

BOARD OF STUDIES
NEW SOUTH WALES

2013 HSC Music 2 Musicology and Aural Skills Marking Guidelines

Question 1 (a)

Criteria	Marks
• Outlines the structure in detail	2
• Attempts to outline the structure	1

Sample answer:

2 bar piano intro
Verse 1 (piano & vocal)
4 bar piano break
Verse 2 (piano & vocal)
Coda – piano

OR

Strophic form with introduction and coda

Question 1 (b)

Criteria	Marks
• Explores the use of dynamics and expressive techniques in detail	3
• Attempts to explore the use of dynamics and expressive techniques	2
• Makes reference to dynamics and/or expressive techniques	1

Sample answer:

- Bar 3 discrimination of piano at ‘pp’ to allow vocal clarity at ‘p’
- Bar 5 appoggiatura heard as a quaver
- Bar 17 appoggiatura heard as a crotchet
- Climax is highlighted through bars 15–16 crescendo to ‘E’ in vocal part
- Interest by piano ‘fp’ forte piano with a lean on note
- Accents used bar 42 & 43
- Crescendo & decrescendo used in performance to shape phrases
- Staccatos are played gently detached but not overly short which is stylistically expressive

Question 1 (c)

Criteria	Marks
• Describes the relationship between the voice and piano in detail, with specific score reference	3
• Attempts to describe the relationship between the voice and piano, with score reference	2
• Makes reference to the relationship between the voice and piano	1

Sample answer:

- Piano bar 1 & 2, left hand states fragment of vocal melody
- The piano register is lowered bar 3 to allow vocal melody to be more clearly heard
- Crescendo and diminuendo are heard simultaneously in the piano and vocal part ie bars 15–19
- Voice provides the melody which is accompanied by the piano

Question 2 (a)

Criteria	Marks
• Notates the pitch and rhythm with accuracy	5
• Notates the pitch and rhythm with some inaccuracies	4
• Notates the pitch and rhythm with a sense of melodic shape and rhythm, but some intervals may be incorrect	3
• Notates the pitch and rhythm with a basic sense of melodic shape and rhythm	2
• Notates the pitch and rhythm with a limited sense of melodic shape and rhythm	1

Sample answer:

Bassoon


Question 2 (b)

Criteria	Marks
• Describes how pitch is used in detail	3
• Attempts to describe how pitch is used	2
• Makes reference to pitch	1

Sample answer:

- Excerpt is in a minor key
- Interval movement is mostly step, with a few leaps
- Main pitch material by oboe (in mid to high register)
- Melodic ornamentation

Question 3 (a)

Criteria	Marks
• Outlines the use of texture and tone colour in detail	4
• Attempts to outline the use of texture and tone colour	3
• Identifies some aspects of the texture and/or tone colour	2
• Makes reference to texture or tone colour	1

Sample answer:

The excerpt begins with homophonic texture played by woodwinds. The texture decreases as the excerpt progresses with layers being removed and finishes with monophonic texture (bass clarinet solo).

The tone colour is warm and mellow with woodwind instruments playing in mid register. Dynamics, being fairly consistent throughout with a small range from *p* to *mf*, contribute to the consistent warm tone colour of the excerpt. The phrasing is legato.

Answers could include:***Texture:***

- Homophonic Bars 1–12
- Reduced density of homophonic texture bars 13–14, with the range diminished in comparison to b 1–12
- Change to monophonic texture bars 15–17 with a solo by bass clarinet
- Texture becomes extremely thin with the bass clarinet decrescendo to ‘*pp*’

Tone Colour:

- All woodwind instruments used
- All instruments are playing in middle registers, connected and sustained phrases (except Clarinet II which is in low register, and sounds very rich and dark in the tone quality)
- The tone colour of the woodwinds is warm due to range, phrasing and dynamics
- The bass clarinet solo sounds particularly warm as it is playing in its lowest register

Question 3 (b)

Criteria	Marks
• Analyses thematic development in detail, with specific score references	5
• Attempts to analyse thematic development, with specific score references	4
• Describes some thematic development, with some score references	3
• Identifies thematic development	2
• Makes reference to themes	1

Sample answer:

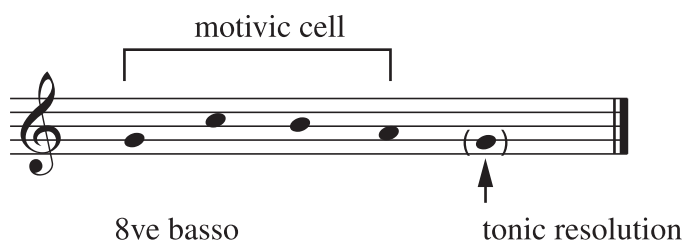
The theme is presented in bars 1–17. This is developed in bars 22–36. The theme is developed by diminution (bar 1 compared to bar 22). The theme is played at different dynamics (eg bar 1 *mf*, bar 36 *f*). The statement by the bass clarinet becomes the musical material for bars 36–63. The theme is changed throughout the movement to create variety in the excerpt. There are changes of key (eg bar 41) to create variety. The structure is defined by the thematic material (eg bar 124). The original theme features a leap of a perfect 4th (eg bar 15 A–D), which is then used simultaneously as the accompaniment in the strings (bars 96–101).

