



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

## **2012 HSC Music 2 Musicology and Aural Skills '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.

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

- In the opening bars of the violin 1 part the melodic material is a descending 5<sup>th</sup>
- The interval of a 5<sup>th</sup> is repeated at the octave in bars 5–7
- The interval of a 5<sup>th</sup> is used as an accompaniment figure in bars 13–19 shared between 2<sup>nd</sup> violin, viola and cello
- The 5<sup>th</sup> motif is maintained, developed and inverted throughout the excerpt

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

- At bar 13 there is an important modulation to the relative major (F major)
- There is a brief modulation to C major at bar 19
- The piece remains in F major with the emphasis on the dominant (C major) reaching a cadence at the end of bar 24
- There is a modulating passage using F major and D minor from bars 25–31 with a push towards the dominant (C major) but then a surprising cadence into F minor at bar 32
- There follows a shift to A<sup>b</sup> major returning to F minor briefly at bar 40
- There is a dominant pedal from bars 41–44 returning to F major at the end of the excerpt
- Excerpt concludes in the relative major

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

- While the texture is largely homophonic at bar 13 the accompaniment figure (the 5<sup>th</sup>) is used in a ‘quasi’ polyphonic way
- At bar 25: rhythmic unison creating chordal effect
- The texture thins at bar 36 and gradually returns to the initial homophonic texture via re-visiting the motif of the 5<sup>th</sup> in the cello part
- Bars 20–25 are largely homophonic. Use of double stopping in violins and viola thickens texture
- At Bars 25–31: rhythmic unison creates chordal effect
- Bars 34–35 make use of imitation (eg Violin 1 + Violin 2) creating a polyphonic texture
- Bars 36–40 use a thinner texture with no cello line, a florid Violin 1 line and slow-moving inner lines

**Question 2 (a)**

*Answers could include:*

**Question 2 (b)**

*Answers could include:*

Tension is created in a variety of ways:

- Opening bars – slow moving low-pitched melody with a ‘mysterious’ tone colour and accompanied by soft pizzicato strings
- Rapid thickening of texture and increasing volume with the addition of more tone colours (including horn ‘stabs’ and a 2-note drum idea – strongly accented and staccato)
- Introduction of a fanfare type motif by the violins which is then repeated in ascending sequences
- The fanfare motif’s doubling creates strong dissonance
- The strident sound of trumpet contrasts with descending idea in lowest layer
- Syncopated low-pitched accented notes alternate in dialogue with fragment of fanfare motif (strong contrasts of pitch and tone colour highlighted)
- Final idea – rising scale to very high, loud climactic note

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

- Multimetre is indicated within time signature reflecting alternation of duple and triple
- Accents and staccato reinforce extensive syncopation
- Repetition of rhythmic ideas, particularly of rhythm in bars 1–2

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

Expressive techniques used to:

- reinforce the extensive syncopation
- explore a wide range of contrasting tone colours
- vary dynamics
- characterise the music
- highlight dissonances

Specific techniques used:

- Mixed brass
- Pizz. strings
- Harmonics
- Use of subito ff
- Grazioso marking
- Stopped horn notes
- String double stops
- Very specific and careful dynamic markings
- Soft/hard sticks
- Col legno /ponticello / flautando playing techniques

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

- Introduction (bars 1–6)
- A – main theme (bars 7–18)
- Link – bars 19–22 (return of introductory material)
- A – repeat of A with varied instrumentation
- B – contrasting thematic material played by clarinet and flute (waltz feel). (Bars 31–38)
- A – returns at b.39 with further changes in instrumentation
- Bars 47–56 piano solo restates A theme
- CODA – bar 65–end.