONE chord	1

Sample answer:

Bar 1 – G Major, Root position

Bar 16 – A Major in first inversion

Question 1 (b)

Criteria	Marks
• Explains in detail how contrast is achieved through texture, with specific reference to the score	3
• Describes how contrast is achieved through texture, with reference to the score	2
• Provides some relevant information	1

Sample answer:

Bars 17–18, a pedal point with sustained high B in the first Violin against the chromatic quaver movement of the lower strings.

Bars 21–24, the first Violin has a chromatic melodic role while the second violin and viola share the rhythm (rhythmic unison) and the cello has an independent bass line.

Bars 30–34, there are canonic effects with dialogue between the parts such as the rhythmic imitation between the Viola and the Cello.

Answers could include:

- The piece commences with a clear first Violin while all the other parts establish an accompaniment in rhythmic unison through a homophonic texture.
- The accompaniment immediately becomes rhythmically diverse as the parts become independent, however, there is still a clear melody driven by the first Violin.
- From bar 5, the melody becomes more fragmented and shared among the instruments through the use of compositional devices such as the staggered entries in bars 5–7. This textural interplay features throughout the excerpt at times creating contrast from the more traditional homophonic writing eg from bars 21–24.
- The texture lightens at bar 25 where the first Violin takes a rest and the second Violin takes the melody.

Question 1 (c)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed description of the role of the instruments, with specific reference to the score 	3
<ul style="list-style-type: none"> Provides some description of the role of the instruments, with reference to the score 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Violin I plays the melody at the start. Violin II, Viola and Cello are the accompaniment, all playing in rhythmic unison. In bar 61 the Violin II plays the melody, and then the Viola in bar 68.

From bar 70, Viola, Violin I and II take turns to play a new theme. The Cello plays a bass part in quavers that ascends. The Viola plays a syncopated rhythm.

At the end, Violin I plays a descending melody before all instruments play a dotted rhythm together.

Answers could include:

- The excerpt opens with Violin I playing the theme. Violin II, Viola and Cello provide accompaniment, in rhythmic unison, with a combination of crotchets and longer sustained notes. The opening of the accompaniment is also in rhythmic unison with the theme.
- In bar 61, Violin II plays the theme. Violin I, Viola and Cello provide accompaniment; again, in rhythmic unison.
- In bar 68, the theme is now played by the Viola. Violin I and II are in rhythmic unison, with the addition of quavers, but enter after the theme. The Cello part is independent of the other accompaniment instruments, entering with the Viola theme.
- From bar 72, Cello plays an ascending bass line in quavers. The Viola plays repeated syncopated double stops. Violin I and II alternate between playing a new theme and the syncopated rhythm on repeated notes.
- From bar 82, Violin I plays a new descending theme, with Violin II, Viola and Cello providing a quaver accompaniment. In bar 88 all instruments play dotted quaver/semiquavers in rhythmic unison until Violin I and II play trills into a final cadence.

Question 2 (a)

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

Sample answer:

Tension is created from the outset as it is in B minor. The Double Bass and Cello present the melody in a low register which creates a sense of foreboding (bars 1–8). The melody presented in the Oboe and Clarinet (bar 13), begins with a descending leap of a P5 (F#–B), which creates tension. The accompanying semiquavers are relentless (bar 9 onwards) in Violin I and II and are heard throughout much of the excerpt, moving mostly in steps, giving a ‘creeping’ sensation, which creates tension.

Answers could include:

- The opening descending melody of the Double Bass and Cello at a very low register is dark and brooding (bars 1–8).
- The sustained and varied long notes make the time signature ambiguous creating tension. This is immediately followed by the unsettling Violin semiquaver chromatic figures against the pizzicato lower strings which play a strong duple 6/8 type rhythm to further disguise the triple metre, creating tension and unease (bars 9–35).
- Dramatic changes in dynamics from pianissimo to sforzando, such as at bar 20 and bar 28 with the sudden interruption of the Bassoons and Horns emphasise off beats and again interrupts the metre and affects the tension.
- The tension increases through a dramatic crescendo, further affected by the addition of Timpani, building to a climax of texture, tone colour and dynamics and expressive techniques. This climax occurs across the 10 bars from bar 28 through to bar 38 with the release occurring at the very end of the excerpt from bar 39.

Question 2 (b)

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

Sample answer:



Question 3 (a)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed explanation of how the <i>leggiero</i> style is realised Makes specific reference to the score 	4
<ul style="list-style-type: none"> Provides an explanation of how the <i>leggiero</i> style is realised Makes reference to the score 	3
<ul style="list-style-type: none"> Provides a description of how the <i>leggiero</i> style is realised Makes some reference to the score 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Short note values are mostly used, with light articulation eg *pizz.* Violin (bar 5) and staccato Flute (bar 9). Short motifs eg Piano RH motif (bar 5–8), Flute 2-beat motif (bar 9), Clarinet (bar 17), create and sustain a sparse texture as well as melodic variety. The *leggiero* style is realised through limited chord use – mostly centred around G eg G7 triad outlined by Flute (bar 9), Clarinet (bar 29) and limited use of pitches eg Clarinets (bar 17) using a 2-note motif of tonic and leading note, reinforcing the G tonality.

