

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

1998 HSC

EXAMINATION REPORT

Music

Including:

- **Marking criteria**
- **Sample responses**
- **Examiners' comments**

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1998 HIGHER SCHOOL CERTIFICATE

MUSIC

ENHANCED EXAMINATION REPORT

This year, an Enhanced Examination Report has been prepared for Music. It is hoped that the content and format will be beneficial to teachers in better understanding the criteria applied to the Music marking process.

Included are samples of candidates' responses and markers' comments for the 'average' and 'excellent' categories for the following sections of the 1998 Music Examination:

- 2 Unit Course I Aural Skills
- 2 Unit Course I Composition
- 2/3 Unit (Common) Core Musicology I and Aural Skills Question 1, 2 and 3
- 2/3 Unit (Common) Core Composition
- 2/3 Unit (Common) and Elective Composition
- 3 Unit (Additional) Composition
- 2/3 Unit (Common) Musicology Essays
- 3 Unit (Additional) Musicology Essay.

Each course is clearly identified with the relevant disciplines as subheadings. Marking descriptors and criteria information related to marking are included in this Report, along with the sight-singing test examples used in the 1998 Examination.

This year 3,916 candidates presented for the examination in Music. Of these, 387 presented for 2 Unit, a further 368 for 3 Unit and 3,161 for 2 Unit Course 1. There was a full range of responses in all sections of the examination in all courses.

This Report has been structured to reflect the syllabus outcomes of the HSC courses. In each section, comments reflect the skills and knowledge outcomes as they were achieved by the strongest candidates, or partially achieved by the weaker candidates.

Again, an audit was made of Composition Process Diaries representing all regions of the State.

2 UNIT COURSE 1

Aural Skills (Question 1–4)

Question 1: The Bride of Frankenstein by Franz Waxman

With reference to the concepts of music, how does the composer create tension in this piece?

General Comments

This piece/question was very accessible and even the weakest students could discuss aspects of tension.

The majority of candidates made at least some reference to ‘tension’, at least in terms of contrast. ‘Tension’ allowed candidates to focus their discussion and it extended the better students who were able to discuss the music in terms of cause and effect, tension and release. Teachers should consider broadening their questioning beyond only aspects of ‘repetition’ and ‘contrast’.

Strengths

These candidates demonstrated:

Knowledge

- an understanding of terminology and knowledge of playing techniques
- an understanding of structure which often provided a framework for the rest of the response
- an understanding of dissonance

Skills

- an ability to identify instruments
- an ability to expand their response beyond a discussion of contrast
- an ability to begin their response with a premise that was supported throughout the answer
- an ability to use graphic notation to describe motifs, dynamics, texture and structure, using clear labels with supporting statements.

Weaknesses

These candidates demonstrated:

Knowledge

- confusion with naming the instruments
- a lack of understanding of simple playing techniques
- broad, vague, unsubstantiated or incomplete observations
- some ‘story-telling’ approaches to the question
- confusion about texture

Skills

- incorrect use of musical terms
- an inability to write about texture clearly

Average Response

Attempts to answer the question, but in a rather simplistic way.

A chronological approach to the structure of the answer.

Displayed some understanding of terminology.

Generally, lacked detail/expansion while only dealing with a couple of concepts.

Statements in support of tension are sometimes quite general.

Although many statements made are valid, they often lack expansion.

At the beginning, clarinets play fast and flutter creating suspension. The use of trumpets being played with mutes creates dissonance. There are trumpets playing in different registers. The cymbals being continuously tapped crescendo in loudness and clash with the trumpets when they enter. Tension becomes stronger and more prominent in the piece due to contrasting tone colours. Having a harp do a run then a tense section (trumpets) reinforces the mood.

The cymbals are used again to create tension, building up in volume, while the trumpets play harshly (two of them), and are louder on the last note.

The strings contrast and tone down the tension, making trumpet entrance tenser, as the harp is playing a run underneath. Near the end, the trumpets play underneath a jerky run, with the strings underneath. The last note is sustained by the trumpet leaving the piece unresolved.

Excellent Response

Refers to question constantly with well supported statements e.g., ‘the composer creates tension by using fortissimo outbursts on discordant notes for the trumpets’.

Well structured answer, with sequential reference to the musical excerpt.

Accurate and confident use of musical terminology with appropriate examples cited throughout response e.g., ‘reiteration of motif using flutter tonguing in trumpets’.

Eloquent response displaying a high level of sophistication e.g., ‘this crescendo is punctuated by a roll using soft-headed mallets on a suspended cymbal’.

Understanding of the question was well illustrated.

Evidence of focused listening throughout whole piece. Answer includes a significant number of well supported statements.

Occasional unnecessary use of emotive language – e.g. ‘suggest something ominous’

The composer creates tension using:

- *Introduction: trills from clarinets and flutes on ascending pitch levels over an arpeggio, this crescendo is punctuated by a roll using soft-headed mallets on a suspended cymbal*
- *a fortissimo outburst on discordant notes from trumpets, this is a motif of the piece*
- *there are occasional sudden outbursts with crash cymbals and bass drum hit together*
- *the motif introduced by the trumpets is echoed by lower brass such as French horns and trombones, this is sequenced. The dynamic is sforzando – forced*
- *a single rumbling note is sustained on timpani timp is accented to begin at a piano dynamic to suggest something ominous. This is layered with harp glissandi undulating at regular intervals throughout the piece*
- *a changing metre is used to defy predictability, the ear is not at rest*
- *trills for an extended time period – flutes, piccolo – strings playing harmonics.*
- *reiteration of motif using flutter tonguing in trumpets. Dynamic swelling (cresc) dying (dim) below is trombones in a different key – dissonant effect*
- *saccharine violin and viola sections with sustained version of motif towards end of the piece, using vibrato*
- *the upward motion of the brass bridge, and conclusion is crescendoed – whole tone scale. This gives a feeling of rising, swelling, creeping*
- *contrary motion used from other sections: strings, woodwinds*
- *glockenspiel also used in trumpet motif*
- *variation on melody is held by bassoon, this tone colour is dark and sinister*
- *displaced metre using triplets in motif displaces sense of beat*
- *use of tritone (see manuscript)*

Question 1 - motif - brass

Interval is an augmented 4th (tritone) - known as the devil's interval, not pleasant to hear, full of tension

Question 2: 'For Marimba and Tape' by Martin Wesley-Smith

Explain how pitch and duration are used in this excerpt.

General Comments

The overall understanding of the concepts appears to be limited due to not enough broad listening experience amongst the candidates. Exposure to a broad range of musical styles is needed to prepare students for this type of musical excerpt.

Strengths

These candidates demonstrated:

Knowledge

- an ability to discuss musical concepts with detail and specific reference to the music
- an ability to draw on other concepts to support their answers
- knowledge of terminology and its correct use
- an ability to answer the question as stated (and identified the marimba!)

Skills

- an ability to interpret what the question was asking and focus on the task
- an ability to structure and sequence their answers, referring to the use of pitch and duration in a number of layers of sound.

Weaknesses

These candidates demonstrated:

Knowledge

- unfocused lists of information
- an inability to use diagrams presented in support of their answers
- inaccurate use of terminology in relation to the concepts
- use of unrelated and non-musical imagery
- a simplistic understanding of the concepts e.g. ‘really high’
- use of diagrams/graphic notation which was generally inadequate

Skills

- an inability to understand what the question was actually asking – misunderstanding pitch and confusing dynamics
- an inability to focus their listening
- an inability to explain features heard; most students seemed unfamiliar with the marimba

Average Response

Most of the statements made are sweeping generalisations. The student has made some reasonably aware statements. However, relevant observations are usually unsubstantiated with no or few features of the pieces described to support statements made. Little or no expansion on these observations.

There are some valid statements made such as:

- ‘held’ note that ‘drops’ in the opening
- wide range (pitch)
- repetitive figures with accelerando
- use of silence.

These observations don’t communicate any in-depth knowledge of the concepts of music. Few examples of the use of related terminology.

Mostly the answer gives a chronological description of what has been heard with no real focus in its observations.

Shows some awareness of use of technology but doesn’t always relate to the question.

There is no time signature in this excerpt because there is no beat.

The excerpt is mostly made up of synthesised noises or sounds.

There is a very wide range of sounds played. Some very high and low sounds are played.

At the start there is one note that is held for the start of the piece. The note gradually drops down until it is very low. It then drops out.

Effects such as reverb and chorus are used throughout the whole excerpt. There is a time when there is no sound being played at all. After this there is a repetitive part where the same few notes are repeated and played faster and faster until they just stop. This method is used a few times throughout.

Noises that sound like xylophones and metalophones are used in this piece. There is too much range on them, so they must be keyboard effects or synthesised noises.

Excellent Response

A holistic answer.

A very comprehensive answer including a significant number of focused observations. Evidence of focused listening throughout answer.

Answer is well structured. Sometimes does seem like a blow by blow description of the piece, but observations always relate to question.

Related musical terminology is used well although some confusion with diminished and augmented.

The student identifies many features related to pitch and duration and can explain their use by expanding on initial points made.

The student is succinct in descriptions of what is happening in the piece in support of statements made.

Some points made could be expanded further.

Answer is a superior way of identifying layers of sound.

Indefinite pitch is used as initially an electronic sustained sound descends, in a slow manner. There appears to be essentially no time signature or key – atonal. This is contrasted to short sporadic entries of a fast sequence of a staccato high pitched electronic sound, entering twice.

This is interrupted by a low pitched electronic sound – drone, with a high pitch instrument seem to make seemingly improvise entries. The instruments play on augmented by them.

A pause is followed and the electronic high pitched instrument takes the complex rhythm which is repetitive and plays a melody of little range. As it plays a diminished rhythm, accelerandoing, the pitch ascends quickly. Contrast between high and low pitches, and fast and slow rhythms. It breaks out into a melody, fast moving in a disjunct manner, making the melody very angular. Syncopation is evident in the now recognisable 2/4 signature. The melody is taken by 2 electronic

instruments, one essentially keeps the beat, playing on the crotchet beat, while the other plays an angular atonal melody, with great range in notes. The melody plays motives which are developed throughout the playing.

Both melody and pitch are used in seemingly improvisational manner, in a highly contemporary fashion, sudden changes in both elements occur.

Question 3: ‘Amor que t’o fat hio’ performed by Hespèrion XX

Describe the use of expressive techniques in this excerpt. Include reference to the structure of the song.

Strengths

These candidates demonstrated:

Knowledge

- correct identification of performing media
- an understanding of the question and responded accordingly
- an understanding of the more subtle techniques used in the excerpt

Skills

- an ability to support statement made about expressive techniques
- evidence of organisation
- an ability to describe devices such as mordents even though they did not know the terminology
- an ability to use graphic notation to describe motifs, dynamics, texture and structure, using clear labels with supporting statements.

Weaknesses

These candidates demonstrated:

Knowledge

- a good knowledge of the terms but lacked the ability to use them in relation to the music, with very little expansion of a single idea
- little understanding of expressive techniques

Skills

- inability to identify structure in anything but very broad terms
- a tendency to relate the music to personal experiences
- incorrect use of terminology
- an inability to write concisely and relevantly.

Average Response

This response identified the structure of the piece through a labelled diagram which included a few inaccuracies. These inaccuracies included identification of performing media and identification of the number of sections in the piece. The diagram labelling did not contain

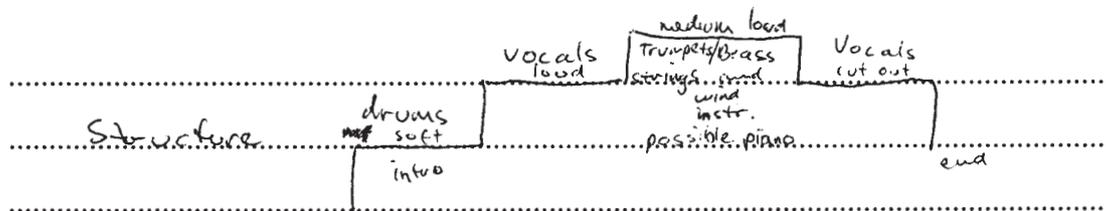
comprehensive or very substantial information.

There was very limited information in this response on the aspect of structure and how the use of expressive techniques was associated with it. The candidate lacked the ability to relate the two aspects of the question, i.e. 'expressive techniques' and 'structure'. The response does identify a number of expressive techniques used e.g.

- articulation – staccato drum accents, legato vocal, legato brass, staccato piano
- dynamics – the use of crescendo and diminuendo (in vague terms), also referred to in the diagram.

The ideas mentioned are quite free flowing but not always related to the question.

However, the candidate did understand the intent of the two parts of the question and did set this out clearly allowing for a better presentation of information.



The use of articulation through the drums (which sounds as if they are African, possibly conga's or bongo's). The drums give accents which are staccatoed against the melody of the legato vocal. The accompaniment provided by the brass/wind and string instruments with a possible piano add in the final section for a thick texture in the middle of the piece. The harmonic element that they provide is contrasting within itself with a legato brass/wind and strings and staccato piano.

The piece comes to a crescendo < when it reaches the brass instruments and the > diminuendo's when the voice cuts out.

The duration is terraced with a fugal like introduction.

Excellent Response

This response was very strong in the efficient presentation of accurate observations.

This was a well structured answer revealing a good understanding of the two parts of the question. The information gave evidence of careful and focused listening.

There is clear information on a number of expressive techniques employed e.g.

- dynamics – referred to the subtle use of vocal accent
- articulation – referred to the plucking and strumming of the lute; vocal vibrato; legato and staccato effects in the strings.

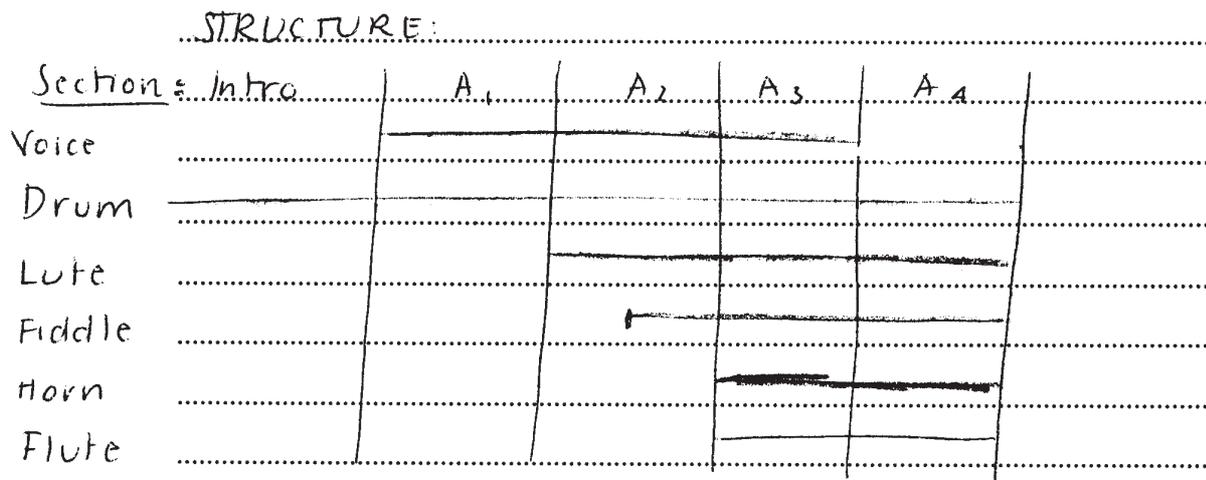
There is an accurate synopsis of the structural outline of the piece which is supported by identifying the role of performing media in determining the sections. There is further reference to

the use of the repetitive melodic 'motif' (statement).

The material is well sequenced in describing the structure and expressive techniques. Appropriate terminology is used effectively.

The candidate has included an effective and accurate diagram which is clearly labelled and relevant.

- *The voice (female soprano) uses vibrato*
- *The voice uses dynamic accents*
- *The lute uses a variety of instrumental techniques, such as plucking and strumming*
- *Variation of strings (fiddle) expressive techniques, e.g. use of both legato and staccato*
- *The song uses a theme and variation type structure. After the opening (played by a drum such as a baron or tambor) the solo voice introduces the central motif. This motif is then repeated, though this time joined by first a lute and then a fiddle. The third repetition of the motif introduces horns and a flute. The voice does not sing in the fourth variation – instead the lute/mandolin plays the melody while the rest of the ensemble accompanies.*



Question 4: 'Bronte Cafe' performed by Wanderlust

Each layer of sound has a unifying role in this excerpt. Discuss this statement.

General Comments

This question showed a weakness in the understanding of unity

Strengths

These candidates demonstrated:

Knowledge

- a thorough understanding of terminology

Skills

- an ability to design and use appropriate diagrams
- an ability to determine and decipher structural aspects that helped organise their answers.

Weaknesses

These candidates demonstrated:

Knowledge

- a lack of understanding of unity in relation to texture
- misconceptions, for example, referring to the removing of instruments as leaving nothing and therefore destroying unity
- an inability to structure and sequence their responses in a meaningful way

Skills

- an inability to structure and sequence their responses in a meaningful way.

Average Response

This response is reasonably aware but is limited in its relation to the question. The candidate has shown a recognition of things heard however these are not always closely related to the question. The candidate has made brief statements, but without expansion.

Most of the performing media have been identified as providers of the layers of sound. There is some expansion e.g. '... bass guitar, guitar and piano perform a layer all playing the same notes, this can be heard throughout ...'; 'The trumpets form another unifying layer with the melody played over the other almost percussive riff.' The response is generally lacking in information reflecting a limited ability to perceive aural activity.

There are unsupported generalisations and some conflicting statements.

Overall the response is quite brief.

Each layer of sound has a unifying role, and when put together you can see this.

The rhythm is set from the start with small metal percussion instruments in 3/4 time.

The bass guitar, guitar and piano form a layer all playing the same notes, this can be heard throughout most of the song.

The trumpets form another unifying layer with the melody played over the other almost percussive riff.

The guitar solo forms another layer when the song breaks down, or stops playing the rhythm.

You can see how each layer sounds different, making it identifiable or unifying.

Excellent Response

This response showed evidence of focused listening with a clear understanding of the question. The candidate related observations made back to the question. The candidate provides a detailed answer, outlining the role of each instrument and using musical terminology with facility.

The response shows clear identification of how the various layers create unity in this excerpt. Reasons for this are contained in statements such as: ‘... the bell like ostinato providing stability.’; ‘... jazz like timbres throughout.’; ‘... piano assumes the melody line ... repeated four times’.

With reference to the layers of sound the candidate has used relevant terminology to explain the activity within those layers.

The candidate has structured the answer in clear and precise points which are then developed and linked back to the question. These points focus on the employment of musical concepts e.g.

- melodic usage, balanced phrasing
- rhythmic features
- musical tempo
- tonality
- structure.

A response of a quite comprehensive nature.

