

## 2024 HSC Music 2 Musicology and Aural Skills Marking Guidelines — Written Examination

### Question 1 (a)

Criteria	Marks
• Correctly describes the meaning of the TWO musical signs	2
• Correctly describes the meaning of ONE music sign	1

#### **Sample answer:**

Vibraphone 2, bar 2 – the note rings out

Marimba 2, bar 17 – the notes alternate quickly

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

*Note: a description only (not name of technique) of the meaning of the sign(s) is needed to answer this question correctly. Providing only the **name** of the technique is not an acceptable answer.*

Vibraphone 2, bar 2 – (Laissez Vibrer)

- Let the sound ring and decay without stopping
- Allow the sound to resonate
- Let vibrate past the minim value

Marimba 2, bar 17 – (Tremolo)

- Rapid alteration between the two notes
- Quick repetition of the given notes
- Fast varying of the two notes for the value of two crotchets

## Question 1 (b)

Criteria	Marks
• Describes in detail how dynamics are used, with specific reference to the score	3
• Describes how dynamics are used, with reference to the score	2
• Provides some relevant information	1

### Sample answer:

Vibraphone 2 starts at bar 1 at *ppp* and crescendos to *p* in bar 2 before vibraphone 2 enters in the second half of bar 2 using the same dynamic levels to create a unifying effect through similar dynamic shading. Marimba 2 becomes louder in bar 12 at *mf* emphasising the high, forced C#. In bars 24–27 there are frequent dynamic changes ranging from *ppp* to *mp* to create variety.

### Answers could include:

- In the opening bars 1–10 vibraphones use a crescendo marked for each time they play
- The excerpt features crescendos in dynamics from *ppp* (pianississimo – very, very soft) to *p* (piano – soft) over 6 beats in the vibraphone accompaniment parts (eg Vib. 1, bar 5–6)
- The melodic lines in the marimba parts have more variety in dynamics with the excerpt opening at *p* (piano – soft) in bar 6 then a sudden *mf* (mezzo forte – moderately loud). In bar 12 that diminuendos to *pp* (pianissimo – very soft)
- Marimba 1 is loudest at the end of bar 21 (also at *mf*) to reinforce the end of the poco accel
- Another sudden crescendo from *pp* (pianissimo – very soft) to *mf* (mezzo forte – moderately loud) occurs within bar 21 in the marimba melodic line
- Overall, the effect of contrast/variety is created through the many varied dynamics
- Changes to (relative) louder dynamics signify importance of motive
- Unity is created through repeated dynamic patterns (eg, Vibraphone 1 and 2, bars 9–12)
- The prevalence of many soft, gradation of dynamics contributes to creating an eerie tone colour, with the complex rhythms and angular pitch material.

### Question 1 (c)

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains in detail how interest is achieved through tone colour, with specific reference to the score</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes how interest is achieved through tone colour, with reference to the score</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

At bar 1 vibraphones are played using a double bass bow giving a warm, sustained tone colour, while the marimbas are using mallets which has a crisper sound and tone colour. Interest is achieved when Marimba 1 uses medium hard mallets in bar 24 in a high register, which provides a ringing, bright tone colour. This changes again at the end of the excerpt in bar 30 when soft mallets produce a subdued tone colour which achieves interest.

**Answers could include:**

Interest in tone colour is achieved through:

- Interest is achieved by different percussion instrument tone colours and how they are played
- Contrast between the metallic sounds of the vibraphones with the wooden tone colour of the marimbas
- Using a double bass bow across the edge of the vibraphone at a low pitch to create an echoey, warm tone colour creates interest
- Using extremes of pitch in the marimba melody from A and B flat below middle C in bar 6 with a resonant, warm sound to the C# two octaves higher in bar 12 with a crisp, wooden tone colour creates interest
- Changing from medium mallets in the opening of the excerpt to soft mallets at bars 30 to 31 creates interest in tone colour as it becomes gentler and less harsh.

## Question 2 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed discussion of the roles of performing media in the excerpt, with specific reference to the score</li> </ul>	3
<ul style="list-style-type: none"> <li>Provides a discussion of the roles of performing media, with reference to the score</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

### **Sample answer:**

Melody is in the violin 1 part for bars 3–22. The other strings provide chordal accompaniment with viola using syncopation, cello on the beat and double bass sustained notes outlining the harmony (eg bars 3–10). Towards the end of the excerpt there is some use of imitation and fragmentation in the other string parts.

### **Answers could include:**

- 2 bar introduction features woodwinds, horn and trumpet playing sustained chords
- In bars 3–13 the melodic role is fulfilled by violin 1 with violin 2 doubling down an octave
- At the end of bar 13 and in bar 14 violins 1 and 2 play the melody in unison
- Accompaniment role performed by lower strings – bars 3–10 viola plays syncopated chords, cello plays pulsing chords on the beat and double bass plays sustained notes outlining the harmony
- Bars 11–14 the low strings play chords in rhythmic unison
- Bars 15–16 flute, clarinet, bassoon and horn have a pedal note on F while violin 1 has melodic role harmonised by violin 2
- Bars 17–18 violin 2 and viola move into accompaniment role with syncopated chords, violin 1 continues melodic role
- Bars 19–22 violin 1 melody features ascending arpeggio figures which are then imitated by violin 2 in bars 21 and 22. Fragments of this arpeggio figure are echoed in cello bars 21 and 22. The syncopated chords continue in bars 19–22 by viola and bars 19–20 by violin 2 while woodwind and brass have sustained chords as part of the accompaniment role.