Answers could include:

Leggiero style is realised through:

- High registers (with the majority of instruments playing above middle C)
- Bright tone colours of performing media
- Mostly short note values eg Marimba uses quavers (bars 3–8); Flute (9–11)
- *Pizz.* Violin and staccato Flute articulation
- Short motifs result in a sparse ‘light’ texture
- No sudden dynamic change
- Fragmentation of initial Piano melodic motif (bar 13–16)
- New motifs introduced eg bar 9, Flute 2-beat motif outlining G7 triad, bar 17 (Clarinet 1 and 2) 2-note motif rhythmically varied, original motif ends
- Bar 17 Percussion 2 and Harp move in contrary motion; motif is in question-and-answer style with Violin II melody
- Bars 17–18 Flute motif rhythmically displaced by a quaver; bar 21 inverted intervals; bar 22 fragmented (1 beat only)
- Bar 19 Violin I introduces new motif then doubles in rhythmic unison Violin II bars 21–22, adding new motif in bar 23 with slightly altered ideas reminiscent of opening thematic idea
- Bar 20 Clarinets introduce new rhythmic and pitch variation on 2 notes used (inverted pitch)

- Bar 25 new articulation in Violin I (accent and slur); piano right hand new melodic material, doubled in Percussion 2. Greater frequency of quavers + Violin II augmented rhythmic ostinato > increased textural density
- Bars 27–28 Vibraphone new motif played with soft mallets, creating a warmer tone colour and softer articulation
- Bar 29 Clarinets outline G major chord with staccato articulation, *mp* dynamics and mid-high register, creating a light texture
- Constant quaver pulse throughout in high register instruments with clear tone colours
- Use of the sustain pedal on Piano creates a fluid sound.

Question 3 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed analysis of how variety is achieved in the excerpt Makes specific reference to the score in the response 	5
<ul style="list-style-type: none"> Provides an analysis of how variety is achieved in the excerpt Makes reference to the score in the response 	4
<ul style="list-style-type: none"> Provides some analysis of how variety is achieved Makes reference to the score in the response 	3
<ul style="list-style-type: none"> Provides an explanation of how variety is achieved Makes some reference to the score in the response 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Use of a full orchestra, including untuned Percussion creates a diverse range of tone colours creating variety. Wide pitch range eg b.103–105 Violin I spans 2 octaves, allowing for greater development and variety in melodic material. Further pitch variety is created through change in tonality: G minor bar 89; modulates at bar 105 to E major. Rhythmic variety is achieved through contrasting note values eg b.89–96 – semibreve broken chords in Harp against quavers in Violins and Percussion I and II, and crotchets in Cello and Double Bass. At bar 98 a countermelody in Oboe, with legato articulation against staccato articulation create further pitch and textural variety.

Answers could include:

- Texturally denser due to greater instrumentation, and use of lower registers (Cello and Double Bass) and longer note values
- Addition of untuned percussion eg 3 Wood Blocks bar 89 playing quaver motif
- Wider pitch range is used by individual instruments eg bars 103–105 Violin I spans 2 octaves
- Bar 89 Chord progression – i VI VII V in G minor; modulates at bar 105 to E major
- New tone colours eg Wood Blocks, Piccolo
- Contrasting note values eg bars 89–96: semibreve broken chords in harp against quavers in Violins and Percussion I and II, and crotchets in Cello and Double Bass
- Bar 98 Introduction of countermelody in Oboe, with legato articulation against staccato articulation. Joined by Clarinets 2 bars later – texture becoming denser and more polyphonic
- Bar 105 Trumpet takes over melody over circle of 5ths (harmonic progression). Violin I introduces new pitch material
- Bar 109 greater dynamic variety with crescendo introduced, and sudden dynamic changes (p < mf)
- Bar 121 Violin thematic material is in unison, echoed at a 5th in Clarinets 1 bar later

- Bar 129 Piano doubling of octaves in right hand + left hand = 3 × octaves of melodic material creates denser texture
- Bars 121–133 contrasting articulation in strings ie arco in Viola, Cello and Double Bass with staccato *pizz.* in Violins
- New pitch material eg Piccolo, Flutes (bar 129), Oboe (bar 130) and Clarinets (bar 129).

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

2023 HSC Music 2

Mapping Grid

Written Paper Core — Musicology and Aural Skills

Question	Marks	Content	Syllabus outcomes
1 (a)	2	18th century – harmony	H2
1 (b)	3	18th century – texture	H2, H5
1 (c)	3	18th century – role of instruments	H2, H5
2 (a)	3	19th century – tension	H2, H5, H7
2 (b)	5	19th century – melodic dictation	H4
3 (a)	4	Mandatory topic: music of the last 25 years – style	H2, H5
3 (b)	5	Mandatory topic: music of the last 25 years – variety (all concepts)	H2, H5
4	10	Mandatory topic: music of the last 25 years – duration and pitch	H2, H5, H6, H7

Practical Examination Core — Composition

Question	Marks	Content	Syllabus outcomes
	15	Composition	H2, H3, H4, H6, H7, H8

Practical Examination Core — Performance

Question	Marks	Content	Syllabus outcomes
Part A	15	Performance	H1
Part B	5	Sight-singing	H1

Practical Examination Elective — Composition / Musicology / Performance

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