- *drum kit – metal instrument – bell-like and provides rhythm stability and unity – continues throughout piece as ostinato therefore unifies piece*
- *low pitch keyboard – use of neighbour note motif in accompaniment – continues throughout piece as a form of ostinato therefore unifies*
- *saxophone – melody line, average pitch – motif repeated twice, thus same melody line i.e. – smooth contour, average pitch therefore unity – always plays the melody line when it is heard, therefore has a unifying role. – same ‘jazz’ like timbre throughout therefore unity – use of vibrato adds colour and unity*

- *piano – assumes melody line – same previous – motif is repeated 4 times – moderate pitch, balanced phrasing therefore unity*
- *drum – use of ‘rolls’ provides rhythmic stability – continues throughout this section and therefore unifies piece*
- *saxophone re-enters – same as when previously heard – accompaniment on drums and keyboard same therefore unity is provided*
- *auxiliary percussion – provide rhythmic stability and colour therefore because they are used throughout piece, their role is unifying*
- *Throughout first section – tempo is fast (allegro) by all instruments therefore providing unity*
- *Slow section – tempo is slower – piano resumes melody*

Drum roll into –

- *Returns to previous section where sax has melody – exactly the same tempo (fast – allegro)*

Overall

- *Major key throughout – provides unity*
- *except for slow section – allegro.*

2 UNIT COURSE 1

Performance

General Comments

Students should always:

- develop fine tuning skills before they begin the performance with all members of the ensemble
- select and rehearse in an appropriate space that will support and enhance the performance. Small rooms do not usually provide a sensitive acoustic for electronic music
- allow considerable preparation time in rehearsing ensemble performances and using taped accompaniments
- develop performance skills and repertoire on the instrument in which they are most capable
- accept that movement and costuming do not always advantage the examination outcome.

The following comments are applicable to all performance candidates in 2 Unit (Course 1).

Performance programmes require careful planning and thought. The pieces chosen should be within the technical ability of the candidate and should clearly reflect the topics studied. Programmes that are unrealistic disadvantage the candidate. Candidates should be encouraged to take an active role in the selection of their programmes.

The performance of a candidate's own composition as part of the practical examination should be carefully considered. Own compositions need to provide an avenue for adequate musical outcomes, especially in the areas of expression, style and technique.

It should be noted that multi-instrumentalists are not necessarily advantaged. Students are strongly advised to present themselves on the performing media on which they are most competent.

Candidates are encouraged to take the time to adequately tune their instrument and to supervise the tuning of all instruments that are to be used in their ensembles.

The checking of sound levels and ensemble balance prior to the commencement of the examination is paramount. Balances may need to be adjusted between items. The level of sound presented needs to be appropriate to the physical characteristics of the performance space as well as the musical genre chosen and should consider the aural well being of all present.

The student's role should be clearly demonstrated in ensembles.

Students generally need greater experience and rehearsal in ensemble situations.

In the case of candidates presenting more than one performing media in the same piece, it should be noted that the entire musical outcome is marked.

Students need to ensure that adequate rehearsal has been undertaken using the equipment in the venue prior to the examination.

Movement and costuming can interfere with a student's performance and often do not enhance outcomes.

Students are encouraged to play to their strengths and carefully select electives that allow them to do so.

Students are encouraged to listen widely prior to selecting programmes and note performance etiquette, interpretation, phrasing and style. The videoing and review of their own performances is to be encouraged.

Ensure that all paperwork is completed prior to the day of the examination

The requirements of the syllabus and Subject Rules must be adhered to. Attention is particularly drawn to time limits on pieces.

Strengths

The best students demonstrated the following:

Knowledge

- a musical awareness and understanding of the stylistic interpretative features of the chosen repertoire
- awareness of musical interpretation displayed through variety in dynamics, interpretation of phrasing and articulation
- awareness of the chosen performing media through effective balance with accompanist or members of the ensemble and a display of authoritative direction
- understanding of the genre and its relationship to the chosen course topic
- understanding and appropriate use of the performance venue and technology appropriate to genre
- awareness of appropriate repertoire choice that maximises the musical potential of the student
- a recognition of the need to establish reliable and consistent intonation appropriate to chosen performing media

Skills

- understanding of their role as performer, soloist or member of an ensemble through clear direction and effective communication skills
- authoritative and sophisticated display of musical understanding and control of the chosen genre
- highly developed technical and musical skills through a mature level of self-expression
- ability to perform styles that represent the chosen course topics with a high degree of enthusiasm and 'passion' for their music.

Weaknesses

The weakest students demonstrated:

Knowledge

- a lack of knowledge and understanding of the technical equipment that was available to them
- poor repertoire selection that was inappropriate to course topics
- repertoire choice which was inappropriate to their technical ability and/or vocal range
- repertoire choice which highlighted the student's limited understanding of the genre presented
- a lack of knowledge of the importance of:
 - (i) rehearsal as a soloist and their role in the ensemble
 - (ii) the physical arrangement of the ensemble

Skills

- inability to balance ensembles especially when using amplifiers
- inability to work with an accompanist in a musical exchange
- a lack of understanding of contrasts, expressive techniques and style
- a poor understanding and interpretation of the concepts of music.

2 UNIT COURSE 1

Musicology Viva Voce

General Comments

All students should:

- Be made aware that a viva voce is not a prepared speech but a discussion with examiners
- Be provided with the opportunity to develop and practise viva voce skills from the beginning of the course
- Become thoroughly familiar and practise with the technology to be used during the viva voce. For example, video player, computers, compact disc player, cassette player, etc.
- Be prepared for questions exploring their depth of knowledge when presenting scores
- Be made aware that the musicology elective is comparable to other elective options and requires an equivalent degree of preparation
- Be encouraged to form conclusions about the music, not just observe what is happening
- Cue and present each recorded example on a different tape
- Choose an area of study which they enjoy and in which they are genuinely interested
- Present summary sheets designed to provide a strong basis for discussion
- Focus on how the concepts of music are used
- Avoid generalisations
- Have a point to make or an aim to discuss musical details.

Strengths

These students demonstrated:

Knowledge

- The use of concise and relevant musical examples
- The use of musically relevant material showing evidence of wider listening
- A thorough knowledge of the use of the concepts in the examples with broad and intent listening evident
- An ability to elaborate in-depth about musical concepts, within the time limit
- The use of viva outlines that clearly outlined the links between musical examples and concepts
- An ability to discuss scores and notation in a meaningful way
- An ability to identify and discuss stylistic techniques related to the topic
- An accurate and fluent use of technical terms
- Clear aims selecting original topic areas and developing an hypothesis which allowed for an in-depth exploration of that topic.

Skills

- Well researched topics
- An obvious involvement and interest in the topic
- An ability to use score and instrument(s) leading to an enthusiastic dialogue
- An ability to respond in a focussed, musicological manner
- A familiarity with the viva situation
- Ability to make references to several concepts and synthesise knowledge.

Weaknesses

These students demonstrated:

Knowledge

- A focus on and/or use of biographical aspects peripheral to the music
- A focus which was too limited or too broad
- An inability to identify a relationship between concepts within a topic
- An inability to elaborate and further develop points on the viva outline
- An inability to respond in a musically competent way to questions
- Use of inaccurate information
- A confusion of terminology related to concepts
- A lack of familiarity with music quoted and/or music examples
- An inability to describe how the musical concepts were used
- Textbook knowledge without evidence of personal involvement and understanding
- Use of musical examples absent or not appropriate
- Use of examples which were not cued.

Skills

- A prepared lecture
- Poor organisation or too many recorded examples
- Rote learning and lack of viva practice
- Evidence of limited time devoted to the preparation process.

2 UNIT COURSE 1

Composition

General Comments

It is suggested that students:

- Provide a brief synopsis accompanying film/TV compositions to help provide a context within which the work may be more accurately evaluated
- Avoid superfluous notes on compositions, especially in relation to technology
- Do not assume anything when communicating their compositional ideas in score. Directions should be highly detailed, even if convention (or the style) would otherwise adopt an abbreviated approach. Passages of an improvised or semi-improvised nature should be fully detailed on the submitted version
- Record their composition on side A without any extraneous material
- Understand that legibility and intelligibility are paramount if the examiners are to fully comprehend the composer's intentions. At least 4–5 bars in each system (where possible) facilitates easier evaluation of the score
- Are reminded that the inherent value of any composition will be based upon its manipulation of concepts and not any artificial constraints bound by the adherence to preconceived standards for that style, e.g. techno, minimalism
- Compose at their level of musical/intellectual understanding and not be unduly restricted by personal performance levels or available performance personnel (if at all possible given centre/resources etc.)
- Remove recording tabs to avoid erasure.

Strengths

The best candidates showed:

- A comprehensive understanding of the instruments for which they were scoring. An exploration of tone colour and instrumental techniques evident
- Lyrics which provided excellent stimulus material. The meaning of the lyrics was enhanced by the composition
- Conceptual simplicity
- Varied texture, often strengthening structural division
- A detailed understanding of orchestration and manipulation of this concept to great effect
- Scores with considerable detail

- An obvious link between their composition and the selected topic. The stylistic features which characterise the topic were employed judiciously and created a foundation for original thought
- Ability to utilise technology to facilitate the compositional process. Some are adapting the technology to serve the compositional purpose, whilst others are allowing it to dictate or inhibit the creative process
- A broad understanding and broad employment of the music concepts
- That choice of topic/genre did not impose any artificial limitations on their ability to explore the compositional process.

Weaknesses

These candidates showed:

- Poor choice in writing for instruments with which they were obviously not familiar. Transposed or concert scores are acceptable, but instruments need to remain within an acceptable range
- A failure to nominate whether the performance intention is for acoustic or electronic instruments (especially when using a synthesiser to record the composition)
- The need for track names to be labelled by voice type rather than patch number
- Drum/percussion instruments that were often poorly notated in the following ways:
 - (i) No delineation of instrument/kit component
 - (ii) The use of inappropriate symbols
 - (iii) The use of conventional pitch notation in the C1 octave if software is incapable of providing the appropriate notation/clef
 - (iv) Incomplete patterns or a simplified version of the recording are notated
 - (v) Fills and solos not fully scored.
- Piano scoring which often reflected the arbitrary split of 'hands' at a certain pitch, rather than considering the practical requirements and technical limitations of a live performance
- Tablature which was more often than not incomplete or inadequate All necessary notation should accompany tablature to ensure an accurate rendition of the recording, e.g. rhythm, expressive markings, techniques, etc.
- That the principles of word setting were at times given scant regard, especially when different words are used with the same melodic material. Any changes necessary to accommodate a second verse should be fully detailed
- An over-reliance on repetition
- A lack of momentum, too often pattern-based with little original input or contrast to sustain interest. Some compositions sounded more like a backing tape than a unified and complete work
- Disregard for the marking in of dynamics and expressive techniques Embellishments, inflection, phrase shaping, etc., could all be indicated to reflect deeper understanding of the compositional process.

Average Response

‘Untitled’

Score is accurately notated for what is given, however, it would be enhanced by performance detail and expression indications.

Instrumentation shows basic understanding of their usage, but does not explore their creative and/or technical capabilities.

Demonstrates adequate engagement with the composition process.

Endeavoured to build texture with different layers, however the effect was laboured because of the static melodic motif.

Reasonable levels of counterpoint, but harmonic ideas are limited.

Piano part is not particularly pianistic.

Shows lack of judgement in amalgamating concepts. Becomes too repetitive – little or no change occurs.

Transition passage less than successful, hence the composition lacked cohesion.

Rhythmically restricted.

Untitled

Flute $\text{♩} = 80$

Musical score for measures 1-4. The score is for a full orchestra and includes parts for Flute, Violin, Violin 2, Violin 3, Cello, Guitar, Piano, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 80. The Flute part begins with a first breath mark (1) and plays a whole note. The Violin parts play a whole note chord. The Cello and Guitar parts play a whole note chord. The Piano and Bass parts play a whole note chord.

Flute

Musical score for measures 5-8. The score is for a full orchestra and includes parts for Flute, Violin, Violin 2, Violin 3, Cello, Guitar, Piano, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Flute part begins with a fifth breath mark (5) and plays a whole note. The Violin parts play a whole note chord. The Violin 3 part has a melodic line starting in measure 5. The Cello and Guitar parts play a whole note chord. The Piano and Bass parts play a whole note chord.

Flute
9

Violin 1

Violin 2 *mf* *mp* Simile

Violin 3 *mp* *mf* Simile

Cello

Guitar

Piano

Flute
13

Violin 1

Violin 2

Violin 3

Cello

Guitar

Piano

17

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

mf

Flute

21

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

mf *mp* *mf*

mp *mf* *mp* *mf*

Flute #25

Violin

Violin 2 *mf*

Violin 3

Cello

Guitar

Piano

Detailed description: This musical score covers measures 25 to 28. The Flute part (marked #25) is mostly silent. The Violin 1 part features a complex, fast-moving melodic line with many sixteenth notes. Violin 2 and Violin 3 play a steady, rhythmic accompaniment of eighth notes, both marked *mf*. The Cello and Guitar parts provide a simple harmonic foundation with quarter notes. The Piano and Bass parts are silent throughout these measures.

Flute #29

Violin

Violin 2

Violin 3

Cello

Guitar

Piano *mp*

Detailed description: This musical score covers measures 29 to 32. The Flute part (marked #29) is silent. The Violin 1 part continues with its complex melodic line. Violin 2 and Violin 3 maintain their eighth-note accompaniment. The Cello and Guitar parts continue with their simple harmonic accompaniment. The Piano part, marked *mp*, enters in measure 29 with a series of chords, becoming more active in measures 30 and 31. The Bass part remains silent.

Flute ³³

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

mf

Detailed description: This musical score covers measures 33 to 36. The Flute part (measure 33) is marked with a sharp sign and a measure rest. The Violin 1 part features a complex rhythmic pattern of sixteenth notes. Violin 2 and Violin 3 play a steady eighth-note accompaniment. The Cello and Bass parts provide a simple harmonic foundation with quarter notes. The Guitar part consists of a series of chords, and the Piano part plays a similar chordal accompaniment. A dynamic marking of *mf* is present in the Piano part at the end of measure 36.

Flute ³⁷

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

Detailed description: This musical score covers measures 37 to 40. The Flute part (measure 37) is marked with a sharp sign and a measure rest. The Violin 1 part continues with its intricate sixteenth-note pattern. Violin 2 and Violin 3 maintain their eighth-note accompaniment. The Cello and Bass parts continue with their quarter-note accompaniment. The Guitar and Piano parts continue with their respective chordal accompaniments.

Flute

41

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

This musical score block covers measures 41 to 44. It features a Flute part at the top, which is mostly silent. Below it are staves for Violin, Violin 2, Violin 3, Cello, Guitar, and Piano. The Violin parts play a melodic line with some sixteenth-note passages. The Cello and Piano parts provide a rhythmic accompaniment with eighth-note patterns. The Guitar part consists of chords. The bottom staff shows the bass clef and a common time signature.

Flute

45

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

This musical score block covers measures 45 to 48. It features a Flute part at the top, which is mostly silent. Below it are staves for Violin, Violin 2, Violin 3, Cello, Guitar, and Piano. The Violin parts continue with their melodic lines. The Cello and Piano parts maintain their rhythmic accompaniment. The Guitar part continues with chords. The bottom staff shows the bass clef and a common time signature.

45

Flute

49

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

Flute

53

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

Flute

57

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

Flute

61

Violin

Violin *mf*

Violin *mf*

Cello

Guitar

Piano

Flute

57

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

Flute

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

Flute

61

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

Flute

Violin

Violin 2

Violin 3

Cello

Guitar

Piano

The image shows a musical score for a piece titled 'Stop the Bus'. The score is written for a band consisting of Flute, Violin 1, Violin 2, Violin 3, Cello, Guitar, and Piano. The key signature is G major (one sharp) and the time signature is 8/8. The score is divided into three measures. The Flute part starts at measure 73. The Piano part has a melodic line with a fermata over the final note, and the Bass line has a simple harmonic accompaniment.

Excellent Response

'Stop the Bus'

High quality score – notation accurate with dynamic markings – easy to interpret.

Performing media appropriately notated – e.g. Guitar – fully voiced and congas explicitly written.

Textural variation achieved through voice and varied accompaniment patterns and instrumental trio with solo sax.

Very strong sense of structure providing the necessary contrast to sustain interest.

Detailed understanding of musical concepts – harmony, melody etc. (bar 20).

Stylistically cohesive.

Improvisation notated.

Vocal harmonies added colour e.g. close harmony or counterpoint. Scansion excellent.

Reflects understanding of stylistic features.

A range of compositional techniques and devices.

Exploits expressive techniques of performing media.

17

VOICE 1
GOT TO THE BUS STOP AND I SAT ON THE GROUND I AM

VOICE 2

ELECTRIC GUITAR (CHORUS)
Dmaj7 All SAT ON THE GROUND Am7/11 Ab7b5

CONGAS HIGH LOW (SWING FEEL)

21

VOICE 1
RUNNING AWAY ON A BUS THAT GOES NOWHERE

VOICE 2

ELECTRIC GUITAR (CHORUS)
Gmaj7 Gmb NOWHER - E

CONGAS HIGH LOW

25

VOICE 1
HIDING AWAY HOPING SOME DAY I WONT BE RUNNING AWAY

VOICE 2

ELECTRIC GUITAR (CHORUS)
D HIDING A WA Bm7 HOPING E9

CONGAS HIGH LOW

29

VOICE 1
ON A BUS THAT GOES NOWHERE

ELECTRIC GUITAR (CHORUS)
All ON A BUS THAT GOES NOWHERE mf

CONGAS HIGH LOW

33

VOICE

ELECTRIC GUITAR (CHORUS)

CONGAS HIGH LOW

mf 2.I GOT ON A BU—S AND I

A Dmaj7 dim... *mp*

2. (SAMPLE SAX SOLO) 37

E♭ ALTO SAX

VOICE 1

ELECTRIC GUITAR (CHORUS)

CONGAS HIGH LOW

f WHERE

Bbmaj7 *mf* Gm7

41

E♭ ALTO SAX

ELECTRIC GUITAR (CHORUS)

CONGAS HIGH LOW

Bbmaj7 Gm7

45

E♭ ALTO SAX

ELECTRIC GUITAR (CHORUS)

CONGAS HIGH LOW

49

E♭ ALTO SAX

ELECTRIC GUITAR (CHORUS)

CONGAS HIGH LOW

3

53

E♭ ALTO SAX

ELECTRIC GUITAR (CHORUS)

CONGAS HIGH LOW

57

E♭ ALTO SAX

ELECTRIC GUITAR (CHORUS)

CONGAS HIGH LOW

61

VOICE 1
RUNNING AWAY ON A BUS THAT GOES NO WHERE

VOICE 2
f NO WHERE

ELECTRIC GUITAR (CHORUS)
Gmaj7 mp Gmi6

CONGAS HIGH LOW

65

VOICE 1
HIDING A WA—Y HOPING SOME DAY I WONT BE RUNNING AWAY

VOICE 2
HIDING A WA—Y HOPING

ELECTRIC GUITAR (CHORUS)
D F#7 Bmi7 HOPING E9

CONGAS HIGH LOW

4.

69

VOICE 1
ON A BUS THAT GOES NO WHERE

VOICE 2
dim...

ELECTRIC GUITAR (CHORUS)
A11 Dmaj7 mf

CONGAS HIGH LOW dim...

73

VOICE 1
A BUS THAT GOES NO WHERE

VOICE 2
BUS THAT GOES NO WHERE

ELECTRIC GUITAR (CHORUS)
A11 BUS THAT GOES NO WHERE Dmaj7 mp

CONGAS HIGH LOW

77

VOICE 1
A BUS THAT GOES NOWHERE

VOICE 2
BUS THAT GOES NOWHERE

ELECTRIC GUITAR (CHORUS)
AII A Dmaj7

CONGAS HIGH LOW

81

rit...

dim...

fine

Verse 2

*I got on a bus,
 And I took a seat down.
 Next to a man,
 And he said,
 He said I hope you don't mind,
 He said I hope you don't.
 But where are you headed?
 Are you going anywhere?
 Have you been warned of the dangers,
 Of catching a bus that goes nowhere.
 Are you,
 Running away on a bus that,
 Goes nowhere,
 Hiding away, hoping,
 Someday, you won't be, running away,
 On a bus that goes nowhere.*

2/3 UNIT (COMMON) COURSE

Musicology I/Aural Skills (Questions 1–3)

Question 1(a) ‘Quartet No 2’ (1945) by Benjamin Britten.

