



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

2011 Music 2 Musicology and Aural Skills HSC Examination 'Sample Answers'

When examination committees develop questions for the examination, they may write 'sample answers' or, in the case of some questions, 'answers could include'. The committees do this to ensure that the questions will effectively assess students' knowledge and skills.

This material is also provided to the Supervisor of Marking, to give some guidance about the nature and scope of the responses the committee expected students would produce. How sample answers are used at marking centres varies. Sample answers may be used extensively and even modified at the marking centre OR they may be considered only briefly at the beginning of marking. In a few cases, the sample answers may not be used at all at marking.

The Board publishes this information to assist in understanding how the marking guidelines were implemented.

The 'sample answers' or similar advice contained in this document 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.

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

Question 1 (a)

Sample answer:

- (i) Bb, Bb major, I, tonic
- (ii) (rapid alternation or trill) between A and Bb, or G and Ab (concert) between the note and a semitone above

Question 1 (b)

Answers could include:

- Repetition
- Triplet
- Fermata or pause
- Syncopation
- Tempo changes, eg *piu mosso*, *rubato*, *poco rit* and *con licenza*
- Rhythmic displacement

Question 1 (c)

Answers could include:

- Wa-wa mute, *sforzando* bar 20, accent, *tranquillo*, *crescendo*, *fortissimo*, *pizzicato*, *arco* and *tenuto*
- Trill and *appoggiatura*
- *Piu mosso* bar 21
- Starts as single-line piano and ends as a *tutti fortissimo*

Question 1 (d)

Answers could include:

- Development of melodic material – range expansion
- Sequence (bars 30–32)
- Use of pedal point (bars 30–33)
- Tempo changes – *puchissimo rall*, *a tempo*, *poco rall*
- *Marcellato* (bar 33)
- Huge contrast in dynamics – pp to ff
- Contrast in articulations (*marcato*, accents, *staccato*, *tenuto*)
- Variety of rhythmic groupings

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

- Tonic pedal (bars 5–9), dominant pedal (bars 12–14)
- Sequence
- Modulation
- Imitation
- Cadence points
- Antiphonal devices
- Suspensions
- Repetitive use of *arpeggios*

Question 2 (b)**Sample answer:****Question 3 (a)****Answers could include:**

- Low piano chords bar 17 (approx) contrast with fl and cl register
- The clarinet completes the cascading descending scalar passage of the flute whilst the piano has a contrasting sustained unison double octave passage (bars 1–16)
- Great contrast rhythmically between piano and woodwind in bars 1–16
- Rhythmic unison bars 22–25, plus bars 18–20 where they are in seconds
- Highly syncopated clarinet melody against chordal accompaniment in piano bars 29–33
- Texture builds by adding of instrumental layers from bars 21–23

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

- Tension created by extended performance techniques, eg bar 52 clarinet
- Use of flutter tongue in bars 61 and 70 – instability of pitch, and trills, note bends and quarter tones
- Increasing dissonance (bar 66 on), and intervals, chromatic runs, piano chords, blurry pedalling in piano
- Increasing dynamics and tempo (bar 77)
- Tempo doubles in speed during the excerpt
- Extremes in pitch range and register, mainly in the woodwind, and harsh tone colour
- Use of cross rhythms (bar 62) and instability of metre/pulse

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

- Extremes of register
- Extended performance techniques in all instruments
- Notation is not traditional, eg bars 18–26
- Multi-metric and use of unusual/irregular metre (bar 71) (five and a half over four)
- Expressive markings (eg bars 71–78)
- Pitch bends (bar 78), quarter tones
- Pitch slides between notes in bars 63, 66
- Frequent metronome changes
- Dissonance and lack of tonal centre