Answers could include:

Bars 1–17 is developed in Bars 22–36. The original melody (b 1–17) has been developed:

- Rhythmically diminished (eg bar 1 $\frac{4}{4}$ ♩ ♩ ♩ bar 22 $\frac{2}{4}$ ♩ ♩)
- New articulations (eg bar 1–16, 4 bar Legato phrases; bar 22–36 still in 4 × 4 bar phrases but now has ♩ (eg bar 22) ♩ ♩ (eg bar 24))
- Original melody is played *mf* bar 1–16. The dynamic is now *f* with the 4th phrase (b 34–36) dynamic at *ff* to create variety and show development
- Bars 1–17 has largely consonant harmonies based around chord I (eg bar 1 & 2, 5 & 12) and chord V (bar 4, 8)
- Bars 22–36 has brass and string accompaniment in the opening with stab chords that are largely dissonant (C, G, D, F, A, E, B, D strings cello to violin 1) showing that the melody is now accompanied differently

The final 5 notes of the original melody



8ve basso tonic resolution

by bass clarinet becomes the music material for bars 36–68. This is clearly heard by the Oboe I & II, EH, Bsn I & II bar 37; repeated/imitated by F1 I & II, picc, E^b Clar bar 38 and by Clar I & II and Bass Clarinet in bar 39. This motif is then rhythmically diminished further (♩ now ♩) and dovetailed through the woodwind instruments in bar 40.

Melodic development is then achieved via modulation of the motivic cell into B^b Major (b41) with tension increased by both higher pitch material and repetition of the motivic cell in bars 42–43. A further modulation to B Major b44, with the melody being developed through repetition, imitation (BC/Bsn bar 44) and extension (Ob1 & II).

At bar 45, the motivic cell is inverted (F1, Picc, E^b Clar) with the answering material from the original cell now being syncopated as the accompaniment, alongside the original cell being heard on the metric pulse in Bassoon & Cor Anglais.

The motivic cell is then extended with the tone in the fragment being repeated. The cell is transposed in bars 53–54 and extended. This development is continued in bars 55–63.

Question 4

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates high level analytical skills in answering the question with depth and detail • Presents a well-developed and cohesive response, addressing the breadth of the question through reference to relevant examples • Uses accurate and appropriate musical examples, precise musical terminology and musical quotes with detailed explanations of the relationship of these examples in the response 	9–10
<ul style="list-style-type: none"> • Demonstrates analytical skills in answering the question with depth • Presents a well-developed response, addressing the breadth of the question through reference to relevant examples • Uses appropriate musical examples and musical terminology with thorough explanations of the relationship of these examples in the response 	7–8
<ul style="list-style-type: none"> • Demonstrates some analytical skills in answering the question • Presents a response that addresses the question through reference to some relevant examples but may contain some inaccuracies • Uses some musical examples and musical terminology with some explanation of the relationship of these examples in 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

Music 2

2013 HSC Examination Mapping Grid

Written Paper
Core — Musicology and Aural Skills

Question	Marks	Content	Syllabus outcomes
1 (a)	2	Aural Skills Musicology – Additional topic	H2, H5, H7
1 (b)	3	Aural Skills Musicology – Additional topic	H2, H5, H7
1 (c)	3	Aural Skills Musicology – Additional topic	H2, H5, H7
2 (a)	5	Pitch and Rhythm Notation – Additional topic	H2, H4
2 (b)	3	Aural Skills – Mandatory topic	H2, H5, H7
3 (a)	4	Aural Skills Musicology – Additional topic	H2, H5, H7
3 (b)	5	Aural Skills Musicology – Additional topic	H2, H5, H6, H7
4	10	Aural Skills Musicology – Mandatory topic	H2, H5, H6, H7

Practical Examination
Core — Composition

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

Practical Examination
Core — Performance

Question	Marks	Content	Syllabus outcomes
Part A	15	Performance	H1, H2, H4, H8
Part B	5	Sight-singing	H2

Practical Examination
Elective — Composition / Musicology / Performance

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