Describe the structure of Excerpt A.

General Comments

Candidates generally coped well with this question displaying an understanding of the concept of structure through integrated aural and musicological skills.

Students are reminded that Attachment A contained the score for Excerpt A.

Strengths

The best candidates demonstrated:

Knowledge

- correct use of musical terms (e.g. ostinatos)
- elaboration of points made
- recognition of instruments and their roles in each section.

Skills

- recognition of details from the recording and the score
- discussion of their points in a comprehensive, articulate way
- in-depth analysis
- sophisticated levels of listening.

Weaknesses

The weakest candidates showed:

Knowledge

- inaccuracies e.g. incorrect bar numbers for section 1 and section 2.
- that some candidates failed to make use of the attached score.
- confusion over the term ‘structure’ (and discussed layers and individual parts) e.g. ‘the structure is polyphonic’
- superficial observations.

Skills

- failure to elaborate on points – the question asked candidates to ‘describe the structure’
- failure to recognise the sections.

Average Response

This response recognised and correctly identified the binary structure. However, the student tended to lack detail and description of the contrasting sections. They tended to be brief without supportive detail such as identifying instruments playing the theme and the role of accompanying instruments. Sometimes there were inaccuracies indicating students’ weak reference to the score.

‘In this piece theme 1 is repeated twice. It is played the first time from the opening until bar 22. It is repeated again until the beginning of bar 39.

Theme 2 begins at the end of bar 39 and continues until the end of the excerpt.

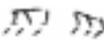
This piece is structured into 2 themes

Theme 1 – beginning → bar 22 and repeated

bar 23 → bar 39

Theme 2 – bar 39 → end.’

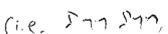
Excellent Response

This response was comprehensive and well expressed. Candidates used correct musical terms, e.g. ostinatos, sequences, and answered in an organised manner. They provided details e.g. bar numbers and used notation e.g.  to support statements. They recognised instruments and their role in the excerpt e.g. the reversing roles of Vln I and cello with Vln II and Vla and doubling.

Some candidates could successfully break down sections within A and B and could discuss the use of repetition.

The excerpt is divided into 2 distinct sections.

(Bar 1–41) 1st section – is one group of 20 bars repeated, i.e. there is one section repeated. The 1st half of the first section is characterised by a constant ostinato accompaniment  broken chords with two instruments (vln 1, cello) playing the melody. The 2nd half of the first section is the same material, but reversing the instruments that play accompaniment and melody (i.e. now vln 2 and vla play melody)

(Bars 45 → end) 2nd section – contrasts greatly with the first section. A 4 bar bridge of ascending sequences of the accompaniment broken chord progression leads into the 2nd section. The second section has 2 characteristics. The first is ff unison rhythm with longer note values (i.e.  rather than ). The 2nd is a pp legato progression up and down or vice versa which is played by 2 instruments.

Therefore the 2 sections contrast in dynamic, duration (rhythm), tone colour and texture.

Question 1 (b)

Outline **THREE** ways in which Excerpt B is different from Excerpt A.

Strengths

In the strongest responses the candidates adhered to the question and could discuss the points in detail with in depth analysis. Some gave sophisticated aural analysis and discussed specifics e.g. registers, tonality. The best could quote bar numbers from the original score (Excerpt 1) and could compare. The best fully expanded answers.

The average tended to give a brief point with supporting discussion. Dynamics was a popular choice but tended to be generalised e.g. ‘softer in excerpt B’.

Weaknesses

The poorest candidates were too general. They used incorrect terms – inaccuracies, showed poor understanding of the concepts of music and did not address the question.

Some tried to deal with texture (and tone colour) unsuccessfully, and lacked concrete descriptions, e.g. ‘Excerpt B ... is carefree’.

Rhythm was poorly answered, and some candidates failed to choose the most appropriate elements.

Average Response

The average response saw many students state the difference accurately but their answers were often too brief and they did not elaborate and provide details of the differences.

They failed to identify instruments responsible for the differences. Often responses were weak due to generalisations and simplistic observations lacking in-depth aural skills. e.g. ‘the texture is thinner’.

- (i) *Pitch material – much higher pitched than Excerpt A*
- (ii) *the theme from excerpt A repeats but at a different pitch and dynamics*
- (iii) *Texture – At the beginning of the excerpt the texture is thinner, more eerie and high, possibly by the use of natural harmonics*
- (iv) *Dynamics – At the beginning, the material is much softer, whereas in Excerpt A, the melody was a very aggressive ff.*

Excellent Response

The best responses were those where the candidate could identify the differences and elaborate with supporting detail on these points. They provided in-depth observations demonstrating sophisticated aural and musicological analysis.

They selected appropriate concepts and they responded by drawing direct comparisons and discussing specific points, using musical terms and providing musical quotes.

- (i) *Britten uses a much larger range of pitch, especially with use to the high register. In Excerpt A the melody and most of the accompaniment was in the middle register of the strings (for vln plays mainly on D string for melody). The vlns use very high register (that is about an octave higher than the E on the E string)*
- (ii) *Different expressive techniques are used. E.g. in the chords (parallel to bar 45) are pizz rather than arco. There is also polyphony, which results in polyphonic articulation. That is slurs and phrasing entering on top of each other.*
- (iii) *The thematic material is elaborated upon e.g.*

General Comment

Wider listening to music in diverse metrical contexts and practice at recognising and notating a variety of groupings would assist a broader understanding of melodic shape.

Strengths

- a significant proportion of candidates achieved totally correct pitch and rhythm
- the vast majority of candidates had a strong grasp of the overall pitch contour

Weaknesses

- many candidates did not fill bars with the correct number of beats.

many candidates did not recognise 5_4  rhythm, and it was often shown as 5_4  or 5_4  |

[

- weaker responses did not recognise the fact that bars 5 and 7 were the same.

Average Response



Clarinet

Viola & Cello

5

7

9

Excellent Response (But Not Perfect For The Full Mark)

The musical score consists of four systems. The first system shows the Clarinet and Viola & Cello parts. The Clarinet part has rests in all four measures, while the Viola & Cello part plays a rhythmic pattern of quarter notes and eighth notes. The second system starts at measure 5 and continues the same pattern. The third system starts at measure 7 and continues the pattern. The fourth system starts at measure 9 and ends with wavy lines, indicating that the music continues.

Question 2 (b)

Describe THREE techniques the composer uses to develop the musical material

There were a number of techniques from which the candidate could choose including:

- introduction of new sounds or tone colours e.g. ‘popping’ sound
- the texture had more layers because there were more instruments added e.g. piano
- the motif was extended as well as repeated
- other pitch variations were added e.g. descending slides
- the rhythmic patterns were diminished e.g. ♩ ♩ ♩ → ♩ ♩
- syncopated patterns were also introduced

Average Response

- (i) *The composer adds new tone colours such as the glockenspiel to add variety*
- (ii) *Doubles the clarinet's melody with a keyboard instrument and the two play in unison*
- (iii) *Develops the melody by incorporating more notes into it.*

Excellent Response

- (i) *rhythmic diminution and alteration of the melody, reinforced rhythmically by the accompaniment.*
- (ii) *the clarinet melody receives a parallel accompaniment by the piano in the latter half.*
- (iii) *introduction of percussive/indefinite pitch material by using the clarinet in a contemporary manner to punctuate phrases.*

Question 2 (c)

Explain the following performance directions that occur in the score.

Answers received full marks if they could explain what the performance directions meant even if they did not use terminology. e.g. (i) slide rather than glissando was acceptable.

- (i) begin on Eb and slide (glissando) to G playing the notes in between – some candidates also indicated that the G was the approximate note on which to finish.
- (ii) 7 notes to be played in 6 – also accepted proportional rhythm and septuplet
- (iii) Sul G – to be played on the G string
- (iv) This answer needed 2 points to receive the mark even though there were 3 or 4 points to be made
 - cluster of notes
 - cluster of notes between Db – F top stave
E – G bottom stave
 - arrows indicate the direction in which the chords should move – R.H. ↓
L.H. ↑
 - arpeggiated figure

Average Response

(i)  (Bar 44, Stave 3)

To slide from E^b to G on the one string

(ii)  (Bar 50, Stave 5)

To repeat this fragment of music immediately after it is played.

(iii) (sul G) (Bar 51, Stave 2)

To play the note G on or near the bridge of the violin.

(iv)  (Bar 52, Staves 4 and 5)

To be play in an arpeggiated style in the direction of the arrows

Excellent Response

QUESTION 2. (Continued)

Marks

A score of bars 43–54 is contained in Score Attachment B. You will now have one minute to look at this score.

Bars 43–54 will be played ONCE for familiarisation.

You will now have 4 minutes to answer part (c).

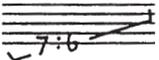
(c) Explain the following performance directions that occur in the score.

2



(i)  (Bar 44, Stave 3)

glissando: ^{slide} from the top note to the indicated lower note

(ii)  (Bar 50, Stave 5)

place, rhythmically, the ~~ind~~ seven indicated notes in the place of the usual six.

(iii) (sul G) (Bar 51, Stave 2)

play the following section on the 'G' string of the instrument.

(iv)  (Bar 52, Staves 4 and 5)

'roll'/'spread' the indicated chords. In the right hand start with the top note and quickly follow down the chord. In the left hand start

Question 2 continues on page 9

with the bottom note and quickly follow up the chord. The range of each hand is given in brackets and all notes between these notes should be played (as indicated by the one big rectangular 'ste head' spread over this region of the stave ^{14 20}

Question 2 (d)

Comment on the organisation of the pitch material

Strengths

The best candidates demonstrated:

Knowledge

- Strong answers which articulated detailed specific observations about organisation of pitch material in the context of the excerpt provided and referred to bar numbers.

Skills

- Point form presentation which aided clarity
- Clearly labelled diagrams (if used) which were far superior to unlabelled diagrams.

Weaknesses

The weaker candidates demonstrated:

Knowledge

- Errors in use of terminology
- Answers which referred to concepts such as duration or tone colour at the expense of pitch.
- No attempt to discuss any organisational factors relating to pitch.
- A lack of understanding of harmonic relationships (e.g. intervals which tended to be omitted).

Skills

Weaker answers e.g. ‘great pitch’, ‘pitch went up and down’ which disadvantaged candidates when unsupported by specific examples from the score, resulting in repetitive generalisation.

Average Response

The shape of the melody is generally falling, together with the slides creates an agitated feeling. The register is fairly high throughout with gives a nasal quality. There a many modulatory passage and accidental which give that feeling of uncertainty. Repetition of motifs e.g. bar (44 and 47) (45 and 48) give the excerpt unity.

Excellent Response

The melodic idea is at the beginning played by the piano, generally descending, with interval leaps in a broken chord style. The accompaniment (bar 44 and 47) is by the viola and cello, with glissando, to emphasise the descending movement. In bar 50, the melody is taken over by the violin, with glissando accompaniment still by viola and cello, but piano plays arpeggiac pattern in contrary motion (bar 50). The descending movement is contrasted by the ascending movement in bars that precede the melodic ideas (bar 43, 45). The melodic idea is also fragmented in bars 52 and 53. Use of dissonances, bar 44, D against E.

In this piece, there is no tonal centre, but motifs are based on broken chords. Harmonies generally dissonant. Use of superimposed chords, bar 49, E major and D minor.

Question 3

Part of Sankanda (1995) from the Lambarena Project (1 minute 30 seconds) will be played FOUR times for you to answer the question.

‘Composers must forge their own identities out of the many influences that play upon them and never close their ears to any part of the world of sound.’

Comment on this statement, referring to Sankanda and ONE other significant work you have studied from the Mandatory or Additional Topics.

General Comments

Candidates need to study a range of styles, and genres, and indeed a number of works in detail.

Attention needs to be given to really coming to terms with the composition as a whole, as well as its components.

Detailed study should incorporate score reading as well as detailed aural observations.

Strengths

The best candidates demonstrated:

- Carefully chosen works. These answers focused on quality musical observations of both works, giving pleasing detail relevant to the question.
- Planned essays, incorporating both works in a balanced way.
- Minimal repetition.
- Observations with musical substance and uses of quotes only when these added to the argument.
- Avoidance of unnecessary duplication of material, in particular, material derived from the statement.
- Ability to allocate time wisely, and complete their answers comfortably.

Weaknesses

The weaker candidates showed:

- Limited references to concepts, lacking support from specific works
- Over-emphasis of a few concepts, such as tone colour – limiting the scope.
- Irrelevant, anecdotal, historical and judgemental observations, thus wasting time.
- Inability to respond to both works in a balanced manner.
- Limitations in their discussion, reflecting personal ‘influences’ rather than musical aspects.
- Overuse of repetition of thoughts.
- Confusion of material and thoughts.
- Presentation often lacking in order and logic and with heavy reliance on reiteration of the statement throughout.
- Confusion and divergence into general philosophical issues marring their ability to focus on the music.
- Poor choice of their own work at times disadvantaging themselves.
- Only superficial observations.
- Analysis of each work separately without any relevant linkage.

Average Response

Name of other significant work: Black and Blue

Composer: Barry Cockroft

Topic: Post 1970

In Sankada a mixture of influences is apparent. The rich vocals of black Africans mixed with instruments which are not traditional for African songs. So there is a mixture of two cultures – classical and African. There are many distinct techniques which make the song have an African influence.

- 1. Traditional rhythms incorporated through shakers, which are traditional accompanying instruments for African song and worship.*
- 2. Rapid flutter tonguing / alteration of pitch by moving tongue up and down rapidly by the women which is a distinct characteristic of African songs and culture.*
- 3. Strong vocal melody as this is the main instruments Africans have they use it to its full potential with plenty of energy. It also has the traditional qualities to it plus the words in their natural language.*
- 4. A main vocalist singing the main line and then repeated by the whole group of vocalists is also a African characteristic.*

But the composer also mixes these characteristics/style with other styles hence classical. By

1. The use of classical instruments and phrases. Instruments include strings, flutes
2. The vocalists to the end of the extract start singing classical phrases and not traditional style singing. Hence no call and response technique.

So we can see that the composer has interlocked various styles from his exposure to different types of music into one song by adapting the styles.

In *Black and Blue* by Barry Cockroft for alto sax, there are also many influences present. Throughout the whole piece there is syncopation and swing involve to give the song a swing feel and jazz characteristics. But there are many other techniques evident which makes the piece a mixture of different eras.

There is plenty of multiphonics used in the piece, which gives the piece its post 1970 characteristics, but by using swing it shows a mixture of the new and the old.

The piece has many sections and in these sections are the mixtures of the new and the old.

Here is the basic structure

A A1 B B1 C D

In A the section is swung and played traditionally but in A1 the music is intermingled by multiphonics.

The same goes for B and B1.

C is a very modern technique where the saxophone is played like a drum by hitting certain keys down to immitate drum sounds.

D is a purely multiphonic section.

As we can see Barry Cockroft has been influence by many techniques which can basically be grouped into two groups. The old – swing, the new – multiphonics, simulating drum sounds.

Therefore we can see how both composers have been influenced by different styles and techniques and incorporated it in their composition.

FINGERINGS

USING SAX AS A DRUM

X SNARE

v BASS DRUM

v

Excellent Response

Name of other significant work: *Fabian's Theory*

Composer: *Nigel Westlake*

Topic: *Mandatory*

- *Sandanka combines influences from both the Western tonal tradition and African tribal music. The performing media reflects this: African vocalists, experimenting with vocal trill-like sounds in their voice and a chant-like introduction, a string section playing in four-part vocal style, African percussive instruments, and vocalists singing in a style like that found in religious Western music tradition. The composer has fused these influences from two very distinct cultures to create a piece which reflects their own original music identity.*
- *The predominantly long notes of duration played by the strings including an emphasis on the on-beat is contrasted to the more rhythmically diverse African style with greater use of syncopation e.g. rhythmic patterns include*

1 4 7 6 5 || and | 6 5 |

- *The detached percussive  from the African influence is pitted against the smooth tone colour and long duration of the strings.*
- *Whistles and low drum beats also reflect this African influence.*

Westlake in creating his own composition similarly did not exclude influences around him. While his work for marimba, digital delay and tom-toms is an experiment into the diversity of rhythm and tonality he can achieve with the use of digital delay, he did not exclude the more traditional devices found in his musical background.

- *Apparently random harmonies are created through the overlapping of sound caused by the digital delay. These harmonies are both wide and close in range. Included in these new, diverse harmonies however are more traditional devices, reflecting the influence of Western tonal traditions on Westlake, e.g. three times in the piece Westlake employs the harmonic device of a pedal point and there is a three bar sequence moving down a tone also included in the marimba's melodic line. Westlake combines the sequence, which is usually used as a means of modulation, with a constant F major chord thus combining a traditional harmonic device and new experimentation with tonality.*

The performance media chosen by Westlake does not have the diversity of that in Sankanda but it does reflect a further and similar influence – African music, with the use of the marimba and tom toms. His further employment of digital delay on the marimba shows Westlake's willingness to integrate technology predominantly used by rock musicians since the 1970's, into his work to create his own individual style and music diversity. He employs the digital delay to create a

diversity of rhythmic patterns, a thick texture through a dense layering of sound and new original harmonies to an extent not explored by contemporary rock musicians. His use of mixed and irregular metre (e.g. 5/8) and syncopation enhanced by accents further complicates the duration.

Similarly Sankanda extends and explores musical concepts beyond the influences it employs.

The new combinations of timbre, marimba against strings, draws out an expressive, delicate quality in the marimba's tone colour. Playing an accompanying role usually held by the harpsichord, the composer creates a new musical sound as the marimba's more expressive qualities outshine the expected harpsichord's timbre.

Rather than close their ears to the world of sound these two composers have used such influences and extended them creating new sounds and new original music identities.

2/3 UNIT (COMMON) COURSE

Performance

Core and Elective

Strengths

The best students demonstrated:

Knowledge

- Mature understanding of the conceptual framework that reflects the stylistic parameters of the performance
- Convincing stylistic understanding, and used appropriate contrasts, expressive treatments and interpretation
- Use of a performance space that supports and enhances the performance and also provides a balanced range of musical acoustics
- Well chosen repertoire that met the technical and expressive capacities of the candidate
- Understanding of the role of the individual in achieving a shared and musical partnership in an ensemble performance.

Skills

- Personal and distinctive stylistic interpretation
- Persuasive leadership of an ensemble performance
- Impressive technical and expressive control
- Aural awareness of musical balance and an ability to make changes, at the moment, to correct the shortfall
- Presentation as a confident performer and musician.

Weaknesses

The weakest students demonstrated:

Knowledge

- Inappropriate relationship between the repertoire and the nominated topic
- Incorrect timing of pieces, exceeding the maximum time limits
- Selection of repertoire that did not meet the style or the spirit of the mandatory topic
- Abbreviated repertoire that did not provide opportunities to display stylistic understanding or convincing preparation.

Skills

- Domination of an ensemble to the detriment of musical balance, sensitivity and partnership
- Poor intonation and technical accuracy, lacking tonal clarity and depth
- Lack of appropriate dynamic, expressive and tonal contrasts and treatments
- Poor balance with accompanists that did not support and enhance the performance
- Use of accompanists with a mediocre capacity.

