

2009 HSC Music 2 Musicology and Aural Skills

Sample Answers — Written Examination

This document contains 'sample answers', or, in the case of some questions, 'answer may include'. These are developed by the examination committee for two purposes. The committee does this:

- (a) as part of the development of the examination paper to ensure the questions will effectively assess students' knowledge and skills, and
- (b) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The 'sample answers' or similar advice, are not intended to be exemplary or even complete responses. They have been reproduced in their original form as part of the examination committee's 'working document'. While the handwritten notes have been typed for legibility, no further editorial change or addition has occurred.

Question 1 (a)

Answers could include:

- I. Mode or Lydian scale
- II. Improvised chordal accompaniment

Question 1 (b)

Answers could include:

The following points do not constitute an answer. They are suggested comments only and therefore are guides to possible areas that would address the question for this excerpt. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

Metre 2/2 Tempo minim= 92

Ostinato

2 bar phrase in percussion, 3 bar phrase in piano

Dotted crotchet syncopation in piano with sustained melodic lines over the piano syncopation and percussion accomp

Bar 14– cross rhythms between treble recorder/ piano 1 and percussion/ piano 2

Bars 26–37 accents in percussion

Bar 42–43 wood block minims

Question 1 (c)***Answers could include:***

No key sig– F Lydian= F G A B C D E

Use of flat 3rd (jazz blues)

LH piano 2 ostinato 5ths– drone

2 main melodic ideas: quavers material bar 1 and sustained melody bar 14–22

Bar 1 restarted bar 46 then bar 49 beginning after 2nd beat and developed to bar 52

Fragmentation bar 54 A Ab G E motif in tenor sax harmonised in 6ths with treble recorder and Trumpet at 8ve then unison statement of bar 1 at bar 56

Bar 14–34: melodic material, treble recorder and piano1 at 8ves

Bars 14–22 restarted semitone higher bars 26–34 **however** harmonic shift bar 32 to dominant and altered ostinato pattern

Improv trumpet solo uses sustained melodic idea initially

Harmonic structure: F Bb F# Ab

Question 1 (d)***Answers could include:***

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Improvised trumpet solo using chord framework– generally focussing on the F Lydian mode

Improv solo on F^Δ #11 (F Lydian)

Sustained notes

Piano 1 provides improv accomp with fills– generally stab chords

Piano 2 maintains rhythmic and harmonic ostinato

The ensemble provides the foundation for the trumpet to explore the rhythmic and harmonic material.

Question 2 (a)**Answers:**

Colonial Song Grainger

Question 2 (b)**Answers could include:**

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Colour altered through the use of different sounding instruments. Individual instruments have been changed and the combinations of instruments have changed. Predominantly woodwind sound with Saxophone (Alto) taking the melody and lower reed instruments (Bassoon, Bass and Alto Clarinets) accompanying. The other clarinets (Bb) are also part of the excerpt.

Five bars into the excerpt, a lighter colour (Flute and Eb Clarinet) enters and the phrases are finished by a double bass pluck.

Seven bars into the excerpt, French Horns become prominent on a descending passage with marked notes and both oboes join to enhance the already reedy tone colour. The first oboe adds to the higher sounding alto saxophone to strengthen the melody in harshness of colour and volume.

Contrasting duration pattern with the sostenuto tune against a short staccato accompaniment.

There is use of vibrato by the instrument playing the melody, which creates contrast against the accompanying instruments.

Tension is created through the use of rubato, which contrasts with the resolution. Dynamics also help with this tension and resolution.

There is use of chromaticism in the harmony, which contrasts with the assonant sounding harmonic structure.

Question 3 (a)

Answers could include:

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- There are 3 distinct sections (marked: Beginning A
A to B
B to end)
- The structure is affected by duration – e.g. vocal entries in first section are 4 crotchets apart; in section 2 the entries are 2 crotchets apart, and in Section B the entries are 1 crotchet apart. (In style of a canon).
- Each section shows a change in texture.

Question 3 (b)

Answers could include:

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- Solo part moves in leaps while the choir parts chant in step motion
- Solo part is melodic and sustained, choir is repetitive and chant like (quaver motion)
- Soprano solo uses pitches that are also used in the choral part, sometimes at pitch, sometimes an octave apart e.g. 1 – 6
- Tonality shift at **C** is same for solo and choir
- Solo part's tessitura is high and sits above the choir

Question 3 (c)***Answers could include:***

The following points do not constitute an answer. They are suggested comments only and therefore are guides to possible areas that would address the question for this excerpt. Therefore all responses that answer the question, regardless of their inclusion below should be considered as valid.

- The intervallic relation between the voices— in Pärt there are wide intervals and leaps (e.g. bar 2) while in Fanshawe the voices move mostly in 2nds (e.g. opening 6 bars)
- In Pärt, the voices sing one section at a time, coming together only at **[B]**. In Fanshawe, the voices sing together all the way through
- In Pärt, the texture is sparse, with string accompaniment playing only one note at a time, e.g. **[A]**. In Fanshawe, the texture sounds ‘muddy’ with all parts singing different words all at once and different words to the soloist (e.g. **[C]**)
- In Pärt, the dynamics range from *p* to *ppp*
- In Fanshawe, the dynamics range from *p* to *ff*
- In Pärt, there are many changes of metre (e.g. **[A]** $\begin{matrix} 4 & 2 & 3 & 2 \\ 4, & 4, & 4, & 4 \end{matrix}$)
In Fanshawe, there is no metre as such (e.g. **[D]**)