

MUSIC (BOARD)

In 1995 3055 candidates presented for the examinations in Music (Board). Of these, 286 presented for 2 Unit, 430 for 3 Unit and 2339 for 2 Unit Course 1. This represents a slight decrease from the total candidature for 1994, although that for 3 Unit increased.

2 UNIT COURSE 1

Performance

In the best performances candidates displayed musical maturity, well developed technique and excellent sense of style, with full consideration being given to tempo, dynamics, tone and phrasing. Such students were experienced performers who were also familiar with the performance venue and the technical equipment being used. Their thorough preparation resulted in polished performances; those using backing tapes were well rehearsed, while the recordings were used effectively so that they complemented stylistic interpretation, and the balance was good.

The best candidates in this course were comparable to the upper levels in the 2/3 Unit course. They displayed command of their instrument and were technically in control. Their pieces were well chosen and musically interpreted so that they displayed both musical skill and stylistic interpretation, thus representing the topics well. They obviously enjoyed performing.

In ensemble items there was good balance between players, with the candidate's role being an integral part, yet allowing for musical scope. Accompanists provided accurate, musical and interpretative performances that enhanced the performer's work.

The weaker performances showed lack of preparation and lack of experience in performing. There was little sense of style, with interpretation, intonation and diction being poor and lacking in technical ability. There was limited choice of repertoire, with little display of musicality, resulting in mechanical, pedestrian performances. Ensembles were not well balanced and were, very often, too loud. Tuning was not checked properly.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

Some candidates were ill-advised regarding Course Options. If students are not reasonable performers, it is better to attempt the Musicology Elective. At times pieces were too short and unsubstantial for the Performance Elective. Choice of repertoire, whether printed music or the candidate's own composition, should enable candidates to show a range of musical skills. Some used poor backing tapes, were drowned out by the backing tape, or, at times, simply doubled the part of a more capable player, turning the volume down. Some candidates did not cover three topics in their choice of electives, or the three topics used in their performance repertoire did not correlate with the three topics nominated as their Higher School Certificate study on the Examiners' Certification Sheet.

Teachers need to familiarise themselves with the Syllabus and Examination Specifications in Subject Manual No.7 (Creative Arts).

Many students' works represented two or four topics. Far too many candidates did not represent in their choice of electives, the **three** topics studied during the Higher School Certificate course (see Subject Manual No.7 (Creative Arts), page 66, last sentence). The Core Performance must also represent one of the three topics studied in the Higher School Certificate course (Subject Manual No.7 (Creative Arts), page 66). The four pieces of work must, therefore, represent three topics, with the topic of the Core piece also being chosen from one of the elective topics. The three topics used in the repertoire **MUST** correlate with the three topics outlined on the Examiners' *Certification of Course Topics Studied* sheet.

A number of candidates left blank spaces in the boxes they were required to fill in for the examination outlining activities covered in the study of the topics. This is a form of accountability showing that the Syllabus has been covered in these areas. Students' sheets should be individual. It is not sufficient to have only one sheet filled in, signed by teacher and principal, then photocopied for all students.

Many candidates were obviously left to choose their own topics and, at times, these were not named correctly. Students need to be advised carefully about choice of electives and suitable repertoire. It is **not** advantageous to change instruments for different pieces, to change garments for different songs, to use choreography or to speak about each work performed. It **is** advantageous, however, to tune carefully between each piece, to check beforehand the balance with backing tapes, to check the balance between soloist and accompanist and balance of ensembles.

Balance is still a problem in many rock bands - candidates need to take the room and the situation into consideration. It is pointed out that examiners are marking technical ability and musicianship, **not** how loudly the candidates can perform. Distorted sounds, albeit stylistically correct in some cases, make it very difficult to distinguish and, therefore, mark the candidate's performance. If, in the Higher School Certificate Examination, which **is** different from the situation *out there*, candidates wish to succeed in Music they must

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

choose models which allow them to display their musical skills. Students must be familiar with technical equipment such as Public Address systems and must have rehearsed in the space. Drummers should make sure the snare is turned off when the kit is not in use. While students need as much performance experience as possible, more direction is needed in style and phrasing and in interpretation of pieces.

In ensemble pieces, in the Performance Elective, the role of the candidate should have some substance, not consist of, for example, merely a two note accompaniment. It is not always wise for students to use their own compositions as performance pieces.