3 UNIT (ADDITIONAL) COURSE

Performance

Strengths

The best students demonstrated:

Knowledge

- outstanding stylistic interpretation
- advanced understanding of the use of variety and contrast and expressive techniques within works presented
- awareness of their role as the soloist within the ensemble
- a program which showed evidence of balance within and between pieces.

Skills

- an authoritative, commanding musicianship showing a personal interpretation with mastery of technique
- the ability to present performances which reflected refined skills, maturity and a sophisticated understanding of style
- evidence of concert practice showing that the role of co-ordinator and leader was well realised
- accompaniments that were well prepared and sensitive to the needs of the performer

- a choice of program which was varied and imaginative and was commensurate with their technical ability.

Weaknesses

Weaker students demonstrated:

Knowledge

- a choice of repertoire that did not reflect a variety of musical understanding
- programs which did not show three contrasting styles
- selection of repertoire that was not suitable to the instrument e.g. transcriptions
- poor understanding of appropriate stylistic techniques e.g. a classical performance with a jazz or pop technique
- a choice of repertoire that was insubstantial in length and did not allow the candidate to demonstrate sufficient musical understanding
- lack of understanding of the interaction necessary between soloist and accompaniment and soloist within an ensemble.

Skills

- programs that were far beyond their technical and interpretative ability
- a poor communication of variety and contrast within a chosen work resulting in fragmented performances
- mechanical playing showing very little musicality
- poor intonation, technical accuracy, stylistic and dynamic variation
- lack of evidence of rehearsal with accompanist
- poor choice of ensemble piece which did not allow the candidate opportunities to be featured in a suitably prominent role.

General comments/advice to teachers

Guide students to develop:

- skills at using electronic tuners
- time management skills which will allow them to have sufficient time to rehearse with equipment and personnel in their chosen venue.

Sight-Singing

Strengths

The best candidates showed

- competent control of melodic and rhythmic contours
- confidence in singing intervals and rhythms including:

Intervals:

- Perfect 4ths, 5ths and 8ths
- Major and minor 3rds sung consecutively
- Repeated pitch
- Leading note to tonic

Rhythms:

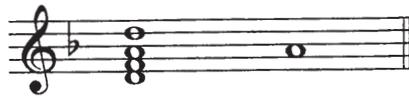


- ability to interpret the musical style and spirit of the melody with a strong tonal recognition
- fluency of tempo direction
- using the two minute preparation time to best advantage

Weaknesses

The weaker candidates showed:

- Lack of confidence and experience in the development of sight-singing skills, in particular with:
 - defining melodic contours in major and minor tonalities
 - defining rhythmic accuracy including simple syncopation
 - maintaining correct tonality
 - singing triadic intervals
 - establishing the correct starting note within the tonic chord
 - taking it seriously.



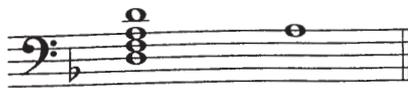
Tonic chord Starting note

Moderato
mf

I sat in the ca - fé and sipped at a Coke. There

sat down be - side me a whop - ping great bloke Who sighed as he el - bowed me

in - to the wall: 'Your trou - ble my boy is your bel - ly's too small!'



Tonic chord Starting note

Moderato
mf

I sat in the ca - fé and sipped at a Coke. There

sat down be - side me a whop - ping great bloke Who sighed as he el - bowed me

in - to the wall: 'Your trou - ble my boy is your bel - ly's too small!' 40



Tonic chord Starting note



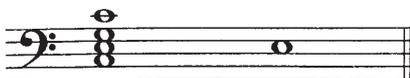
'Cher-ries, ripe cher-ries!' The old wo - man cried, In her



sno - wy white ap - ron, And bas - ket be - side; And the lit - tle boys came, Eyes



shi - ning, cheeks red, To... buy bags of cher-ries To eat with their bread.



Tonic chord Starting note



'Cher-ries, ripe cher-ries!' The old wo - man cried, In her

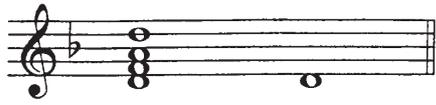


sno - wy white ap - ron, And bas - ket be - side; And the lit - tle boys came, Eyes



shi - ning, cheeks red, To... buy bags of cher-ries To eat with their bread.

21



Tonic chord Starting note

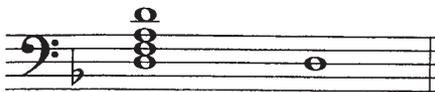
Moderato
mf

The doc - tor loves the pat - ient, The

pat - ient loves his bed; A fine place to be

born in, The best place to be dead.

Detailed description: This block contains the vocal melody for the first system, written in the treble clef. It is in 4/4 time and marked Moderato with a mezzo-forte (mf) dynamic. The melody consists of three lines of music. The first line contains the lyrics 'The doc - tor loves the pat - ient, The'. The second line contains 'pat - ient loves his bed; A fine place to be'. The third line contains 'born in, The best place to be dead.' The melody features a mix of quarter, eighth, and dotted notes, with some phrases connected by slurs.



Tonic chord Starting note

Moderato
mf

The doc - tor loves the pat - ient, The

pat - ient loves his bed; A fine place to be

born in, The best place to be dead.

Detailed description: This block contains the bass line for the first system, written in the bass clef. It is in 4/4 time and marked Moderato with a mezzo-forte (mf) dynamic. The bass line consists of three lines of music. The first line contains the lyrics 'The doc - tor loves the pat - ient, The'. The second line contains 'pat - ient loves his bed; A fine place to be'. The third line contains 'born in, The best place to be dead.' The bass line features a mix of quarter, eighth, and dotted notes, with some phrases connected by slurs.

2/3 UNIT (COMMON) AND 3 UNIT (ADDITIONAL) COURSES

Composition

General Comments

- Most candidates complied with time limit requirements.
- There was a wide range of styles represented.
- Computer scores showed an improvement in performance direction detail but still some quantising problems evident.

Strengths

The best candidates demonstrated:

Knowledge

- a clear familiarity with the chosen instrument, exploiting its potential
- a musically imaginative approach to composition.
- a clear understanding and effective use of structure.
- wide performance/listening/composition experience in the chosen topic area.
- a logical musical language with a sense of direction and style.

Skills

- strong notational skills
- adequate presentation of tapes
- a musically successful manipulation of concepts.
- effective editing of computerised scores.

Weaknesses

The weaker candidates demonstrated:

Knowledge

- a lack of compositional and listening experiences often resulting in 'imitation' rather than 'creation'.
- a lesser ability to manipulate melody, rhythm and harmony.
- a poor and limited understanding of their topic area.
- inappropriate scoring for unfamiliar instruments.
- unrealistic demands on performers.

Skills

- some poor choices of key, cluttered textures, inappropriate vocal registers and poor development of melodic ideas.
- last minute preparation resulting in a less than effective musical product.
- poor melodic development, often resorting to repetition.
- a poor sense of structure with weak links between sections.
- poorly edited musical scores, omitting such details as bar numbers.
- a lack of musical judgement resulting in an overly ambitious or too simplistic composition.

2/3 UNIT (COMMON) COURSE

Composition — Core

Average Response

‘Daylight dreaming’

Adequate score layout with some deficiencies e.g. groupings of bars 1–3; barring; lack of phrasing; clef for bassoon in opening section

A very simple melody that sits very safely within the range of the instruments. It is repetitive and rather limited with little development.

The accompaniment pattern uses a simple harmonic structure with a single line in the left hand

Limited understanding of how to use the concepts of music e.g. little textural interest; there is no interplay between the bassoon and the oboe

Rudimentary attempts to explore the potential of the performing media e.g. Bar 20 ad lib, trill.

The image shows a handwritten musical score for a piece titled 'Daylight dreaming'. The score is written in a common staff system with three parts: Oboe, Bassoon, and Piano. The tempo is marked 'Moderato' with a metronome marking of quarter note = 72. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Oboe and Bassoon parts are written in treble clef. The Piano part is written in grand staff (treble and bass clefs). The score consists of several measures, with some measures containing rests for the Oboe and Bassoon. The Piano part features a simple harmonic accompaniment with a single line in the left hand. There are some markings such as 'P' (piano) and 'mp' (mezzo-piano) in the Piano part. The score is handwritten and shows some signs of being a student composition.

The image shows a handwritten musical score for three instruments: Oboe, Bassoon, and Piano. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Oboe part begins with a dynamic marking of *mf*. The Piano part is divided into three systems. The first system includes a grand staff with a *mp* dynamic marking. The second system starts at measure 10 and includes a *f* dynamic marking. The third system starts at measure 15 and includes a *pp* dynamic marking. The score concludes with a circled number '2' and a *pp* marking.

Handwritten musical score for the first system. It consists of three staves: a treble clef staff with a double bar line, a bass clef staff with a trill (tr^b) and ad lib markings, and a grand staff (treble and bass clefs) with piano (p) dynamics. The bass clef staff includes dynamic markings p, mp, f, and mp, along with an acceleration (accel.) marking. The grand staff shows piano accompaniment with p dynamics.

Handwritten musical score for the second system, starting at measure 20. It consists of three staves: a treble clef staff with a double bar line, a bass clef staff with a trill (tr^b) and ad lib markings, and a grand staff (treble and bass clefs) with piano (p) dynamics. The bass clef staff includes dynamic markings p and mp, and an acceleration (accel.) marking. The grand staff shows piano accompaniment with p dynamics.

Handwritten musical score for the third system, starting at measure 26/8. It consists of three staves: a treble clef staff with a double bar line and a key signature change to two flats, a bass clef staff with a double bar line, and a grand staff (treble and bass clefs) with piano (p) dynamics. The grand staff includes dynamic markings mp and pp, and a simile (sim.) marking. A circled number 3 is written below the grand staff.

25

oboe

bassoon

piano

mp

tr 30

mf

p

④

The image shows a handwritten musical score for three instruments: oboe, bassoon, and piano. The score is written on three staves. The oboe staff is in the top position, the bassoon staff is in the middle, and the piano staff is at the bottom. The key signature is one flat (B-flat) and the time signature is 4/4. The oboe part begins with a dynamic marking of *f* and includes a slur over a series of notes, with the number '35' written above it. A crescendo hairpin is present, leading to a dynamic marking of *mp*, followed by a *rit.* marking. The bassoon part is mostly silent, with a few notes at the end. The piano part begins with a dynamic marking of *p* and includes a *rit.* marking. The score concludes with a double bar line and repeat signs on all staves.

Excellent Response

'Peak Hour'

Score is very well presented, with clear, detailed performance directions.

It is a musically convincing work in a minimalist style. It displays a high level of compositional skill and musicality.

The composition demonstrates effective use of its ideas in a short space of time.

Its initial ideas, musically conceived, are developed in a convincing way. There is sustained involvement in the compositional process.

Skilful use of vocabulary which exploits the expressive potential of the violin, cello and piano, both individually and in combination with each other.

Knowledgeable choices have been made about the concept. There is effective textural contrast, structural coherence, a strong sense of unity and balance.

'Peak Hour' is a piece for piano trio, inspired by minimalism. The main features of minimalism are:

- repetition and imitation of motifs which changes only slightly and very gradually,
- a significant emphasis on rhythmic structures and ideas, such as a constant pulse, phasing of different rhythms against one another, and polyrhythms, and
- simplicity of musical elements and ideas, particularly harmony, especially at the beginning.

Peak Hour

for piano trio

1 $\text{♩} = 132$

Violin

Cello

Piano

A Intense, Anxious

Vin

Vc

Pno

B

Vln

Vc

Pno

Peak Hour

15

Vln

Vc

Pno

f

f

Detailed description: This system contains measures 15 through 18. The Violin (Vln) part starts with a treble clef and a key signature of one flat. It features a melodic line with eighth-note patterns and a dynamic marking of *f* at the end. The Viola (Vc) part is in the bass clef, playing a rhythmic accompaniment of eighth notes, also marked *f*. The Piano (Pno) part consists of a steady eighth-note accompaniment in both hands.

19

Vln

Vc

Pno

Detailed description: This system contains measures 19 through 22. The Violin (Vln) part continues with eighth-note patterns, showing some rests and dynamic markings. The Viola (Vc) part has a more complex rhythmic pattern with some rests. The Piano (Pno) part features a more varied accompaniment with some chords and rests.

23

C

Vln

Vc

Pno

f

cresc.

f

cresc.

f

cresc.

Detailed description: This system contains measures 23 through 26. A box labeled 'C' is placed above measure 23. The Violin (Vln) part has a melodic line with eighth notes and a dynamic marking of *f*, followed by a *cresc.* marking. The Viola (Vc) part has a rhythmic accompaniment of eighth notes, marked *f* and *cresc.*. The Piano (Pno) part features a dense eighth-note accompaniment in both hands, marked *f* and *cresc.*.

Peak Hour

26

D

Vln

Vc

Pno

ff

pp

ff

ff

Detailed description: This system covers measures 26 to 28. Measure 26 is in 3/4 time, measure 27 is in 3/4 time, and measure 28 is in 12/8 time. The Vln part starts with a melodic line in measure 26. The Vc part has a rhythmic accompaniment. The Pno part features a complex texture with multiple voices. Dynamics include *ff* and *pp*. A box labeled 'D' is placed above measure 28.

29

gliss.

Vln

Vc

Pno

f

f

f

Detailed description: This system covers measures 29 to 31. Measure 29 is in 4/4 time, measure 30 is in 4/4 time, and measure 31 is in 5/4 time. The Vln part has a melodic line with a glissando in measure 31. The Vc part has a rhythmic accompaniment. The Pno part features a complex texture with multiple voices. Dynamics include *f*.

32

Vln

Vc

Pno

sfz

ff

ff

Detailed description: This system covers measures 32 to 34. Measure 32 is in 5/4 time, measure 33 is in 12/8 time, and measure 34 is in 4/4 time. The Vln part has a melodic line with accents. The Vc part has a rhythmic accompaniment. The Pno part features a complex texture with multiple voices. Dynamics include *sfz* and *ff*.

E

The musical score is divided into three systems, each with three staves: Violin (Vln), Viola (Vc), and Piano (Pno).
System 1 (Measures 35-37):
- Vln: Starts at measure 35 with a dynamic of *f* and the instruction *rhapsodic*. It features a melodic line with triplets and accents.
- Vc: Starts at measure 35 with a dynamic of *p* and the instruction *sempre crescendo...*. It plays a steady eighth-note accompaniment.
- Pno: Starts at measure 35 with a dynamic of *p* and the instruction *sempre crescendo...*. It plays a steady eighth-note accompaniment.
System 2 (Measures 38-40):
- Vln: Starts at measure 38 with a dynamic of *sfz pp*. It continues with a melodic line, including a triplet.
- Vc: Starts at measure 38 with a dynamic of *sfz pp*. It continues with a steady eighth-note accompaniment.
- Pno: Starts at measure 38 with a dynamic of *sfz pp*. It continues with a steady eighth-note accompaniment.
System 3 (Measures 41-41):
- Vln: Starts at measure 41 with a dynamic of *ff* and the instruction *abrupt*. It features a melodic line with triplets.
- Vc: Starts at measure 41 with a dynamic of *ff* and the instruction *abrupt*. It continues with a steady eighth-note accompaniment.
- Pno: Starts at measure 41 with a dynamic of *ff* and the instruction *abrupt*. It continues with a steady eighth-note accompaniment.

Peak Hour

45 *ff* *detaché* *legato poco* *pp*

Vln

Vc

Pno

50 *p*

Vln

Vc

Pno

(sounding pitch)

55 (sounding pitch)

Vln

Vc

Pno

Composition — Elective

Average Response

‘Romance for cello and piano’

Adequate representation of the Additional Topic ‘Music 1900–1970’

It uses a number of attractive motifs which are simply stated and then repeated, with no further exploration

Well-structured clear and accurate score with adequate directions

Limited idiomatic understanding.

Over-use of melodic and accompanying motifs limits its success.

Sections are repetitive, laboured and lacking in musical creativity. Middle section offers tonal and rhythmic contrast but transitions are weak.

Cello range is quite limited

Harmonic vocabulary is limited with fairly rudimentary understanding of the compositional process.

Romance for Cello and Piano

The image displays a musical score for 'Romance for Cello and Piano'. The score is written for Cello (Vcl) and Piano (Pf) in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as 'Moderato Cantabile'. The score is divided into three systems, with measure numbers 6 and 10 marked at the beginning of the second and third systems respectively. The Cello part features a melodic line with some slurs and dynamics such as *mf*. The Piano part provides a harmonic accompaniment with chords and moving lines, marked with dynamics like *mp* and *legato sempre*. The score concludes with a double bar line and repeat dots.

Romance for Cello and Piano page 2

14

Measures 14-17 of the score. The bass clef part features a melodic line with triplets and a forte (*f*) dynamic. The piano part consists of a right-hand melody with a mezzo-forte (*mf*) dynamic and a left-hand accompaniment of quarter notes.

18

Measures 18-21 of the score. The bass clef part continues with melodic lines and triplets. The piano part maintains its right-hand melody and left-hand accompaniment.

22

Measures 22-25 of the score. The bass clef part has rests in measures 22 and 24, with a mezzo-forte (*mf*) dynamic in measure 23. The piano part continues with its melodic and accompanimental parts.

26

Measures 26-29 of the score. The bass clef part has rests in measures 26 and 28, with a melodic line in measure 27. The piano part continues with its melodic and accompanimental parts. A rehearsal mark '17' is present at the end of the system.

Romance for Cello and Piano page 3

30

pizz.
mp

8^{va}
p

34

38

Tempo 1

mf

Rall...

Rall...

mf

42

a tempo

mf

a tempo

mp

Romance for Cello and Piano page 4

46

Musical score for measures 46-49. The score is in 3/4 time and B-flat major. The cello part (top staff) features a melodic line with a long slur over measures 46-47 and another slur over measures 48-49. The piano accompaniment (bottom two staves) consists of chords in the right hand and eighth-note patterns in the left hand.

50

Musical score for measures 50-53. The score is in 3/4 time and B-flat major. The cello part (top staff) has a melodic line with a slur over measures 50-51 and another slur over measures 52-53. The piano accompaniment (bottom two staves) continues with chords in the right hand and eighth-note patterns in the left hand.

2 Unit Elective Composition

Excellent Response

- A detailed excellent score with 'clever' directions
- The excellent rhythmic ideas are well-developed with drive and impetus across interesting metric changes.
- Idiomatic writing exploring the instruments' timbral potential
- Structure is well-designed with excellent interplay between instruments and transitional passages.
- Sophisticated, highly original composition.



Ebony & Ivory

Ebony and Ivory: for clarinet and piano

NB: ♩ = ♩ throughout this piece

Allegro agitato ♩ = 120

Clarinet in Bb

Piano

f *pp* *pp* *f* *f* *ff* *mp* *p*

agitato

Detailed musical score for the first system, showing the Clarinet in Bb and Piano parts. The piano part features dynamic markings from *f* to *pp*. The second system includes the *agitato* marking and dynamics from *f* to *pp*.