### 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 a sense of rhythm	3
• Notates the pitch and/or rhythm with a basic sense of melodic shape	2
• Notates the pitch and/or rhythm with limited accuracy	1

**Sample answer:**

□ = given pitch/rhythm      ( ) = given rhythm

**Andante**

Clarinet in B $\flat$   
(sounding pitch)

5

Cl.

### Question 3 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed analysis of how compositional devices are manipulated 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 analysis of how compositional devices are manipulated 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 analysis of how compositional devices are manipulated 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 an explanation of how compositional devices are manipulated 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</li> </ul>	1

**Sample answer:**

The composer uses a recurring idea to establish the motif in bars 1–5, featuring a cross-rhythm between piano and strings. This is reused throughout the work including at bars 25–28 and bars 45–47, with some slight variation to pitch in all parts. In Section B (bar 49), roles of instruments are varied with the Violin establishing a more melodic role. Imitation between the string instruments shows the development of the ideas (bars 55–56), then continued with short passages of rhythmic unison in bars 60–61. The initial idea from bar 55, Violin is then repeated an octave higher at bar 62 before a more elaborate extension of the motif is presented and then again imitated by the cello.

**Answers could include:**

- Repetition of a small number of musical ideas in different combinations and through different rhythmic treatments
- The initial idea stated in the piano is a repeated major 3rd (E–G#) and is used throughout the work. Eg Bar 6 where the pattern appears in a different time signature but preserves the same rhythm. It then is used as a recurring motif
- The use of a third (major and minor) is used throughout the work
- Recurring use of opening piano idea in both rhythm and pitch, although some differences are evident in harmony. Bars 1–5, piano part also repeated at bars 25–29
- Fragmentation, bars 17–18, bars 30–31
- Rhythmic acceleration bars 41–42
- Cross-rhythm bars 3–4, bars 27–28
- Mixed metre used from bar 34 onwards, disturbing the established pulse
- Open 5th in lower register of piano – F# and C# and the addition of a G propels the rhythm forward eg bars 15–20.
- Recurring idea built on the 3rd eg bars 34–42, Violin uses thirds as base of musical material. Imitated in a triplet rhythm by the piano in bar 34 and bars 36–37

- Extreme registers on piano are explored highlighting both a brittle and dark colour of the instrument in bars 15–16
- Slurred phrasing in the left hand of the piano, eg bar 17, offering a contrast to the previous staccato and accented passage. These interjections also help the sense of acceleration in this section
- A variety of string techniques are employed including snap pizzicato (bar 24), pizzicato/staccato arco combinations giving very specific tonal colour and variety to the musical material
- Use of double stopping and chordal playing in strings (both pizzicato and arco) intensify the texture
- Jeté bowing – bouncing the bow on the strings to create a light tone colour eg bar 22. Violin and cello utilise the same technique at the same time while the piano has silence
- Use of intense dynamic changes (gradual and sudden) that allow for the development of sound whilst being able to repeat musical ideas. Eg bars 1–7, piano, is the same musical idea repeated but with a long crescendo and decrescendo over the entire phrase.

### Question 3 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a detailed examination on how tension is created</li> <li>Makes specific reference to the score in the response</li> </ul>	4
<ul style="list-style-type: none"> <li>Provides an examination on how tension is created</li> <li>Makes reference to the score in the response</li> </ul>	3
<ul style="list-style-type: none"> <li>Provides some examination on how tension is created</li> <li>Makes some reference to the score in the response</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

Tension is created through the sudden changes of musical ideas and playing techniques and through repetition. In bar 69, the scalic passages being passed between the violin and cello begin on an F# which is reinforced and repeated in the left hand of the piano. Tremolo is used in a rising figure in the strings from bar 94 before arriving on a final G#. This is mirrored in the piano accompaniment. Tension is also created through a constantly changing pulse, achieved by different time signatures quickly changing eg bar 74 is 5/8, then bar 75 is 2/4.