It must be remembered that:

the Core piece is out of 10 and the Electives out of 20, therefore, wherever possible, the worst piece should be put into Core performance;

the practical examination for the Higher School Certificate, like all examinations, is a confidential exercise. There should be NO recording of the examination, accompanists and page turners should be in the room only when required, the teacher should be there only if necessary to turn on equipment, then should exit quickly and quietly;

sound mixers and lighting operators are **not** permitted as the mixing of the sound blurs the role of the performer;

balance may be checked in between pieces but no person other than performers are permitted in the venue, whether it be hall, theatre, church or music room.

Some teachers have requested examination of one piece in a different venue, eg one trumpet piece in a church. This is unnecessary, is a very costly exercise, and will not be considered in the timetabling of examinations. It is understandable when a whole program is involved (electronic organ, pipe organ, etc), but programs which can be performed in entirety in the same venue need to be selected.

Although balance of program is not a requirement of the Syllabus, students should be encouraged to provide some variety in their programs. There are as many different styles of rock as there are of classical music.

Musicology Vivas

The Musicology Viva is not an easy option, it is a two-way discussion between examiner and candidate. Some candidates, however, appeared to be unaware that examiners would question them, targeting the musical characteristics of the topic. Students should be articulate and able to substantiate their observations. Much practice is needed. It is emphasised that speeches/lecturettes do not allow for flexibility in discussion in relation to musical concepts.

The best musicology vivas were given by those who were articulate, enthusiastic, and had an in-depth musical knowledge of the area chosen. These students had relevant summary sheets, with topics that had an obviously musical focus, based on extensive listening, and was not limited only to the examples indicated on the outline. They showed a genuine interest in the topic and were confident of their ability to discuss this and related issues with examiners. Often they performed the music chosen for the viva, and demonstrated further understanding of the style. They understood terminology and directly related it to the music/topic elected. They always focussed on specific areas which they illustrated with pertinent aural examples of appropriate length. They demonstrated musical points on instruments and/or had taped examples which were both short and easy to find, as well as making good use of primary sources in discussing the composer's use of concepts. Their material was well chosen and lent itself to effective comparison; moreover, they could assimilate the concepts by using the music, not just providing a superficial account of what was happening.

The weaker candidates, on the other hand, chose topics which were too broad or too narrow with emphasis on a historical perspective and extra musical information. Their preparation was poor, as were their summaries, and their knowledge of the topic was both superficial and, often, irrelevant. Some had no musical examples, while others had obviously not listened, prior to the examination, to the musical examples chosen. Their choice of examples was poor and they showed no understanding of musical concepts in relation to the examples selected. Some had textbook answers but had no understanding of the terminology used. Many of these students appeared to lack guidance, not only in preparation for the viva but also in the choice of musical examples.

Resources and equipment need to be set and cued so that time is not wasted during the viva – to this end the candidate needs to prepare the tapes thoroughly, know where each example is, and also how to work the tape/CD player. They should prepare their own outline summary sheets with assistance from the teacher. Neither cue cards nor prepared notes are to be brought into the examination room apart from the Viva Outline Summary Sheet which, however, must be adequate. Scant summary sheets are a disadvantage.

When combining performance and musicology electives, it is imperative that the three topics studied are represented in the three electives.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

Aural Skills

On the whole there appeared to be an improvement in the candidature this year, with fewer poor responses.

Question 1

The best responses stated facts, supporting these with evidence. Section C, on the whole, was well answered, with most candidates being able to find comparisons. Expanded point form answers were the most successful, with appropriate terminology being used.

In the weakest answers, students were unable to discuss the melody. Some discussed the pitch of all the instruments heard, while others related the music to picturesque scenes. A few gave their opinions of the music, while others ignored the question and discussed contrast and unity.

Students often misunderstood the term *melody*, and discussed accompaniment and character rather than the structure of the melody. The use of terminology which is not understood should be discouraged.

Some showed little or no understanding of layers of sound and their roles; such candidates named the performing media as they were heard. Texture caused a problem for those who wanted to label the layers as monophonic, homophonic and polyphonic. Those who were able to discuss the layers and interaction of lines in detail are usually more successful.

The following is a typical answer that was considered to be most satisfactory.

Question 1

An excerpt from *The Colour of the Cat* by Nigel Westlake will be played THREE times for you to answer part (a).

Time:	first playing	—	short pause
	second playing	—	1 minute pause
	third playing	—	1 minute pause

(a) Describe the melody.

*graph of melodic
p r o g r e s s i o n*
(Candidate's note)

Delicately undulating melody, played by an oriental stringed instrument. Relatively narrow pitch range which was smooth flowing, although pitch is bent and occurs in a flowing sequential

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

form. Minor tonality gives a sonorous effect, combined with flowing note progression. Melody is based around a short motif, played twice, then a third time with a slight variation, each motif being 2 bars in length.