10

Clarinet in Bb

Piano

mf

f

pp

13

M.D.

mp

p

f

accelerando

20

Clarinet in Bb

Piano

f

ff

♩ = 130

24

p

28 *subito meno mosso* $\text{♩} = 120$ *dolce espressivo*

Clarinet in Bb

p *p*

Piano

espressivo

ff *pp* *mf* *ff* *pp*

33

mf *ff* *mf*

38 *subito piu mosso* $\text{♩} = 136$ *agitato*

Clarinet in Bb

mf

Piano

ff *mf*

43 *rit.* *subito piu mosso* $\text{♩} = 240$

f *f*

1998 HSC Music Examination Report

48

Clarinet in Bb

Piano

sub *pp* *f* *pp*

Detailed description: This system covers measures 48 to 52. The Clarinet in Bb part (top staff) begins with a whole rest in measure 48, followed by eighth-note patterns in measures 49-52. The Piano part (bottom two staves) features a complex accompaniment with sixteenth-note runs and chords. Dynamic markings include *sub pp* in measures 49 and 50, *f* in measure 51, and *pp* in measure 52.

53

f *ff* *mp*

f *ff* *mp*

Detailed description: This system covers measures 53 to 57. The Clarinet in Bb part (top staff) has a whole rest in measure 53, then plays eighth-note patterns in measures 54-57. The Piano part (bottom two staves) continues with rhythmic accompaniment. Dynamic markings include *f* in measures 54 and 55, *ff* in measure 56, and *mp* in measure 57. A rehearsal mark $\text{♩} = 262$ is present in measure 57.

58

Clarinet in Bb

Piano

mf *mf*

Detailed description: This system covers measures 58 to 62. The Clarinet in Bb part (top staff) plays eighth-note patterns throughout. The Piano part (bottom two staves) features a steady accompaniment. Dynamic markings include *mf* in measures 60 and 61.

63

f *ff* *f* *ff*

Detailed description: This system covers measures 63 to 67. The Clarinet in Bb part (top staff) plays eighth-note patterns. The Piano part (bottom two staves) features a complex accompaniment with sixteenth-note runs. Dynamic markings include *f* in measures 63 and 64, and *ff* in measures 65 and 66.

68 *subito meno mosso* *Tempo I*

Clarinet in Bb

Piano

mf *f* *p*

73

mp *f* *ff*

p *f* *ff*

78 *Tempo I*

Clarinet in Bb

Piano

mf *f* *f* *f*

82 *accelerando* *Tempo I*

Clarinet in Bb

Piano

mp *expressivo* *p* *f*

3 UNIT (ADDITIONAL) COURSE

Composition

Average Response

‘Elegy’

Clear well-set-out score.

Shows an understanding of the performing media, though trombone range is narrow, and piano style is weak.

The theme is repetitious and not really developed or explored, it tends to ramble.

Whilst there is rhythmic variety, there is only slight textural change.

Overall, instrumental writing is relatively simple, with harmonic stability.

Structure is clear, but lacks climax with an inconclusive ending.

An adequate engagement with the compositional process is evident, though constant syncopation in piano writing tends to disrupt lyric trombone solo.

Page 1

Elegy

For Trombone

cantabile
♩ = 76

Trombone

mp

Piano

mp

Page 3

Trombone

The musical score is arranged in four systems, each containing three staves: Trombone (top), Piano (middle), and Bass Drum (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamics such as *f*, *mf*, and *ff*, and performance markings like *Piano*, *Rit.*, *a tempo*, and *molto rit.*. The Trombone part features melodic lines with slurs and accents. The Piano part consists of complex chordal textures with many beamed notes. The Bass Drum part provides a rhythmic accompaniment with a consistent pattern of eighth notes.

Page 4

The image shows a musical score for Trombone and Piano. The score is written in 3/4 time and consists of two systems of three staves each. The top staff is for Trombone, the middle for Piano, and the bottom for Piano. The tempo is marked 'a tempo' and the dynamics are marked 'mp'. The score ends with a 'fine.' marking.

Excellent Response

‘Volutes’

This composition represents a very mature style.

The rhythmical language is forward moving and has vitality

Clever use of minimalistic effects and well-judged complexities. Its melodic ideas are cells from which further development occurs.

It is an excellent score with detailed directions

Intensity is developed and momentum effectively managed with use of instruments in upper register, ostinato rhythms, ever changing accents and harmonic relationships

Demonstrates a sustained involvement in the compositional process and a fine understanding, integration and development of all of the music concepts.

VOLUTES (named after a minimalist painting)

TRIO FOR CLARINET, VIOLIN AND PIANO

SUMMARY

I decided the instrumentation of my piece when I heard the 1st movement of a clarinet trio by Khachaturian. I then decided to write in minimal style like the piece 'Morning star' by Paul Stanhope. With these as my boundaries and influences, I came up with a theme and fragmented it so I could build the piece up through re-instatements of the fragmented theme introduced in the first two bars.

Like minimalistic music there is a lot of repetition, use of phase shifting (bars 3–10) and the progression in ideas is relatively slow. Other characteristics include lots of ostinato patterns and polyrhythm.

PERFORMANCE NOTES

It is important to have the rhythm very accurate when performing because there is quite a lot of syncopation and polyrhythm that needs to be heard to be effective.

When an instrument introduces a new idea or part of the fragmented theme, make sure it is brought out.

There are sections where every part is important and intentionally written to sound cluttered (bars 49–56)

The tempo marking is there only as a guide. For the piece to maintain energy, the tempo should be relatively fast – the piano sets the tempo.

Overall, the piece should sound hectic and busy.

Score

Trio

for Clarinet, Violin and Piano

Fast $\text{♩} = 180$ *rit.* **A Tempo**

Clarinet in Bb
Violin
Piano

Cl.
Vln.
Piano

Cl.
Vln.
Piano

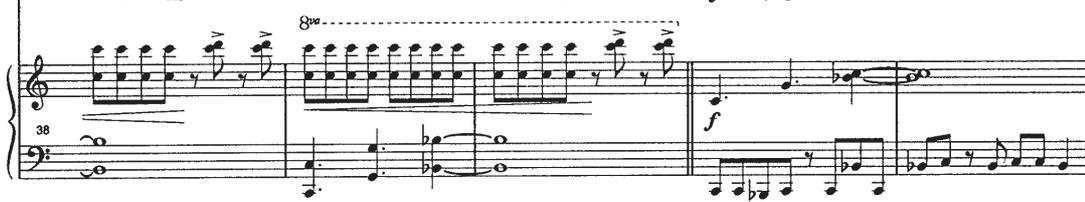
Cl.
Vln.
Piano

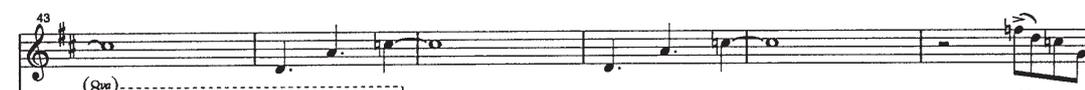
bring out the bass *sim.*

2

Cl. 
Vin. 


Cl. 
Vin. 


Cl. 
Vin. 


Cl. 
Vin. 


Cl. *f*

Vln. *mf*

Cl. *p*

Vln. *f*

Cl. *p* *f* *p* *ff*

Vln. *p* *f* *p* *ff*

Cl. *p* *ff* *pp* *ff*

Vln. *p* *ff* *pp* *ff*

71

Cl. *broadly*

Vln. *broadly*

77

Cl.

Vln.

82

Cl.

Vln.

Slow A Tempo

88

Cl.

Vln.

2/3 UNIT (COMMON) COURSE

Musicology Essays

General Comments

Teachers should read all the information and directions provided for the musicology essays in the KLA handbook, including the General Information section. Many candidates are not fulfilling requirements such as having an hypothesis and structuring their essays in the way that is set out in the Handbook.

Some 3 Unit students have been ill-advised in selecting this option.

There are still many students failing to formulate an hypothesis or aim, resulting in a failure to present a clear focus or point to the essay.

Essays beginning with a quote often failed to integrate the quote into the aim of the essay.

Score annotations need to be annotated adequately.

Historical discourses do not reflect the syllabus outcomes.

Strengths

These candidates demonstrated:

Knowledge

- an ability to select an original and interesting topic
- a fresh and original approach
- original ideas, and unusual and interesting hypotheses
- an articulate writing style.

Skills

- an ability to evaluate, understand, present and refine an argument from data collected from both primary and secondary sources related to the topic represented
- an ability to select an interesting topic and maintain the reader's interest
- an ability to present complex ideas in a logical way by breaking the ideas into their component parts without losing the impact of the main point
- an ability to select the concept and compare it directly with its use in another work.
- an ability to clearly define an hypothesis
- a logical presentation of ideas
- an ability to integrate musical quotes and quotes from secondary sources and merge these into a compelling argument.

Weaknesses

These candidates demonstrated:

Knowledge

- a failure to understand the limitation of their knowledge and settled into sweeping statements
- a superficial understanding of the concepts
- inaccuracies in identifying points in a musical quote
- a selection of works that failed to support their hypothesis
- inadequate, limited or no references or discography
- flaws and errors in statements and musical observations
- little or no ability to examine music
- a lack of depth in ‘survey’ essays
- a lack of breadth of musical knowledge to tackle topic chosen
- a choice of topics that could not be covered adequately in the scope of the essay and led to gross generalisations that made the material quite meaningless.

Skills

- poor or superficial analytical skills
- an inability to state an hypothesis
- an inability to choose a manageable topic – the topic chosen was too broad e.g. comparison of two periods
- generalisations and sweeping statements
- an inability to use the analysis of two works and make a direct comparison
- a reliance on delivering a list or series of points (often with musical quotations) but an inability to connect any of this to the hypothesis.

Average Response

‘The Beginning and End of the Age of Tonality’

A competent essay with a hypothesis that was quite provable. There were strong sections in the essay in which the candidate was able to state a point clearly and support this point with musical evidence. However, there were inconsistencies in the essay – showing gaps in their understanding of harmony/tonality which led to great generalisations and wild assumptions.

Examples: talking about rules of harmony being broken misses the point and shows a lack of understanding of music history and its development, the topic is so broad as to force the candidate into these types of generalisations in order to cover the topic in 1500 words.

The Beginning and End of the Age of Tonality

The Baroque period and the period from 1970 onwards are not as dissimilar as one would first assume. Both followed major advancements in the development of society. The Baroque period followed the Renaissance and the music since 1970, the technological explosion of the 20th century. There are very few fields in which such advancements are more evident than in music. During the Baroque period the medieval modes which had governed music for many centuries, gave way to the major-minor tonal system. It has taken up until this century for composers to abandon tonality in search of new pitch relationships.

Following the Middle Ages and Renaissance the people of the Baroque period looked to develop a totally structured society. During this time scientists such as Sir Isaac Newton began to discover some of the structured laws of science. The artists turned to a more structured style, looking for greater detail and depth and architecture flourished. It is no surprise therefore when we look at the music of this era, that we find it orderly and well structured. Today's society is much more hectic, there is little time for logical structure, hence we find that in music the so called rules are much more relaxed.

The Baroque period saw the change from modality to tonality. This change was essentially the reduction in the number of medieval modes in common use to just the aeolian, now the minor scale and the ionian, now the major scale. The main reason that all but two of the modes were abandoned is because none of the modes other than the ionian and aeolian formed primary triads that were all major or all minor. For example, the mixolydian mode forms major triads on the tonic and dominant but forms a minor triad on the subdominant. Music of the Baroque period was based strongly on harmonic progression of the primary chords, hence compositions using this style of harmony would have to use the aeolian or ionian modes to avoid frequent transformations between major and minor chords.

With the development of tonality, the Baroque period also saw the development of a well structured system of harmony. Before the major-minor tonality and the medieval modes were still in widespread use; 'any harmony was felt to be adequate as long as the sonority at any given moment was satisfying. There was little sense of harmonic progression.... The tonality of the baroque style ... is a system based on the attraction ... of a tonal centre.' (Hoffer, 111:1968). J. S. Bach's Sarabande from his second suite for violoncello (see appendix A), shows this progression. Bach has started with a simple melodic idea and has very simply varied and developed it. This creates a feeling of unity and gives a definite feeling of movement. Figure 1 shows how the opening two bars of Bach's Sarabande move from the tonic chord, to the dominant, back to the tonic and then again to the dominant.

Figure 1. Bars 1–2 from J.S. Bach's Sarabande



In music post 1970 every rule of traditional harmony has been broken. This has indeed been done purposefully by composers looking for new, original sounds. It has also occurred as a result of technology, an example of which is the emergence of electronic music. With the aid of computer programs composers no longer need to consider traditional harmony to determine whether consonance, or dissonance, will be achieved. Also traditional rules of harmony have also been abandoned as, composers have had access to many more musical sources than ever before. As a result of globalisation, music of other cultures has become easily accessible and has influenced many composers. It appears then that the music of today is not only abandoning tonality and other traditional elements of western music it is also drawing on many more influences and as a result, many diverse forms and styles of music are emerging.

Witold Lutoslawski (1913-) in his piece *Grave* (see Appendix B) does not use the major-minor tonality and does not abide by the traditional rules of harmony. The piece is atonal and has no tonal centre, does not contain a tone row, nor an order of pitch relationships. Without the use of tonal centre or even a tone row, it is difficult to attain melodic progression. Lutoslawski combats this by writing his piece in separate sections. Each section contains all twelve tones in different orders of pitch and rhythmical motifs. Rather than using a structured order of pitch relationships, Lutoslawski bases much of the melodic material in most of the sections on specific intervals. The beginning and end sections are based on the perfect fifth. Figure 2 shows the use of the perfect fifth in the final bar of the piece.

Figure 2. Bar 152 from Witold Lutoslawski's *Grave*



Section four is characterised by repetition of certain pitches and section five is based on the diminished fifth. Lutoslawski also uses other devices to create an order of pitch. The two main melodic passages of the piece in sections eight and ten are based on pentatonic scales. Figure 3 shows the melodic passage in section eight, based on a pentatonic scale. Figure 4 shows the melodic passage in section ten based on another pentatonic scale.

Figure 3. Bar 117 from Witold Lutoslawski's *Grave*



Figure 4. Bar 149 from Witold Lutoslawski's Grave



Other sections such as section nine sound almost minimalist. This is achieved by the use of written out trills lasting up to eight bars. From this we can see that music of today has by no means escaped the influence of the Baroque period.

Modulation is a compositional technique which provides a good basis for harmonic progression. Bach's Sarabande begins in the key of D minor, and continues thus for the next eight bars before modulating to the relative major, F. Bach continues his piece in this key until the end of the A section. Bach modulates at the start of the B section to the subdominant key of G minor before returning again to D minor. The melodies are based mainly on notes of the tonic chord but containing passing notes. Figure 5 shows how the melody is based on the notes of the tonic chord of the key to which the piece has modulated; F major.

Figure 5. Bar 9 from J. S. Bach's Sarabande



It is also interesting to note the difference in range between the two pieces. The range of the piece Grave is over four octaves, more than double that of the Sarabande. In the Baroque period the cello was still a very new instrument and its potential was still unknown. Today, however, the cello is known to be a very versatile instrument. Using instruments to their full potential is another feature of music post 1970. This feature is tied up with the rejecting of tonality, composers looking to experiment and create something original.

Duration is yet another element of music with which post 1970 composers are experimenting. Composers of the Baroque period rarely changed the time signature during a piece and almost always wrote in, simple or compound, duple, triple or quadruple. Grave is a textbook example of the changing metre and also of the uncommon metres which are very typical characteristics of music of today. Figure 6 shows the unusual and frequently changing metres of the piece Grave.

Figure 6. Bars 22–24 from Witold Lutoslawski's *Grave*



Tone colour is the quality of sound that differentiates one instrument or voice from another. It was during the Baroque period that the cello, along with the rest of the violin family, appeared. Since then the sound and technique have been adapted and many of the limitations overcome. Probably the greatest difference in tone colour between the cellos of the Baroque period and those of today, would arise from the different materials used for the strings. In the Baroque period, strings were made of animal gut whereas today they are usually made of steel, cellos of today therefore are able to produce a stronger sound. Another notable difference between the music of the two periods is the different keyboards. Today we would automatically assume an accompaniment to a piece such as *Grave* would be played on the piano. In the Baroque period however, pianos had not yet evolved. Most accompaniments or basso continuos were played on the harpsichord. The harpsichord was a keyboard that produced its tones by quills that plucked the strings when a key was pressed. This gave a distinctly different sound to the piano and was not capable of as much expressiveness.

The Baroque period and the period of post 1970 are musically very different. However they are similar in that they both saw major developments from past musical traditions. They are at opposite ends of a musical age, the age of tonality. At one end we have the Baroque period, abandoning modality and developing tonality. After nearly four centuries of music governed by this tonality we come to the other end, post 1970 music. In the music of this period, as in the Baroque, the composers have rejected the musical tradition of the past. In the Baroque period composers sought the structure of traditional harmony. Today composers are abandoning any order of pitch relationships, in the hope of being free to express themselves in a way that has never been done before.

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Appendix A

J.S. Bach

Sarabande

From suite II of Bach's six suites for solo violoncello

Appendix A

J.S. Bach

Sarabande

From suite II of Bach's six suites for solo violoncello

Sarabande

The Sarabande score is written in bass clef with a 3/4 time signature. It consists of 16 measures across eight staves. The piece begins with a piano (*p*) dynamic and features several trills (*tr*) and fingerings (e.g., 2, 4, 1, 2, 3, 4, 2, 0, 4, 2, 1, 4, 0, 2, 1, 1, 1, 3, 3, 2). The dynamics vary throughout, including *mf*, *cresc.*, and *f*. The piece concludes with a repeat sign and a *mf* dynamic.

Menuet I

The Menuet I score is written in bass clef with a 3/4 time signature. It consists of 8 measures across two staves. The piece begins with a forte (*f*) dynamic and features fingerings (1, 4, V) and a *cresc.* marking. The piece concludes with a forte (*f*) dynamic.

Appendix B

Witold Lutoslawski

Grave

Metamorphoses for 'cello and piano

in memoriam Stefan Jarociński

GRAVE

METAMORPHOSES FOR 'CELLO AND PIANO

Witold Lutoslawski
1981

The musical score is written for cello and piano. It begins with a tempo marking of $\text{♩} = \text{ca. } 152$. The score consists of ten staves of music. The first staff starts with a mf dynamic and a $sub. pp$ dynamic. The second staff includes mp and pp dynamics. The third staff features mp and $poco f$ dynamics. The fourth staff is marked $sub. p$ and includes a circled number 1. The fifth staff has ppp and $poco f$ dynamics. The sixth staff includes a circled number 2, a f dynamic, and a triplet of eighth notes. The seventh staff has mp and $poco f$ dynamics. The eighth staff includes a circled number 3 and a p dynamic. The ninth staff features a f dynamic and a triplet of eighth notes. The tenth staff concludes the piece with a f dynamic and a triplet of eighth notes.

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2

④ *p* flautando

p

⑤

pp *sub. f* *p*

⑥ *pp*

sub. f *mf* *f*

mf *f* *mf* *f* *mf* *f* *p*

⑦

f

sub. p

8

mp *pp* *pp* *f*

(2+3+4)

ff

(2+3+4)

p

9

sub. f

sub. p

sub. f *sf*

sf *sf*

10

fff

sost. 5 *poco accel.* 5 *a tempo*

pp *sub. f*

11

ff *p* *rit.* *dim.* *pp*

Lento $\text{♩} = \text{ca. } 40$

Detailed description: This page contains musical notation for measures 8 through 11. Measure 8 begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a melody with triplets and dynamic markings of mezzo-piano (mp), pianissimo (pp), and forte (f). A circled number '8' is placed above the staff. The bass line starts with a bass clef and a key signature of one flat, moving from a 3/4 to a 2/4 time signature, with a fortissimo (ff) dynamic. Measure 9 continues the piece with a treble clef, key signature of one flat, and 3/4 time signature, marked with piano (p) and sub-fortissimo (sub. f). Measure 10 is marked with sub-piano (sub. p) and sub-fortissimo (sub. f), featuring a complex rhythmic pattern with many slurs and accents. Measure 11 is marked with fortissimo (ff), piano (p), and pianissimo (pp), with a tempo marking of Lento (♩ = ca. 40) and a dynamic of dim. (diminuendo). A circled number '11' is placed above the staff.

