

2014 HSC Music 2 Musicology and Aural Skills Marking Guidelines

Question 1 (a)

Criteria	Marks
• Describes the relationship in detail	3
• Describes the relationship in some detail	2
• Provides a limited description of the relationship	1

Answer could include:

- Melodic & rhythmic imitation between soprano and trumpet
- Continuo provides harmonic accompaniment for soprano and trumpet
- Melodic material of soprano and trumpet matches the harmony of the continuo

Question 1 (b)

Criteria	Marks
• Explores the use of harmony in detail	4
• Explores the use of harmony in some detail	3
• Provides some exploration of harmony	2
• Makes limited reference to harmony	1

Answers could include:

- Begins in D major
- Use of tonic and dominant chords
- Use of modulations
- Perfect cadence into E major at end of excerpt
- Identification of modulation points and/or cadences, eg bar numbers or key areas
- Identification of chord structure, eg inversions and root position chords
- Harmonic rhythm

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	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:

cello

The sample answer consists of three staves of musical notation for cello. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes eighth notes, triplets, and a double sharp symbol.

Question 2 (b)

Criteria	Marks
• Describes how unity is achieved in detail, with specific reference to the score	4
• Describes how unity is achieved in some detail, with reference to the score	3
• Provides some description of how unity is achieved	2
• Makes limited reference to unity	1

Answers could include:

- Use of strings provides a unified tone colour
- Harmony is similar in each phrase
- Phrasing is similar throughout the excerpt
- Repetition of melodic idea and accompanying ideas
- Constant underlying beat
- 3 sections, each featuring similar phrasing
- Each section features similar melodic and accompanying ideas
- Syncopation used throughout
- F-A tremolo used in double bass in first 4 bars of each phrase

Question 3 (a)

Criteria	Marks
• Explores the treatment of thematic material in detail	4
• Explores the treatment of thematic material in some detail	3
• Provides some exploration of the treatment of thematic material	2
• Makes limited reference to thematic material	1

Answers could include:

- Theme is played in unison (bars 1–16)
- Dialogue between two string orchestras
- Use of fragmentation and expansion of themes
- Use of chromaticism
- Textural changes in treatment of the theme

- Use of hemiola (eg bars 20–27)
- Rhythmic augmentation and diminution of thematic material
- Rhythmic displacement of the thematic material
- Exploration of melodic and harmonic material
- Textural treatment of the theme changes – from unison, through ‘dovetailing’, to homophonic and polyphonic treatment
- Theme stated in pizzicato and developed arco

Question 3 (b)

Criteria	Marks
• Analyses musical features in detail, with specific score references	5
• Analyses musical features in some detail, with score references	4
• Outlines musical features, with some score references	3
• Outlines musical features	2
• Makes some reference to musical features	1

Answers could include:

- Melodic interest shifts between instruments, eg Violin I Bar 69, Violin III Bar 78
- Imitation between string orchestras, eg Bars 94–110
- Chromaticism featured in second ensemble at Bar 124
- Extreme pitch range used in ensembles at Bar 130
- Rhythmic grouping of 3 in simple duple metre at Bar 103
- Use of syncopation
- Use of hemiola
- Rhythmic interplay and displacement, eg Bar 100
- Interval of the min 3rd featured from Bar 100–110
- Asymmetrical phrasing
- Texture is mostly dense and polyphonic

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

2014 HSC Examination Mapping Grid

Written Paper**Core — Musicology and Aural Skills**

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