**Answers could include:**

Tension is created through:

- Use of syncopation eg bar 69 with staccato chords in piano
- Diversity of rhythmic motifs and use of diminution eg violin bar 69 has semiquavers that change to quintuplets in bar 70 then a triplet and quintuplet in bar 72
- Changes in time signature that prevent a regular pulse eg 3/4 in bar 69, 6/8 in bar 73, 5/8 in bar 74 and 2/4 in bar 75
- Build of texture from single melodic line shared between cello and violin accompanied by sparse, syncopated chords in piano in bars 69 to 73 to a thicker texture eg bar 77 with fuller voiced chords in piano and doubling melody line in violin and cello
- Build in dynamics from *p* in bar 69 crescendo to *ff* in bar 73
- Sudden changes in dynamics from *mp* in bar 77 to *f* in bar 78 then back to *p* in bar 80
- Use of contrary motion in bar 85 which is a change from the single ascending melodic line previously
- A gradual rise in pitch from bar 88 to 89 using the chromatic scale
- Use of dissonance eg bars 94 to 96
- Use of diminution and crescendo in bars 97 to 99 in piano – crotchets, then triplet crotchets then quavers then sextuplet then feather beam to tremolo.

## 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:**

#### Pitch:

- Main melody is in Soprano 1; highest part and is mostly conjunct, moving in small steps/skips eg Soprano 1 in bars 42–49 where the largest interval is descending minor 3rd (bar 43 Eb–C)
- Soprano 2 in bar 42 where the dissonance is resolved (Soprano 2 via beat 1 Augmented 4th (F–B) – beat 2 Major 3rd (F–A). Resolves to F Major chord, bar 42 beat 2 (F, A, C)
- Change of tonality in bar 42 with F minor Chord (beat 2; F, Ab, C)
- Relatively narrow range of melody eg melody in Soprano 1 of a minor 6th [A (bar 41) up to F (bar 52)]
- C natural minor inferred with accidentals of Bb (Doubled in Soprano 2 and Alto in bar 58), Ab (Alto bar 59) and Eb (Soprano 1, bars 59–60) resolving to unison ‘C’ final note, all parts (bar 61)
- In the Alto part, the pitch material is middle C/above in bars 42–58; then the pitch material is lower from bar 59–end (middle C/below)

- Contrary motion is used at bar 44 with Soprano 1 descending in pitch; conversely, Alto is ascending
- Major shift at bar 51 (C Major, 2nd inversion (G, C, E) to first convey word 'light'; contrasting with the C minor chord at Bar 52 beat 3 (G, C, Eb)
- Pitch material is imitated (eg Soprano 1 upbeat to bars 42–45; imitated at bar 45 beat 4 – bar 49)
- Pitch material is fragmented, eg comparing Soprano 1 upbeat to bars 42–45 to bars 55–56
- The pitch material is developed on repeat of 'Fiat Lux' comparing upbeat to bar 42 to upbeat and bar 54, with additional harmonies created by Alto and Soprano 1 (repeated 'C' acting as a quasi-upper broken pedal point, reinforcing the tonic)
- Doubled/unison pitch material, eg Soprano 2 and Alto bar 58
- Inferred extended perfect cadence V (G major) – bar 57 to bar 61.

Texture:

- Soprano 1 has the melodic role; Soprano 2 and Alto have the accompaniment role, making the overarching texture homophonic, with changes in density affected by pitch range, register, dynamics and to a lesser degree, rhythmic variation
- The texture is at its most sparse when there is complete silence (eg bar 42 beat 3; bar 43 beat 4); when Soprano 1 begins the phrase with an unaccompanied solo pair of quavers, (eg bar 46 beat 4) and at the final pianississimo (very, very soft) unison middle C note (bar 61)
- Dense texture is created at bar 50 beats 4–5; bar 51 beats 1–2, by a loud (*f*) dynamic climax, utilising the metric accent (bar 51, beat 1) with a wider pitch range of compound minor 3rd Alto – D (bar 50 beat 1) to Soprano 1 – F (bar 50 beat 5), high register (Soprano 1 bars 50–51); rhythmic unison reinforcing the textural density (eg all parts bars 50–53)
- Sparse texture created by oblique motion heard at Bar 56, with the Soprano 2 part descending against soft, held notes of Soprano 1 and Alto with a range of Major 6th (Eb in Alto part to C in the Soprano 1)
- Staggered entries increase textural density from very sparse, soft single note by Alto in bar 58–end, with each part singing in lower register to previous sections and a limited pitch range, at most a Perfect 5th in bar 50 (Ab in the Alto to Eb in Soprano 1)
- Textural decay with increased use of silence/rests, eg all parts bar 58 to the end of the excerpt.

# 2024 HSC Music 2 Mapping Grid

## Written Paper Core — Musicology and Aural Skills

Question	Marks	Content	Syllabus outcomes
1 (a)	2	Music 1945 to music 25 years ago – musical terminology	H2
1 (b)	3	Music 1945 to music 25 years ago – dynamics	H2, H5
1 (c)	3	Music 1945 to music 25 years ago – tone colour, interest	H2, H5
2 (a)	3	Music in the nineteenth century – performing media	H2, H5, H7
2 (b)	5	Music in the nineteenth century – melodic dictation	H4
3 (a)	5	Mandatory topic: Music of the last 25 years – compositional devices	H2, H5, H7
3 (b)	4	Mandatory topic: Music of the last 25 years – tension	H2, H5, H7
4	10	Mandatory topic: music of the last 25 years – analysis unprepared work, pitch and texture	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