Excellent Response

‘A comparison of the instrumental techniques and tone colours for solo cello used in the post 1970 period with those used in the period 1900–1970 with reference to the Ginastera ‘Punena No 2’ and the Britten ‘Suite for solo Cello’ No. 1.’

An outstanding essay – the candidate showed evidence of superior listening skills and the ability to apply these skills to critical analysis; statements were well supported by taped examples, and were logically presented. There was a perceptive comparison of the two works and a very sound bibliography and discography.

A piece of original writing showing detailed analysis, and a coherent and well sustained argument.

Title: ‘A comparison of the instrumental techniques and tone colours for solo cello used in the post 1970 period with those used in the period 1900–1970 with reference to the Ginastera ‘Punena No 2’ and the Britten ‘Suite for solo Cello’ No. 1.’

Introduction: Twentieth century composers have enriched the repertoire for solo cello by experimenting with new techniques and tone colours. They have increased the technical demands made of players and expanded the tonal capabilities of the instrument. In this essay I will be comparing the Benjamin Britten ‘Suite for solo cello No.1’ (1966) with the Alberto Ginastera work ‘Punena No.2’ (1976). The different tone colours of an instrument refers to various tones and sounds produced when dynamics and expressive techniques, and instrumental techniques for that instrument are combined for a particular effect. Instrumental techniques refer to the various devices used to produce sounds that are unique to the instrument.

Essay: There has been a trend in the twentieth century, especially in the post 1970 period, towards composing in new and interesting ways for the cello. This process has occurred because 20th century virtuosi for this instrument have had works commissioned for them and have added these to the repertoire. The result has been the invention of higher levels of technical capabilities for the cello and thus the creation of new tone colours and instrumental techniques for the instrument. Both the pieces studied in this essay have been either composed for the bow of, or edited by, the famous virtuoso cellist Mstislav Rostropovich.

In the work ‘Suite for solo Cello No.1’, Britten has used a variety of tone colours. These include: lyrical passages with double and triple stopping, slapping pizzicato, natural and artificial harmonics, col legno, arpeggiated stoppings (guitar like), and a variety of accents and expressive techniques. The main tone colours are rich and mellow tones for which the cello is famous and drone-like effects. Both of these sonorities have been used in the past and are an important colouration in Britten’s process.

The cello is renown for its beautiful rich sonorities. This is particularly the case in the first movement of the work, ‘Canto Primo’. (Taped extract no.1). He has achieved this by using a variety of fluctuations in tempo, extensive double and tripe stopping and changes in dynamics. Nineteenth and early twentieth century composers have used this harmonic lyricism extensively in their solo works for cello. One example is the Saint-Saens work ‘Carnival of the Animals’ with particular reference to ‘The Swan’. Britten has used a tone colour but has added his own brand

of angular melody, dissonant harmony and articulations. This is a new lyricism.

The second tone colour used by Britten is drone-like effects. In 'Bordone' (the fifth movement of 'Suite for solo Cello No.1'), Britten has used a D underneath the melodies throughout the entire movement. (Scored extract no.1). This too is not a new tone colour for the instrument. This has been used since the days of Vivaldi. Vivaldi used this effect in his work 'The Four Seasons' (the 'Spring' concerto, third movement) where he has written solo *tasto* in the continuo part. In this instance, the cellist plays a solo drone (without the double bass and harpsichord) underneath the violins' melodies. Britten has revived this technique from the past however, he sets his new dissonant harmonies against this tonal anchor.

Moderato quasi recitativo
(♩. pesante = 60, ♩. animato = 90)
pp (sempre sostenuto possibile)

p animato

p

pizzicato

p pesante

mf

Scored Extract No.1
"Suite for solo cello No.1" 3b
Bordone Movement, Bars 1-4

The extent of instrumental techniques used in this work include: natural and artificial harmonics, left hand pizzicato, *col legno*, use of mutes, slapping pizzicato, and double and tripe stopping. The first three will be discussed.

Natural and artificial harmonics are used extensively in 'Suite for solo Cello No.1'. Harmonics make the sound thinner and higher in register. Natural harmonics are marked with a circle over the note, whilst artificial harmonics are marked with a diamond head on the note. (Scored extract no.2 – 'Fuga'). This technique is used extensively in the twentieth century repertoire for all stringed instruments.

ppp

at.

dim.

Scored Extract No.2
"Suite for solo cello",
Fuga Movement, Bars 121-132

Left-hand pizzicato is another instrumental technique used by Britten in 'Suite for solo Cello No.1'. This is where the performer uses their left hand to pluck the string whilst the right hand bows. It is marked '+' above the note. (Score extract No.3 – 'Bordone'). Virtuoso Niccolo Paganini who was a violinist first introduced the use of this technique. This technique is used extensively in the twentieth century repertoire and has been richly exploited throughout.



solo cello.

Handwritten annotations on the score include: "sul pont., alla punta", "side of bow", "s.p. II", and "side of bow". Fingerings are indicated with numbers 1, 2, 3. Dynamics include "pp".

Scored Extract No. 5

"Punena No. 2"

Harawi Movement

Bar 28

Ginastera has created the tone colour of a primitive instrument; like a horn or shell of some type in 'Punena No.2' (Taped extract No.2). This is a new tone colour for the cello and is executed by means of playing artificial harmonics and out of tune grace notes that slide into a Colombian folksong theme. The theme is marked *ma liberamente improvvisato*, and *Metamorphose dun theme precolombian du Cuzco*: meaning a liberal improvisation on a Colombian folksong. This is a new tone colour for the cello, drawing upon primitive sounds.

The final tone colour used by Ginastera in 'Punena No.2' is guitar strumming sounds. This effect is created by having all four strings strummed with the right thumb much like a guitarist would strum all six of its strings. The composer has given instructions for thumb positions with the left hand and a crescendo. This has a gradual effect leading to a chaotic climax, which is effective because the strumming effect can be both lyrical and dramatic. (See Score Extract No.6). This extract comes from the second movement of 'Punena No.2' – 'Wayno Karnavalio'. For an ensemble player, this is not a new technique but for a solo performer this is a new tone colour. Bela Bartok uses this in the second movement of his 'Sixth String Quartet' as an ensemble technique.

Handwritten annotations on the score include: "pizz. alla chitarra", "p cresc. poco a poco al", "HIT ALL FOUR STRINGS", and "Int'lto". Dynamics include "p" and "ff".

Scored Extract No. 6

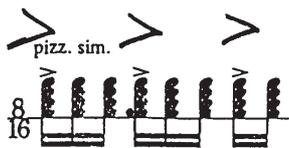
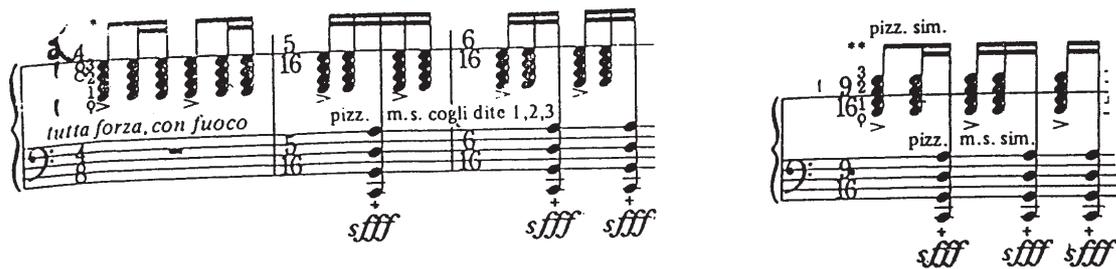
"Punena No. 2"

Wayno Karnavalito Movement

Bars 1-10

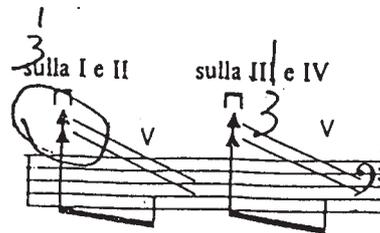
All of the techniques in Britten's 'Suite for solo Cello No.1' except the use of mutes can be found in Ginastera's 'Punena No.2'. Additional instrumental techniques in this work include: indeterminate chords, portamenti from indeterminate notes, and deliberately out of tune notes.

Ginastera has used indeterminate chords in this piece by marking them with a line above four notes (lower register), two notes either side of the line (medium register), or four notes above the line (higher register). (Scored extract No.7). This is a technique pioneered by Ginastera as stated in the preface to that work, and thus he has created a new instrumental technique for the cello.



Scored Extract No. 7
 "Punena No. 2"
 Wayno Karnavalito movement
 Bars 42-44 (Top left), 46 (Top Right), 50 (left)

Ginastera has also used portamenti from indeterminate notes. (Scored extract No.8). This requires the performer to slide through a series of intermediate pitches from any high note. This is a technique that is used quite frequently in post 1970 composition. An example of another composition of the same period where this technique is used is 'Requiem for solo cello' and 'Kakadu' by Peter Sculthorpe.



Scored Extract No. 8
 "Punena No. 2"
 Wayno Karnavalito movement
 Bar 14

The final instrumental technique used by Ginastera is the use of deliberately out of tune notes. As stated earlier, Ginastera has used slides from out of tune grace notes. Ginastera has also used in 'Punena No.2' a term called quasi in 'Harawi' with reference to one of the climax notes (D). This term means nearly or not quite reaching the note, and the D is to be played slightly flat. The use of this term to describe such an effect is inventive writing for the cello by Ginastera.

Conclusion: In my interview with Geoffrey Gartner, I asked him what 'Punena No.2' was like technically. His response was: 'very difficult but intelligently written. The composer obviously took his time to write this piece – he probably composed it in unison with Rostropovich and he exploits his (Rostropovich's) technical genius and the full capabilities of the cello.' This is an insight into the technical difficulty of this work. This is so because many new instrumental techniques and tone colours for the cello repertoire have been created in this composition.

Although the Britten composition 'Suite for solo Cello No.1' is not as innovative and technically difficult, the composer creates a work of varied sonorities based on the techniques of the past. His effective technical devices and tone colour, combined with his own unique melodic and harmonic language have resulted in a work of lyrical and varied tonal contrasts.

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Kakadu

Peter Sculthorpe

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Requiem

Peter Sculthorpe

(Faber Music Ltd., 1982)

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Bela Bartok

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12 Hommages a Paul Sacher pour violoncello. Alberto Ginastera

Patrick Demenga, Violoncello

Recorded Munich, 1993

Discography

Symphonie Fantastique. Hector Berlioz

Orchestre Nationale de France

Conducted by James Conlon

The Four Seasons. Antonio Vivaldi

English Concert Orchestra

Conducted by Trevor Pinnock

String Quartets. Bela Bartok

Takacs Quartet

Landscapes. Peter Sculthorpe

Requiem–

3UNIT (ADDITIONAL) COURSE

Musicology Essays

Average Response

‘Peter Sculthorpe has developed an individual and personal interpretation of what true Australian music should be.’

Although a competent essay, the candidate has encountered difficulty with the stated topic and has not been successful or convincing in proving the very difficult task they set themselves.

The essay is reliant on secondary sources and although there is evidence of listening the candidate has made limited responses to the musical material and the analysis lacks depth. Some areas of the essay are stronger than others, revealing a lack of consistent writing. At times the direction is not clear and the aim to prove the hypothesis is lost, with the candidate attempting to ‘read too much’ into the music and cover too broad a range of material.

‘Peter Sculthorpe has developed an individual and personal interpretation of what true Australian music should be.’

*‘People should be able to hear Australian music and immediately identify it with this country.’
(Peter Sculthorpe, ‘Peter Sculthorpe: A Bio-Bibliography’ By Deborah Hayes)*

Peter Joshua Sculthorpe is Australia’s most successful composer. His compositions display a very personal style and a true Australianess, where to quote in his own words he was forced to ‘create his own culture, to find his own roots.’

His major focal points are the Australian landscape; as seen in ‘Mountains’, which displays a journey through the mountains of Tasmania, experiencing the changing landscapes of Australia, Aboriginal culture; as seen in ‘Djilile’, supports the fact that Aboriginal songs were usually written about topics that concerned them, about where they came from or their surrounding nature, the visual nature of Australian society; as seen in ‘Small Town’, and the geographical proximity to Asia; as seen in ‘Music for Japan’.

Through his development of these own concepts, Peter Sculthorpe is Australia's most important and influential composer of the twentieth century, adopting his ideas and impressions of what 'true' Australian music is.

Australian landscape, generally considered as 'bumpy' and ever-changing, led to the mountainous ranges spinning forth from the inner heart of Australia. From the mountains of Tasmania, Peter Sculthorpe developed an inspiration on his birthplace, 'Isle of Mountains' and composed the piano solo, 'Mountains'. This piece supports Sculthorpe's belief that 'music must have a sense of place and leap up from there'. (Peter Sculthorpe, A Bio-Bibliography)

'Mountains', contains 3 sections, of which 2 produce great contrast in duration, mood and dynamics. The first section is marked 'Solenne', which indicates a solemn touch. Beginning at a low pitch, Sculthorpe creates a heavy, dense feeling of the mountainic atmosphere.

Listening Example 1

Listening Example 1

Solenne
(♩ = c. 66)

f *molto sostenuto*

(con. ped.)

Throughout this section, the addition of pedal emphasises the *sostenuto* feeling, presenting a richer blend of notes. With tempo directions such as: *poco rall*, *accel. Poco a poco*, and *rubato* is established, giving the piece a more relaxed feeling, gradually revealing the changing contour of the mountain.

A third voice in the treble clef, emphasises the small details of the mountains. Perhaps it symbolises forms of life on the mountains, or the gentle wind blowing, as seen in the short soft phrases. The end of the first section is marked *accel. Poco a poco*, as the journey of the mountain progresses on.

The second section, 'Estatico', contrasts with the opening section. As the title suggests, this section is ecstatic, being 'ancora sostenuto', even more sustained. The 'Estatico', is emphasised greater with a faster tempo, and the use of more notes with shorter values, as seen in section 2 bar 19.

Listening Example 2

Listening Example 2

Here, Sculthorpe is trying to describe musically, the intricate details and events of the mountain. A greater variety of dynamics ranging from *pp*–*fff* produces a more dramatic feeling and the short, crisp phrasing contribute to more emotions.

Listening Example 3

Listening Example 3

The final section is a modified version of section one. Low-pitched and long-value notes are reintroduced, bringing the piece to a 'Risoluto'. This concluding movement, gives the piece some satisfaction from its audience, as we feel that our journey around the mountains is reaching its finale. 'Mountains', concludes with low, sustained chords (listening example 4) at *poco rallentando* tempo, to signify the end of a magnificent adventure through Sculthorpe's inspiring interpretation of the Tasmanian mountains, and a return to the opening motifs.

Listening Example 4

Listening Example 4

Sculthorpe's own investigations into the extinct Tasmanian aboriginals were responsible for his awareness of the close relationship shared between the Australian landscape and aborigines. Some of Sculthorpe's music was influenced by aboriginal music, for example, the repetition in aboriginal melodies, distinct vocal phrases and the feeling of a constant tonal centre.

'Djilile', meaning 'whistling duck on a billabong', was composed with the adaptation of an aboriginal melody by A P Elkin and Trevor Jones. In this piece, it begins by introducing the melody in the right hand only.

Listening Example 5

Aboriginal influences were part of Sculthorpe's idea of true Australianess. This composition



constantly repeats the main melody (example 5), thus having a constant tonal centre, emphasising the aboriginal influence. When the melody is played, a duck can be visualized wading around the pond, due to the flowing melody.

The melody is soft, with the pedal enhancing the 'sostenuto' effect. The piece goes on, further altering the melody, building more layers on it and adding harmonious textures to the melody, however, the melody is differentiated from other voices with the indication to 'Bring out the melody, but do not force the sound.' (Score of 'Djilile')

'Djilile', requires a high degree in the control of balance and tone, in order to manage some of the more advanced rhythmic complexities.

Peter Sculthorpe has the theory that Australia derives as a 'visual' country. He believes that Australians focus a lot on the visual nature of things, rather than what they can hear. Through this theory, he composed 'Small Town', an orchestral composition presenting the visual nature of Australian society.

'Small Town', is a composition that brings its listeners into historical Australian time. Sculthorpe presents the image of the small war memorial town of Thirroul. This is done by instruments such as the oboe and violin, creating calm, peaceful tones.

Listening Example 6



Low-pitched bells introduce 'Small Town', presenting a nostalgic feeling of the traditional war town. The first section has a joyous atmosphere with chimes and stringed instruments bringing forth a sense of a 'small town', with dynamic instructions such as: *express* and *expressivo*.

The second section is marked, 'Lontano', indicating that it should be played 'as if from a distance'. This section contrasts to the first section, as it is darker and has a more victorious mood. The introduction of brass (trumpet) unearths a new theme, revealing a sense of 'war memorialism'.

Listening Example 7



This melody is well-known, as it is played on Anzac Day in remembrance of the soldiers, which enhances its true Australianess. 'Small Town', is successful as when the music is played to an audience, a small town and its events happening can actually be visualised into one's mind. This was due to the fact that Sculthorpe was into visual imagery, rather than emotions and feelings. This trumpet melody (example 7) can be pictured as soldiers saluting, and people commemorating them for their courageous efforts.

'Small Town', concludes with the motif from the 'Lontano' section, and ends with a pedal point on the final note, which signifies a conclusive ending, summing up the events of the small town.

This emphasises the true purpose of this composition stressing on the 'war memorialism', and the visual nature of Australian society, presenting images of the war town and its heroic figures.

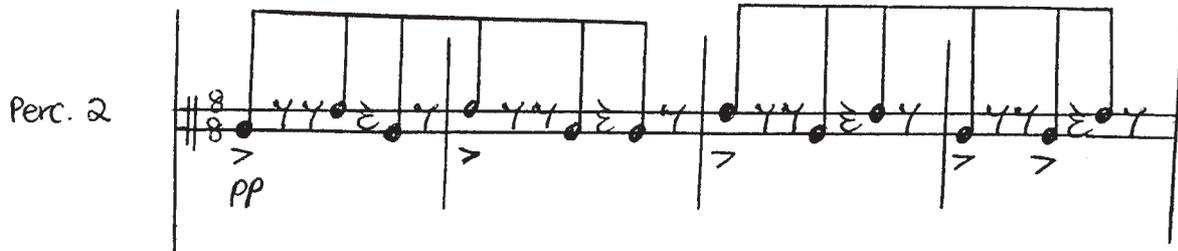
'Small Town', is just one of the many examples of the visual nature of Australian society. It is tender and relaxed, with many recollections of war-time memories. According to Peter Sculthorpe: *A Bio-Bibliography*, By Deborah Hayes', this piece has said to be a favourite for nostalgic topics and country scenes, supporting Sculthorpe's quote 'I write about Australian themes because that is what I know'. (Peter Sculthorpe: *A Bio-Bibliography*)

While teaching at the University of Sydney, Sculthorpe developed an interest in Japanese music, which led him to compose, 'Music For Japan'. This composition was based on the idea of a Tibetan Buddhist chant, thus having a strong Asian influence, in particular their rhythms.

