2015 HSC Music 2 Musicology and Aural Skills
Marking Guidelines — Written Examination

Question 1 (a)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Describes the roles of the instruments in detail</td>
<td>3</td>
</tr>
<tr>
<td>• Describes the roles of the instruments in some detail</td>
<td>2</td>
</tr>
<tr>
<td>• Provides a limited description of the roles of the instruments</td>
<td>1</td>
</tr>
</tbody>
</table>

Answers could include:

• Violin 1 has a melodic role
• Viola has an accompanying role
• Violin 2’s role varies between accompanying and doubling the melody of Violin 1
• Cello has an accompanying role and shares some melodic material.

Question 1 (b)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Explores the treatment of the melodic material in detail, with specific reference to the score</td>
<td>4</td>
</tr>
<tr>
<td>• Explores the treatment of the melodic material in some detail, with reference to the score</td>
<td>3</td>
</tr>
<tr>
<td>• Provides some exploration of the melodic material</td>
<td>2</td>
</tr>
<tr>
<td>• Makes limited reference to the melodic material</td>
<td>1</td>
</tr>
</tbody>
</table>

Answers could include:

• The main melodic idea is fragmented and passed between the instruments
• Aspects of the melody are repeated and extended
• The melody modulates in bar 140
• Some melodic material is treated canonically, eg bars 113–117
• The melodic material is presented in different registers eg bars 113–117, bars 119–125.
Question 2 (a)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Notates the pitch and rhythm with accuracy</td>
<td>5</td>
</tr>
<tr>
<td>• Notates the pitch and rhythm with substantial accuracy</td>
<td>4</td>
</tr>
<tr>
<td>• Notates the pitch and rhythm with reasonable accuracy</td>
<td>3</td>
</tr>
<tr>
<td>• Notates the pitch and rhythm with basic accuracy</td>
<td>2</td>
</tr>
<tr>
<td>• Notates the pitch and rhythm with limited accuracy</td>
<td>1</td>
</tr>
</tbody>
</table>

Sample answer:

\[\text{Music notation image}\]

Question 2 (b)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Provides a detailed exploration of how contrast is achieved</td>
<td>4</td>
</tr>
<tr>
<td>• Provides an exploration of how contrast is achieved, with some detail</td>
<td>3</td>
</tr>
<tr>
<td>• Provides a basic exploration of how contrast is achieved</td>
<td>2</td>
</tr>
<tr>
<td>• Makes limited reference to how contrast is achieved</td>
<td>1</td>
</tr>
</tbody>
</table>

Answers could include:

- A variety of different tone colours is explored through different performing media.
- There are variations in the tempo at the ends of some phrases.
- Tonality changes throughout the excerpt.
- Variations in texture through changing instrumentation.
- Main melodic material changes between movements by leaps and steps.
- Counter-melody featuring short note values contrasts longer note values in main melodic line.
Question 3 (a)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Explains the use of expressive techniques in creating musical interest in detail</td>
<td>4</td>
</tr>
<tr>
<td>• Explains the use of expressive techniques in creating musical interest in some detail</td>
<td>3</td>
</tr>
<tr>
<td>• Provides a basic examination of the use of expressive techniques</td>
<td>2</td>
</tr>
<tr>
<td>• Makes limited reference to the use of expressive techniques</td>
<td>1</td>
</tr>
</tbody>
</table>

Answers could include:

• A variety of different articulations applied to the trumpet melody  
• String players play pizz. and arco  
• Many glissandi applied between notes  
• A variety of different accents applied to notes  
• Some pizz. are slapped  
• Vibrato is specifically applied to indicated notes  
• Use of extended playing techniques.

Question 3 (b)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Analyses the treatment of rhythm in detail, with specific score references</td>
<td>5</td>
</tr>
<tr>
<td>• Analyses the treatment of rhythm in some detail, with score references</td>
<td>4</td>
</tr>
<tr>
<td>• Outlines the treatment of rhythm with some score references</td>
<td>3</td>
</tr>
<tr>
<td>• Provides a basic outline of the treatment of rhythm</td>
<td>2</td>
</tr>
<tr>
<td>• Makes limited reference to the treatment of rhythm</td>
<td>1</td>
</tr>
</tbody>
</table>

Answers could include:

