



B O A R D O F S T U D I E S
NEW SOUTH WALES

2010 HSC Music 2 Musicology and Aural Skills Sample Answers

This document contains ‘sample answers’, or, in the case of some questions, ‘answers could 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 answers or responses. As they are part of the examination committee’s ‘working document’, they may contain typographical errors, omissions, or only some of the possible correct answers.

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

- double sharp; raised note two semitones/one tone
- quintuplet; 5 quavers in the time of 6 quavers (3 crotchets).

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

- the theme is shared between piano and violin in imitation
- new theme introduced on the cello (bar 19)
- the theme in the piano goes into a minor key at bar 31
- the theme in the piano at bar 50 is in a higher register (octave)
- countermelody in viola at bar 9–16, repeats at bar 42–49
- bar 42 – initial theme is in Violin II with some doubling in Violin I
- countermelody is doubled at bar 50 by Violins I and II whilst piano has the main melody in a higher register (octave higher).

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

- modulates (F# major at bar 80)
- change in register of the theme from viola to violin (6th higher) at bar 60 and 80
- chromatic modulatory passage
- bar 80 – piano ostinato
- Violin I double stopping in thirds
- same chord (A major) for 10 bars (from bar 58–68), repeats at bar 80 (F# major) – static harmony.

Question 1 (d)***Sample answer/Answers could include:***

- bar 100 – pedal point in Violin II
- bar 115 – return of the main theme, rhythmic unison between Violins I, II & cello
- bar 122 – doubling of Violins I & II in unison and then in octaves
- bar 135 – imitated dialogue between Violin II to Violin I used in the first fragment of the main theme.

Question 2 (a)

The musical score consists of three systems, each with four staves. The instruments are Fl. Picc. I, Fl. I, Cl. I, and Cl. basso. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The first system is marked with a box containing the number '1'. The second system is marked with a box containing the number '3'. The third system is marked with a box containing the number '6'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The Fl. Picc. I part has sixteenth-note runs with slurs and accents. The Fl. I part has similar runs with slurs and accents. The Cl. I and Cl. basso parts have simpler rhythmic patterns, often with slurs and accents.

Excerpt from *Petrouchka* (1911 ballet suite by Igor Stravinsky), reproduced by permission of Hal Leonard Australia, exclusive agent for Boosey Hawkes Music Publishers Ltd of London.

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

- extremes of dynamics between sections (mf – ff- pp)
- motific repetition
- doubling of parts
- use of cross rhythms
- bi-tonality and dissonance
- extremes of register (eg Violins)
- textural changes in orchestration (polyphonic by bar 23)
- bar 23 – 3/4 in oboes and Violin I against the orchestra in 2/4, all in 3/4 at bar 28
- pedal in Celeste from bar 28.

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

- soprano I and II are often doubling with subtle rhythmic differences
- at times, soprano I and II take on the main melodic role
- contralto part acts almost as a drone (unity) and contrasts strikingly to the soprano parts
- the tone colour of the contralto exaggerates the drone effect
- the rhythms of the contralto part creates the momentum for this section
- the dynamics, articulation and pitch shapes of the percussion layer create contrast
- there is a call and response feeling between percussion and vocal layers
- bar 13 – the contralto contrasts with the soprano lines by extensive melismatic treatment of a single syllable word beneath the varied soprano lyrics
- short percussion motifs combined with sudden changes in dynamics and placement in the bars create contrast.

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

- contrast in tone colours between woodblock and drum, low male voices against high female registers
- contrasts in melodic contour
- recurrence of a melodic phrase in contralto
- although highly dissonant, the interval of a fourth is featured in soprano layers
- the texture becomes more dense with introduction of additional layers of sound
- introduction of clapping adds tone colour interest
- very jagged leaps in soprano melody contour becomes more frequent.

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

- extremes of register in soprano melodies
- pulse is ambiguous
- accurate placement of entries
- technical demands of performers, such as frequent register changes and sustained melismatic passages
- extended instrumental techniques from the vocalists
- complex rhythmical material
- ensemble communication, balance and blend
- marked sudden changes in articulations