Sculthorpe wrote this piece for the Australian Youth Orchestra, who performed it in Japan during the 1970 Expo. He wanted Japan to experience the Australian view of the desert and sea, bush and city, as Sculthorpe had some of his most memorable times in Japan.

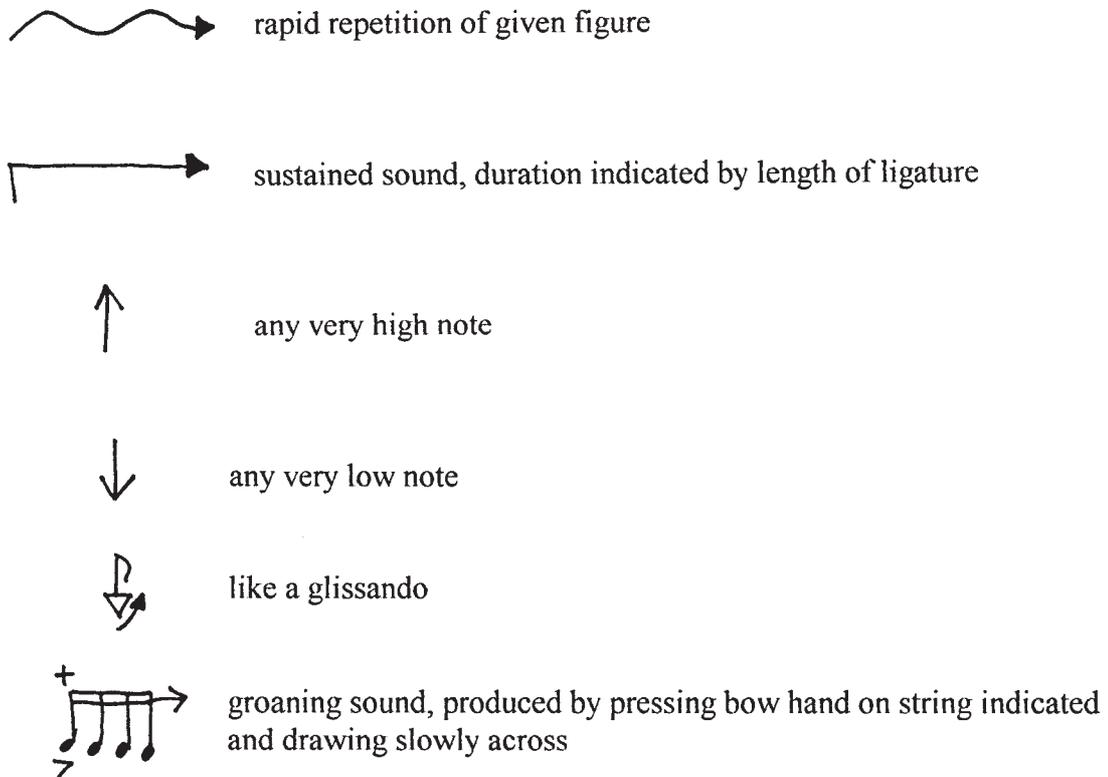
Sculthorpe adopted the Japanese characteristic of composing for a large orchestra, as most music from Japan came in large ensemble forms. 'Music for Japan', is an orchestral piece which contains a balance between sections of free rhythms such as no time signatures at the beginning of the piece, and sections with strict metrical rhythms, where time signatures such as 9/8, 8/8, 6/8

'Feroce', introduces a faster tempo, producing perhaps the most rhythmic section of the whole piece. The groupings of eight/eight measures into 4+4+2+2 measures is similar to the structure seen in 'Lontano'. Regular and irregular accents, and syncopation are used throughout this section to create rhythmic variety and to act as a contrast between the other sections.



'Feroce ma ben misurato', is the final and loudest section containing the most rhythmic variety and activity to conclude the piece successfully. The structure is similar to the previous sections and similar rhythmic patterns from other sections are also adopted. However, the time signature alternates between 1/4 and 2/4, which slightly upsets the strong pulse. Sculthorpe concludes this piece with a similar pattern to the beginning of the piece. Again, he introduces a section where there is no time signature to create a 'free' and flowing atmosphere. As there is no specific melodic line, Sculthorpe can afford to use free time signatures to bring out the duration of the piece. He does this successfully by using free continuous glissandi, and groaning sounds.

'Music For Japan', contains unusual, yet unique expressive techniques, which Sculthorpe uses to distinguish his composition in his own individual style. Techniques such as:



Overall, this piece focuses heavily on the duration aspect. Sculthorpe has adopted the Asian influence, in particular, their rhythms as seen in 'Music For Japan'. There is no sense of tonality throughout 'Music For Japan', as a melodic line is not present, therefore there are no phrases, although wide range of time signatures and rhythms occur. This composition sounds slightly Asian, adopting some characteristics and techniques from traditional Japanese culture, as seen from Sculthorpe's point of view.

Although Peter Sculthorpe has taken inspiration from a wide range of sources, he believes that the 'uplifting of the human spirit should be the concern of us all.' Sculthorpe believed that music should be heard, in order to take on its true life and meaning. Music must be heard before we experience the flowing texture of 'Mountains', feel the presence of aboriginal culture in 'Djilile', visualise small Australian towns in 'Small Town', and music must be heard to gain an understanding of the influence that Asian music and ideas has upon Australia in, 'Music for Japan'. Peter Sculthorpe has proved himself to be the most successful Australian composer, composition in his own unique style and perception of what 'true' Australian music should be.

'... a performance failing, with wrong notes, wrong tempi, is interesting to me.'

(Peter Sculthorpe: A Bio-Bibliography)

SECONDARY SOURCES

BIBLIOGRAPHY

1. *'Peter Sculthorpe. His music and Ideas. 1929–1979'* Michael Hannan
2. *Peter Sculthorpe: A Bio-Bibliography* Deborah Hayes
3. *'Analysis of iMusic for Japan'* Diana Blom
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5. *'Australian Composition in the twentieth century'* Michael Hannan
6. *'The James McAuley Memorial Lecture 1995, University of Tasmania. Seeking The Great Southland'* Peter Sculthorpe
7. *'Musical Composition in Australia including select bibliography and discography'* Andrew D. McCredie
8. *Notes from Peter Sculthorpe* Peter Sculthorpe

PRIMARY SOURCES

DISCOGRAPHY

- (i) *'Mountains' (1981, Commissioned in July '81) Score.*
- (ii) *'Small Town' (For chamber orchestra, Faber Music Ltd) Score.*
- (iii) *'Three pieces for Piano – Djilile, Callabonna, Simori. (Faber 1997) Score.*
- (iv) *'Music for Japan' (Faber 1979) Score.*
- (v) *'Sydney Symphony Orchestra' Conducted by Edo de Waart. (ABC Classics) Compact Disc.*
- (vi) *'Biodiversity. Popular Australian Piano Music written since 1970 Vol. 1' Compact Disc.*
- (vii) *'Earth Cry, Kakadu, Mangrove' (Performed by Sydney Symphony Orchestra. Conducted by Stuart Challender.) Compact Disc.*

Excellent Response

‘Towards Music Theatre. – An exploration of Berio’s *Laborintus II*.’

An outstanding essay that addresses the stated hypothesis. One of the strengths in this essay is the systematic method of making a statement beginning with a complex point, and then breaking it down to a clear explanation. It reveals sophisticated and perceptive observations, supported by well chosen musical examples to illuminate the concepts. The essay addresses a demanding topic with clarity and consistency. There is evidence of extensive use of primary sources supported by a relevant bibliography.

Towards Music Theatre

An exploration of Berio’s Laborintus II

Introduction

In many of his compositions, Luciano Berio (b–1925) explores the theatrical potential of music. This concept is illustrated in Laborintus II (composed between 1963–1965). The compositional processes of montage and simultaneity, and his choice of materials, are used to give a dramatic dimension to the music. Berio presents a collage of quotations, predominantly from Dante¹, whilst drawing on contrasting references and compositional devices. Taken from jazz, theatre, madrigal fragments and text, these seemingly incongruous elements unite in a musical labyrinth. This labyrinth enables Berio to explore the connection between past and present and to represent in a musical context, the nature of our post-war industrial society.

Aim:

This essay will explore the extent to which Berio’s Laborintus II develops the dramatic possibilities of music. In particular this work will focus on how text, and the processes of montage and simultaneity, have been used as a vehicle to create drama.

Music Theatre.

Laborintus II is classified as one of Berio’s ‘stage works’ that is, it is specifically intended for stage performance. The work can be classified as theatre as it possesses the essential quality of drama. This drama is attained through the conflict which arises from the vast amount of seemingly non-related compositional styles and techniques which exist simultaneously. Berio combines the elements of text, traditional instruments, electronic tape and jazz, to communicate an extensive musical landscape. The quality of surprise and unpredictability enhances the drama and is achieved through the way in which the disparate elements are combined. Paul Griffiths comments on the function of these disparate references, stating that;

‘The specific references, are not made into dramatic symbols ... but set smoothly into a fluid stream.’²

The drama arises not from the individual references but from their juxtapositioning. Given the plethora of references, where is the dramatic emphasis? The answer to this question is given by Berio who states;

1 Quotations also appear from Ezra Pound, Elliot and Sanguineti.

2 Paul Griffiths, *Modern Music: The avant garde since 1945*, pg 257, pub.1981.

In the madrigal section (score reference C-E), the use of tone colour creates drama. Two harps are used in combination with the three sopranos.⁶ As the colour of the harp is commonly associated with heaven and serenity, Berio uses this association to convey the dream like, mystical nature of the section. However the pitch of the harps contradicts what is suggested by their tone colour, being dissonant, and though pianissimo, intense and jarring. This contrast between tone colour and pitch, creates conflict, and hence, drama.

The role of tape;

The use of electronic tape represents an important layer in the mix of musical elements. The electronically treated sound extends the dramatic possibilities within the music, as it refers to sounds taken from outside the concert hall. These sounds, though nondescript can be identified as mechanical, or industrial and represent a stark contrast to the vocal and instrumental material.

Compositional processes;

In *Laborintus II*, Berio employs the contrasting compositional processes of simultaneity and montage, to convey his idea of music as a dramatic representation of life. Simultaneity is the process of combining material, via a vertical superimposition⁷. In this work, the process entails three identifiable techniques.

Firstly Berio uses the technique of collision. As the name suggests, Berio takes textual and stylistic elements and collides them. Their collision achieves a theatrical dimension as it represents the multiplicity of modern life. This idea can be seen in example 3 and example 4.

The image shows a musical score for a Coro (Chorus) with eight staves. The lyrics are written in French, Italian, and English, illustrating the technique of collision. The lyrics are as follows:

- Staff 1: *pp* *f* *et dans le labyrinthe* / *dans le labyrinthe* / *in the labyrinth.*
- Staff 2: *mf* *forest* / *in una selva* / *and in the forest*
- Staff 3: *a she-wolf* / *una lupa* / *ma*
- Staff 4: *pp* *ma*
- Staff 5: *dans le labyrinthe* / *in the labyrinth.*
- Staff 6: *all the way*
- Staff 7: *l'entre deux guerres* / *between the two wars*
- Staff 8: *f* *ah*

In example 3 the Coro speaks French, Italian and English. These languages collide with each other, developing a musical texture and suggesting a multiplicity.

⁶ Example given on page 13.

⁷ See discussion, pp 71-78, Robert Cogan, *Sonic Design The Nature of Sound and Music*. Pub. 1976.

Example 5

Musical score for Example 5, featuring Clarinetto 10 in Si^b, Trombone 10, and Voce femminile 3^a. The score includes dynamic markings like *pp*, *mf*, *f*, and *p*, and performance instructions such as "5° ca." and "30° ca. dall'ini.".

Example 6

	vediamo insieme il passato, il futuro: <i>let's look together at the past and the future:</i>	ho detto: <i>I said:</i>	quot qu'elle fasse elle est désir: im-pro-por-tio-na-bi-li-ter excedens	
②	per te ho inventato il rame e la polvere <i>for you I invented copper and dust</i>	novimus enim tenebras aquas ventos ignem fumum	quot qu'elle fasse elle est désir	ho detto <i>I said</i>
③	ho liberato la lettera-r-r- e la lettera-c-i-da un penitenziario di tabacco <i>I freed the letter-r-r- and the letter-c-i-da from a penitentiary of tobacco</i>	vediamo insieme il passato, il futuro <i>together we watch the past and the future</i>	ho detto	ho detto <i>I said</i>
④	ho trascinato lepri e chiodi in Paradise Valley <i>I dragged heres and nails to Paradise Valley</i>	ho detto <i>I said</i>	ho detto <i>I said</i>	ho detto <i>I said</i>
CORO ⑤	di te ho anche detto: perfectiones intelligibiles <i>I also said of you: perfectiones intelligibiles</i>	ho detto <i>I said</i>	ho detto <i>I said</i>	ho detto <i>I said</i>
⑥	ho detto <i>I said</i>	ho detto <i>I said</i>	ho detto <i>I said</i>	ho detto <i>I said</i>
⑦	ho detto <i>I said</i>	ho detto <i>I said</i>	ho detto <i>I said</i>	ho detto <i>I said</i>
⑧	ho detto <i>I said</i>	ho detto <i>I said</i>	ho detto <i>I said</i>	ho detto <i>I said</i>

The third technique is that of fragmentation, which occurs most prominently in Berio's use of text. He takes a motif or a line of text and constantly fragments it, until it is reduced to its purest element. The pure element that is left is a basic phonetic component. These phonetic components are presented in a simultaneous fashion, layered one upon another to build a phonetic construction, which Berio manipulates according to his musical and dramatic intent. Throughout the work, Berio oscillates between using the phonetic constructions for textural and textual purposes. He may choose to use the phonetic constructions as texture, or intend them to come together to take on their larger meaning. It could be argued that the text of the actors and female voices is only for the texture and sound that they produce. Griffiths supports this view, observing that, 'The subject is not so much the verbal content of the text as the labyrinth of connections to be drawn between words and music.'⁸

However the emphatic nature of some passages suggests that, to the contrary, the full meaning of the words should be taken into account. Berio supports this view with the following explanation;

8 Paul Griffiths, Ibid.

'Isolated words and sentences should sometimes be taken as they stand, but at other times are to be heard as part of the sound structure conceived as a whole.'⁹

The image shows a musical score for Luciano Berio's 'Laborintus II'. It is a score for voice and choir, illustrating the concept of 'montage'. The score is divided into two main sections: 'Testo' (Text) and 'CORO' (Chorus). The 'Testo' section consists of two lines of the word 'usura' (usury). The 'CORO' section consists of seven lines of text, each with a circled number (1-7) on the left. The text in the 'CORO' section is: 'sua vita ed avanza la gente', 'attra via tiene', 'with usura, sin against nature', 'but is made to self and sell quickly', and 'with usura no music is made to endure nor to live with'. The score includes various musical notations, such as notes, rests, and dynamic markings like 'ppp cresc.' and 'cresc.'. A circled 'R' is visible in the right margin.

Montage is the second major process which Berio employs. It entails a non linear juxtapositioning of ideas by which disparate elements are combined to produce a diverse musical landscape¹⁰. As can be seen in example 8, it breaks the linear flow of the music and produces a degree of unpredictability. The contrast achieved, greatly enhances the intensity of the drama. The process serves as a further illustration of his concern for the human condition, in modern society, as it represents disparate elements not only colliding, but also existing simultaneously. This conflict produces drama, as Berio uses sound as a dramatic representation of life.

⁹ Notes taken from CD inlay, Laborintus II

¹⁰ Robert Cogan, Ibid

3. The Catalogue;

Berio has referred to the catalogue as 'the foundation of the musical structure itself'¹¹. It relates the themes of memory and usury and connects the past with the present. It couples diametrically opposed forces, compares elements of the past to the present, religion to politics, the mundane to the complex¹². Essentially it is a theatrical illustration of the nature of modern society. The text is used as a vehicle to attain the theatricality. In example 9, Berio's despair is implied as the speaker gets increasingly hysterical, his dynamic escalating, while the 8 actors, or 'Coro' imitate the speaker, emphatically repeating the comparisons made. This repetition is for both textural and textual purposes.

¹¹ Notes from Laborintus II CD inlay.

¹² See Appendix 2 for Text summary of the first catalogue presentation.

o al tabacco da fluto: dal piedestallo che sa sostenere tutte le colonne alla folgorazione: *Knows to*

atto e affetto del folgorare: alla pietra focale: alla luna: al rame: alla polvere *lightning flash*

act and effect of illuminating: to the flint, to the moon, to the copper, to the dust *The flash*

CORO

- ② dall'elefante di mare, grande foca del Pacifico, fornita di due lunghe zanne al 1965
from the sea elephant, great walrus of the Pacific, fitted with two long tusks to 1965
- ③ dal fegato al frigorifero
from the liver to the refrigerator
- ④ dal francobollo al formaggio
from the stamp to the cheese
- ⑤ dalla prova del 9 al cavallo di Troia
from the double check to the Trojan horse
- ⑥ dal lapsus linguae alla rivoluzione russa
from the lapsus linguae to the Russian Revolution
- ⑦ dall'endecasillabo al tabacco da fluto
from the hendecasyllable to the snuff
- ⑧ dal piedestallo che sa sostenere tutte le colonne alla folgorazione
from the pedestal that sustains all the columns to the lightning

accel. ----- (sempre più *raldo* e più forte)

①	<i>mf</i> turris aedificatur	<i>mf</i> facta est disperso in aedificationis turris	<i>ff</i> regnum inchoat Scytharum	dii primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-ti
②	<i>mf</i> turris aedificatur	<i>mf</i> facta est disperso in aedificationis turris	<i>ff</i> regnum inchoat Scytharum	dii primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-ti
③	<i>mf</i> turris aedificatur	<i>mf</i> facta est disperso in aedificationis turris	<i>ff</i> regnum inchoat Scytharum	dii primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-ti
④	<i>mf</i> turris aedificatur	<i>mf</i> facta est disperso in aedificationis turris	<i>ff</i> regnum inchoat Scytharum	dii primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-ti
⑤	<i>mf</i> turris aedificatur	<i>mf</i> facta est disperso in aedificationis turris	<i>ff</i> regnum inchoat Scytharum	dii primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-ti
⑥	<i>mf</i> turris aedificatur	<i>mf</i> facta est disperso in aedificationis turris	<i>ff</i> regnum inchoat Scytharum	dii primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-ti
⑦	<i>mf</i> turris aedificatur	<i>mf</i> facta est disperso in aedificationis turris	<i>ff</i> regnum inchoat Scytharum	dii primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-ti
⑧	<i>mf</i> turris aedificatur	<i>mf</i> facta est disperso in aedificationis turris	<i>ff</i> regnum inchoat Scytharum	dii primum adorantur	<i>p</i> Re-gnum Ae-gyp-tio-rum na-sci-ti

Text is not the only means by which connections between the past and the present are made. The process of montage also fulfils this function, where the music itself takes on a metaphorical aspect. For example when the speaker is referring to a memory of a painful vision of death, the three Female voices revert to a madrigal style. This style suggests the past, and therefore a memory. The bell-like purity of their voices, attained by the absence of vibrato, and the dynamics, convey the dream-like visionary aspect, while, the stinging and relentless dissonance of the voices communicates anguish and pain.