• A great variety of rhythmic units is used  
• Many cross rhythms (bar 18)  
• Multimetric  
• Non-traditional time signatures presented (bar 27)  
• Rhythmic complexity and polyrhythmic nature of the work increases as the work progresses  
• Some rhythmic unison at the end (bar 37)  
• A sense of metre and beat is not clearly defined  
• A sense of ostinato is evident at the beginning of the extract.
Question 4

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Demonstrates high level analytical skills in answering the question with depth and detail</td>
<td>9–10</td>
</tr>
<tr>
<td>• Presents a well-developed and cohesive response, addressing the breadth of the question through reference to relevant examples</td>
<td></td>
</tr>
<tr>
<td>• Uses accurate and appropriate musical examples, musical terminology and musical quotes with detailed explanations of the relationship of these examples in the response</td>
<td></td>
</tr>
<tr>
<td>• Demonstrates analytical skills in answering the question with depth</td>
<td>7–8</td>
</tr>
<tr>
<td>• Presents a well-developed response, addressing the breadth of the question through reference to relevant examples</td>
<td></td>
</tr>
<tr>
<td>• Uses appropriate musical examples and musical terminology with thorough explanations of the relationship of these examples in the response</td>
<td></td>
</tr>
<tr>
<td>• Demonstrates some analytical skills in answering the question</td>
<td>5–6</td>
</tr>
<tr>
<td>• Presents a response that addresses the question through reference to some relevant examples but may contain some inaccuracies</td>
<td></td>
</tr>
<tr>
<td>• Uses some musical examples and musical terminology with some explanation of the relationship of these examples in the response but may contain some inaccuracies</td>
<td></td>
</tr>
<tr>
<td>• Demonstrates a basic understanding of the question</td>
<td>3–4</td>
</tr>
<tr>
<td>• Makes some reference to relevant examples</td>
<td></td>
</tr>
<tr>
<td>• Uses basic terminology and/or generalisations in responding to the question</td>
<td></td>
</tr>
<tr>
<td>• Demonstrates a limited understanding of the question</td>
<td>1–2</td>
</tr>
<tr>
<td>• Makes superficial reference to examples</td>
<td></td>
</tr>
<tr>
<td>• Makes limited use of musical terminology and relevant examples in the response</td>
<td></td>
</tr>
</tbody>
</table>
## 2015 HSC Music 2 Musicology and Aural Skills
### Mapping Grid

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

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (a)</td>
<td>3</td>
<td>Aural Skills Musicology – Additional Topic</td>
<td>H2, H5, H7</td>
</tr>
<tr>
<td>1 (b)</td>
<td>4</td>
<td>Aural Skills Musicology – Additional Topic</td>
<td>H2, H5, H6, H7</td>
</tr>
<tr>
<td>2 (a)</td>
<td>5</td>
<td>Pitch and Rhythm Notation – Additional Topic</td>
<td>H2, H4</td>
</tr>
<tr>
<td>2 (b)</td>
<td>4</td>
<td>Aural Skills Musicology – Additional Topic</td>
<td>H2, H5, H6, H7</td>
</tr>
<tr>
<td>3 (a)</td>
<td>4</td>
<td>Aural Skills Musicology – Mandatory Topic</td>
<td>H2, H5, H6, H7</td>
</tr>
<tr>
<td>3 (b)</td>
<td>5</td>
<td>Aural Skills Musicology – Mandatory Topic</td>
<td>H2, H5, H6, H7</td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td>Aural Skills Musicology – Mandatory &amp; Additional Topics</td>
<td>H2, H4, H5, H6, H7</td>
</tr>
</tbody>
</table>

#### Practical Examination
Core — Composition

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>15</td>
<td>Composition</td>
<td>H2, H3, H4, H8</td>
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</table>

#### Practical Examination
Core — Performance

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part A</td>
<td>15</td>
<td>Performance</td>
<td>H1, H2, H4, H8</td>
</tr>
<tr>
<td>Part B</td>
<td>5</td>
<td>Sight-singing</td>
<td>H2</td>
</tr>
</tbody>
</table>

#### Practical Examination
Elective — Composition / Musicology / Performance

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
<th>Content</th>
<th>Syllabus outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>30</td>
<td>Composition</td>
<td>H2, H3, H4, H8</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>Musicology</td>
<td>H2, H5, H6, H7, H8</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>Performance</td>
<td>H1, H2, H4, H8</td>
</tr>
</tbody>
</table>