Example 11; Madrigal section

Isto: e a imaginare in questo modo:
and I began to have visions
as here follow:

©

Theatrical techniques taken from Greek Tragedy;

Berio borrows concepts from Greek Tragedy to further develop a theatrical dimension. These are the use of a 'chorus' and the 'Deus Ex Machina'. The 'chorus' was a group of people whose function was to comment on important action within the play.¹³ In *Laborintus II* there is the Speaker, and 8 actors known as the Coro. The Coro's role parallels the Chorus developed in Greek Tragedy. It narrates, and imitates the main speaker. Drama is created through the escalating hysteric of the Coro, with the increase in tempo and dynamic, and the thickening of texture. The conflict arises through the technique of collision as one speaks French, the other English. Their differing rhythmic accents, and the technique of layering, as each actor tries to dominate, also arouse tension and conflict

Example 12; The Coro

¹³ Lexicon Encyclopedia, Volume 19, pp 144-145. Pub. 1984.

The second idea taken from Greek Tragedy is the 'Deus Ex Machina'. Translated as the 'God of the Machines', it was a dramatic technique which allowed for an uncomplicated ending, in a situation all too complicated to be resolved otherwise. Inexplicably, the God of the Machines would appear and abduct the protagonist, drawing the play to its conclusion. Berio's choice of instrumentation and the process of montage invoke the idea of the 'Deus Ex Machina' creating drama through the tension and surprise that is produced. The sound of an ominous machine is suggested on the electric tape. Over the wash of electronic noise the speaker is heard for the last time. The dramatic impact of this idea is immense, created through the sparse texture and the growing volume of noise on the tape. Then, the speaker disappears, and through the process of Montage, innocent female voices, whisper almost inaudibly that; 'The children sleep now.' The voices are given the instruction to disappear, and the work concludes. Here Berio creates drama through the contrast in tone colour between the speaker with the electric noise on the one hand and the whispering female voices on the other. The use of montage means that no preparation is given for the entrance of the voices, which heightens the dramatic impact. The process of montage and elements from Greek Tragedy are thus combined to intensify the theatrical dimension.

Conclusion;

Laborintus II reflects Berio's desire to break down the traditional conventions regarding music's presentation and purpose. The work challenges the limitations of the concert hall and refers to a wider social situation. Each compositional process, each concept of music, is used for dramatic effect. Sound is constructed, and text is manipulated, to create drama. Inherent in all theatre is a message, a communication. In *Laborintus II*, the synthesis of musical and theatrical elements allows Berio to present his vision of contemporary society and his concern for the human spirit within it.

Appendix 1

Instrumentation for *Laborintus II*:

1 Flute

3 Clarinets in Bb

3 Trumpets in C

3 Trombones

2 Harps

Percussion (2 players)

2 Cellos

1 Double Bass

3 Female voices

8 Actors

1 Speaker

Tape

Appendix 2

Text summary of the first catalogue presentation; (spoken in Italian)

Tutto tutto tutto dalla biblioteca al babuino:

all all all from the library to the baboon,

dal 1265 al 1321:

from 1265 to 1321:

dal cianuro di potassio alla cronaca cittadina:

from the potassium cyanide to the local news:

dalla cresima alla corte del conti:

from first communion to the Treasury Dept:

dalla oscurita in cul e sempre immersa la nostra vita alla rendita del 4%:

from the darkness which ever surrounds our lives to the 4% profit:

dalla carotide alla tibia:

from the jugular to the tibia:

dall'elefante di mare, grande foca del Pacifico, fornita di due lunghe zanne al 1965:

from the walrus, great beast of the Pacific, with two long tusks to 1965:

dal fegato al frigorifero:

from the liver to the refrigerator:

dal francobollo al formaggio:

from the stamp to the cheese:

dalla prove del 9 al cavavallo di Troia:
from the square root to the Trojan horse:
dal lapsus linguae alla rivoluzione russa:
from the lapsus linguae to Russian Revolution;
dall'endecasillabo al tabacco da fluto:
from the hendecasyllable to the snuff:
dal piedestallo che sa sostenere tutte le colonne alla folgorazione:
from the pedestal which must sustain all the columns to the illumination:
atto e effetto del folgorare:
act and effect of illuminating:
alla pietra focaia:
to the flint:
alla luna:
to the moon:
al rame:
to the copper:
alla poivere ah! per te ho inventato il rame e la polvere:
to the dust ah! for you I invented copper and dust:
ho liberato la lettera 'erre' e la lettera 'ci' da un pentitenziario di tabacco:
I freed the letter 'r' and the letter 'c' from a chain gang:
ho trascinato lepri e chiodi in Paradise Valley:
I dragged wild rabbits and nails through Paradise Valley:
di te ho anche detto perfectiones intelligibiles:
of you I also said perfectiones intelligibiles:
ho detto:
I said:

Bibliography;

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J.M.Dent. London. 1996.

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- *Griffiths, Paul. Modern Music; The avante garde since 1945, pp 257–260. Oxford University Press. Oxford. 1981.*
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Scores:

- *Berio, Luciano. Chamber Music. Edizioni Suvini Zerboni. Milan. 1954.*
- *Berio, Luciano. Circles. Universal Edition. London. c1961.*
- *Berio, Luciano. Laborintus II. Universal Edition. Milan. 1976.*

Discography;

- *Berio/Maderna*
Track 2; Thema–Ommaggio a Joyce, Luciano Berio.
Acoustimatrix 7.
Universal Edition. Vienna. 1960.

- *Coro, Luciano Berio.*
Cologne Radio Chorus, Cologne Radio Symphony Orchestra.
Polydor International. Hamburg. 1980.

- *Laborintus 2, Luciano Berio.*
Ensemble Musique Vivante.
Harmonia mundi. France. 1987.

- *Luciano Berio.*
Track 13–17; Sinfonia, Luciano Berio
Royal Concertgebouw Orchestra.
The Decca Record Company. London. 1990.

Marking Criteria / Descriptor Sheets

Sight Singing (2 Unit – Common Core)

- 10 Totally correct – pitch and rhythm accurate.
- 9 Slight ‘blemish’ in pitch on 1 or 2 notes or small false start and the rest totally accurate or a single minor rhythmic hesitation.
- 8 Overall a very competent response – may have small hesitation in rhythm or false start; a little more pronounced in pitch hesitation or an incorrect interval – but recovered immediately.
- 7 Mostly correct – overall a competent response but errors starting to affect melodic and rhythmic fluency; would still have a strong sense of tonality.
- 6 Correct melodic shape apparent – some problems with intervals or rhythmic inaccuracies; maintaining an overall sense of tonality.
- 5 Some shape – fair amount of pitch correct – problems with intervals – may be reasonably competent in pitch and rhythm for half of the test – rhythmic inaccuracies.
- 4 Even less melodic shape – several problems with intervals with a vague sense of tonality overall – several rhythmic inaccuracies.
- 3 Opening phrase may be correct in pitch and rhythm fair but the remaining phrases not correct in pitch and problems with rhythmic fluency – loses tonality.
- 2 Lots of errors in pitch and rhythm – overall no sense of tonality and rhythmic feel or rhythm correct throughout but ‘performed’ exclusively on the tonic.
- 1 An attempt made – but totally incorrect in every respect.
- 0 A non-attempt

PERFORMANCE - MARKING GUIDELINES

The following descriptors frame Markers' ranking of responses. Within each category, however, there are different levels of accomplishment. Markers consider each descriptor as they respond to the whole performance.

RANKING DESCRIPTORS

Mark Range	Poorest efforts	Below average	Average	Above average	Outstanding
	1-3	4-7	8-13	14-17	18-20
	1 2-3	4,5 6,7	8,9 10,11 12,13	14,15 16,17	18, 19, 20
Self-Expression & Communication	<ul style="list-style-type: none"> performance lacks competence very limited musical skills lack of self-expression 	<ul style="list-style-type: none"> less than competent performance, lacking in individuality rather limited self-expression rather limited musical skills 	<ul style="list-style-type: none"> competent performance displaying some musical qualities some self-expression 	<ul style="list-style-type: none"> high standard of performance displaying self-expression and communication skills competent and confident presentation performance demonstrates musical sensitivity 	<ul style="list-style-type: none"> outstanding standard of performance displaying sophisticated self-expression and communication skills authoritative, advanced, professional presentation performance demonstrates a high degree of musical sensitivity and personal style
Musical Skills	<ul style="list-style-type: none"> performance demonstrates a lack of mastery of technical skills lack of musical sensitivity in performance lack of fluency 	<ul style="list-style-type: none"> limited technical skill and musicality technical flaws: e.g. intonation, dynamics and expressive techniques limited musical sensitivity in performance 	<ul style="list-style-type: none"> demonstrates competent technical skills and musicality, showing understanding of the technical capabilities of their chosen performing media performs with some musical sensitivity 	<ul style="list-style-type: none"> performance demonstrates technical mastery, musicality and stylistic understanding 	<ul style="list-style-type: none"> outstanding technical mastery, musicality and stylistic understanding
Solo/ensemble techniques	<ul style="list-style-type: none"> demonstrates a lack of understanding of solo/ensemble techniques 	<ul style="list-style-type: none"> limited understanding of their role as soloist limited understanding of their role in an ensemble 	<ul style="list-style-type: none"> demonstrates competent skills as a soloist demonstrates limited ensemble skills and understanding of their role in an ensemble 	<ul style="list-style-type: none"> refined ensemble skills demonstrated in performance demonstrates effective ensemble direction 	<ul style="list-style-type: none"> sophisticated ensemble skills in performance sophisticated understanding of ensemble direction
Interpretation	<ul style="list-style-type: none"> lack of understanding of stylistic interpretation demonstrated in performance 	<ul style="list-style-type: none"> limited understanding of stylistic interpretation demonstrated in performance 	<ul style="list-style-type: none"> understanding of stylistic features demonstrated in performance 	<ul style="list-style-type: none"> a detailed understanding of stylistic features demonstrated in performance a musically sensitive and personal interpretation 	<ul style="list-style-type: none"> demonstrates a sophisticated level of understanding of stylistic features in performance a musically sensitive and personal interpretation, displaying highly developed interpretive skills

SUBMITTED COMPOSITIONS – MARKING GUIDELINES

The following descriptors form marker’s ranking of responses. Within each category, however there are different levels of accomplishment. Markers consider each descriptor as they respond to the whole composition.

RANKING DESCRIPTORS

Mark Range	Poorest Efforts		Below average		Average			Above average		Outstanding
	1 – 3		4 – 7		8 – 13			14 – 17		18 – 20
	1	2-3	4,5	6,7	8,9	10,11	12,13	14,15	16,17	18, 19, 20
Overall judgement/ Style representative of topic/ 3U – represents a style, or personal style	<ul style="list-style-type: none"> • Work lacks competence, may be incomplete, in a style which does not represent the topic • Stylistically incoherent • An unoriginal work, arrangement only. 	<ul style="list-style-type: none"> • (3U) limited understanding of the chosen style 	<ul style="list-style-type: none"> • Less competent work in a style which may not clearly represent the topic • Demonstrating limited understanding of stylistic features of the topic 	<ul style="list-style-type: none"> • (3U) reflects an understanding of the chosen style 	<ul style="list-style-type: none"> • A competent work demonstrating a reasonable level of compositional skill in a style representative of the topic • Reflects an adequate understanding of stylistic features of the topic 	<ul style="list-style-type: none"> • (3U) reflects an in depth understanding of the chosen style 	<ul style="list-style-type: none"> • An effective work displaying a reasonable level of compositional skill in a style representative of the topic • Reflects a strong understanding of stylistic features of the topic 	<ul style="list-style-type: none"> • (3U) demonstrates a mastery of the chosen style 	<ul style="list-style-type: none"> • A musically convincing work displaying a high standard of compositional skill and musicality in a style representative of the topic • Reflects an in depth understanding of stylistic features of the topic • (3U) demonstrates a synthesis of stylistic features to develop a personal style 	
Demonstrated understanding of composition process/quality of compositional skills	<ul style="list-style-type: none"> • reflects very limited engagement with the composition process, lacks development of ideas, cliched use of compositional devices. • May appear a first attempt • Lacks technical skill and understanding of idiomatic writing, very little attention to expressive potential of the performing media. 	<ul style="list-style-type: none"> • Demonstrates superficial engagement with the composition process, limited understanding of idiomatic writing • Little attention to expressive potential of the performing media. 	<ul style="list-style-type: none"> • Demonstrates adequate engagement with the composition process, shows development of ideas but these ideas are not sustained/too fragmentary, mostly idiomatic writing. • Rudimentary technical skill, attempts to explore potential of performing media. 	<ul style="list-style-type: none"> • Demonstrates an understanding of the composition process, shows development of ideas but section/idea may be over developed/underdeveloped • Some technical skill, explores the potential of the performing media. 	<ul style="list-style-type: none"> • Sustained involvement in the composition process, reflects a range of compositional techniques and devices, convincing development of ideas • Technically competent, skilful use of appropriate vocabulary, successful idiomatic writing, exploits the expressive potential of the performing media 					
Understanding of concepts of music	<ul style="list-style-type: none"> • Lack of understanding of how to use the concepts of music • Does not engage in any musical problem solving, contrived effects, lacks clear harmonic sense, little unity/contrast, lacks melodic/rhythmic interest 	<ul style="list-style-type: none"> • Demonstrate a superficial understanding of how to use the concepts of music • Overuses one or two concepts at the expense of others creating a composition lacking melodic /rhythmic/ harmonic interest • Lacks clear harmonic sense, little unit/contrast, lacks melodic/rhythmic interest. 	<ul style="list-style-type: none"> • Demonstrates a limited understanding of how to use the concepts of music • Shows lack of judgement in amalgamating concepts, limited in melodic/ harmonic/rhythmic vocabulary, textures too sparse/too cluttered. 	<ul style="list-style-type: none"> • Demonstrates an understanding of how to use the concepts of music • Makes judgements about the use of concepts, some synthesis of material, simple harmonic/rhythmic vocabulary, establishes unity/contrast 	<ul style="list-style-type: none"> • Demonstrates a detailed understanding of the concepts of music • More knowledgeable choices about musical concepts, effective contrast textural variety, key changes, structural coherence, unity, balance 					
Score, notation, coherence of presentation	<ul style="list-style-type: none"> • Ignorant of score conventions, unfinished • Incorrect notation, few performance directions 	<ul style="list-style-type: none"> • Score layout lacks coherence, unscored improvised solos • Inaccurate notation, limited performance directions 	<ul style="list-style-type: none"> • Adequate score layout with some deficiencies • Notation mostly accurate most performance directions included 	<ul style="list-style-type: none"> • Clearly presented score, some deficiencies • Notation accurate, performance directions included. 	<ul style="list-style-type: none"> • Score very well presented • Detailed, accurate notation including improvisations, clear performance directions 					

2/3UNIT SUBMITTED MUSICOLOGY ESSAY – MARKING GUIDELINES

The following descriptors frame markers ranking of responses. Within each category, however there are different levels of accomplishment.

Markers consider each descriptor as they respond to the whole essay

RANKING DESCRIPTORS

Mark range	Poorest effort	Below average	Average	Above average	Outstanding
	1 – 3	4 – 7	8 – 13	14 – 17	18 – 20
	1 2,3	4, 5 6,7	8,9 10, 11 12, 13	14, 15 16, 17	18, 19, 20
Overall judgement/scope of the essay	<ul style="list-style-type: none"> essay is too narrow in scope, lacks purpose topic is not defined lack of understanding of the chosen essay topic appears to be a first draft 	<ul style="list-style-type: none"> less competent essay limited in overall scope topic is not clearly defined limited understanding of the chosen topic 	<ul style="list-style-type: none"> competent essay, scope of essay is adequate to deal with the topic defines the topic demonstrates an understanding of the chosen topic 	<ul style="list-style-type: none"> high standard of essay which addresses the scope of the essay topic topic is more clearly defined shows an in depth understanding of the chosen topic 	<ul style="list-style-type: none"> outstanding essay which addresses all aspects of a well defined topic demonstrates a sophisticated understanding of all aspects of the essay topic
Quality of musical observation and analysis	<ul style="list-style-type: none"> superficial evidence of listening lack of first hand experience of works, scores, errors in musical analysis, inaccurate musical observations and terminology lack of understanding of the concepts of music within the topic studied irrelevant musical quotations, non musical references 	<ul style="list-style-type: none"> limited listening choice of works not as sound as the 'average' essay limited understanding of works, bar by bar analysis limited understanding of the use of the concepts of music lack of support in the form of quotations; musical examples not supported in discussion 	<ul style="list-style-type: none"> evidence of listening and study of appropriate works understands works and has a first hand knowledge of the scores, attempts original analysis understands the use of the concepts of musical quotations supports statements with appropriate musical quotation 	<ul style="list-style-type: none"> evidence of wider listening and an in depth study of appropriate works demonstrates an in depth understanding and analysis of the concepts of music and stylistic features supports statements with relevant musical examples, elaborates on musical observations made 	<ul style="list-style-type: none"> evidence of wide research of the topic and superior knowledge of works clear and perceptive analysis of works and use of concepts, selectively discussing pertinent aspects and explaining how each adds to the whole sophisticated musical observations supported by integrated musical quotations
Extent of original thought	<ul style="list-style-type: none"> unoriginal 	<ul style="list-style-type: none"> limited originality, frequent generalisations limited evidence of research from primary sources lacks a clearly defined hypothesis superficial conclusions 	<ul style="list-style-type: none"> shows a personal response to the topic, makes some generalisations draws on material from primary sources essay researches a stated hypothesis attempts to draw conclusions 	<ul style="list-style-type: none"> evidence of original thought develops a coherent argument supported by musical evidence demonstrates research from primary sources states a clearly defined hypothesis draws valid conclusions 	<ul style="list-style-type: none"> outstanding piece of original writing drawing on extensive research from primary sources refines a coherent argument, convincing, supported by musical evidence proves hypothesis draws cogent conclusions
Hypothesis/ Validity of conclusions	<ul style="list-style-type: none"> extensive use of secondary sources no hypothesis 	<ul style="list-style-type: none"> poorly organised plan limited argument inaccurate musical quotations from secondary sources limited bibliography, discography 	<ul style="list-style-type: none"> organised plan attempts to form a coherent argument, logical points drawn on relevant quotations to support argument adequate bibliography, discography 	<ul style="list-style-type: none"> well structured essay coherent argument musical quotes logically presented sound bibliography, discography 	<ul style="list-style-type: none"> lucid essay structure coherent and well sustained argument integrated quotations relevant and/or extensive bibliography, discography
Organisational coherence of presentation	<ul style="list-style-type: none"> lacks an overall plan lacks coherence, purpose quotations poorly supported appears to be a first draft irrelevant bibliography 	<ul style="list-style-type: none"> poorly organised plan limited argument inaccurate musical quotations from secondary sources limited bibliography, discography 	<ul style="list-style-type: none"> organised plan attempts to form a coherent argument, logical points drawn on relevant quotations to support argument adequate bibliography, discography 	<ul style="list-style-type: none"> well structured essay coherent argument musical quotes logically presented sound bibliography, discography 	<ul style="list-style-type: none"> lucid essay structure coherent and well sustained argument integrated quotations relevant and/or extensive bibliography, discography
Comparison of styles (AT and MT only)	<ul style="list-style-type: none"> little comparison on a musical basis 	<ul style="list-style-type: none"> simplistic comparison greater details needed 	<ul style="list-style-type: none"> obvious differences, similarities considered in both works, tenuous links 	<ul style="list-style-type: none"> clear comparison of both styles integrated treatment 	<ul style="list-style-type: none"> perceptive comparison of stylistic features, concepts detailed integrated treatment

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