The same excerpt will be played FOUR times for you to answer part (b)

Time:	first playing	–	short pause
	second playing	–	30 second pause
	third playing	–	2 minute pause
	fourth playing	–	2 minute pause

(b) How does the composer achieve contrast between the various layers of sound?

- *use of instruments with differing tone colours –*
 - *use of synthesised sounds at conclusion;*
 - *main melody played by an oriental stringed instrument;*
 - *metallic plucking sound of instrument parallels that of the lower pitched string instrument;*
 - *subtle accompaniment provided by plucked lower-pitched string instrument; brief strumming at opening by string instrument (similar to mandolin).*
- *differing techniques used by each instrument, eg oriental stringed instrument playing the melody makes use of long bowed strokes, with some vibrato on some notes. The accompaniment on a lower-pitched string instrument takes the form of short, simple plucked notes.*
- *the duration of each layer is different – the melody is flowing, moves in an almost random, improvised fashion, whereas the accompanying part on a lower-pitched string instrument is a simple patter of crotchet ‘plucks’* ♪ ♪ ♪ ♪

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

A second excerpt from the same piece will be played FOUR times for you to answer part (c).

Time:	first playing	:	short pause
	second playing	:	30 second pause
	third playing	:	2 minute pause
	fourth playing	:	3 minute pause

(c) How does this excerpt contrast with the first excerpt?

- *texture – the second section makes increased use of orchestral instruments and, consequently, of extra layers of sound, thus giving a fuller texture.*
- *use of differing instrumentation, e.g. high-pitched pan pipe sounds, extra synthesised sounds, e.g. high bell clashes at climactic point, and use of tympani rolls in percussion section. There is a wider range of orchestral sound than in the first section in which instruments were mainly members of the string family.*
- *dynamics are much stronger and louder in the second section, due to extra and solid use of instrumentation which is constantly loud/mezzoforte throughout.*
- *highly-pitched woodwind instrument, resembling a pan-pipe sound, is used in the second section to play a counter melody or variation from the original melody played in the first section.*
- *orchestral section consisting of atmospheric synthesised sounds takes the place of the oriental stringed instrument, which played the melody in the first section. In the second section the sound of the melody as a whole is strengthened and affirmed by this combined use of instrumentation; the synthesised sounds of the melody resemble a horn or large brass group.*

Question 2

This question elicited a wide range of responses, the best of which generally made a point which was then elaborated. Specific examples chosen from the music to illustrate their statements gave candidates an opportunity to show their understanding of concepts. Those most often discussed included rhythm/duration, performing media, texture, tone colour, structure and dynamics, and expressive techniques.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

The best answers were generally written in three distinct sections and explained how concepts contributed to the piece. Some candidates recognised the repetition in the structure and discussed the contrasts within each section, others used diagrams and graphic representation to help clarify their thoughts.

Stronger candidates could identify instruments and used terms correctly, often with examples. Some features discussed included polyrhythms, cross rhythms, ostinati, accents, articulations such as pizzicato and arco, muting and 'slap' bass.

The poorer responses were very general and included observations that could have applied to many pieces of music. Such responses were often repetitive and referred to the music as *happy*, *jumpy*, *suspenseful*, etc. Even the occasional story to describe the music appeared. These responses often ignored the answer format provided and wasted time and space in re-writing the question. Some comprised a blow-by-blow description of the musical events without reference to the question, yet others gave extraneous musical references to works such as Van Halen's *Jump*, *Sesame Street Theme* and other 20th century contemporary pieces.

As an element, dynamics was poorly treated, with many of the weaker candidates showing no more than a rudimentary understanding of the term. Others showed a complete misunderstanding of concepts, e.g. identifying *texture* whilst discussing *timbre*. The treatment of harmony was also very poor. Another common weakness was the stylistically inappropriate use and discussion of homophony and polyphony in this piece. While a number of candidates vaguely addressed instrumental families, few of the weaker ones addressed the roles of instruments. Some attempted to use diagrams but these lacked either labels or explanations. Such diagrams were not helpful, and the level of spelling and legibility of writing were poor.

Students should be encouraged to write legibly. In many cases answers in point form, with some clarification/explanation, were more desirable, especially since the question lent itself to this kind of response. They should also use stylistically appropriate terminology.

An example of an above average response follows.

Question 2

An excerpt from *Adjustable Wrench* by Michael Torke will be played FIVE times for you to answer Question 2.

Time:	first playing	:	short pause
	second playing	:	30 second pause
	third playing	:	1 minute pause
	fourth playing	:	2 minute pause
	fifth playing	:	3 minute pause

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

Explain THREE ways in which the composer attracts and maintains the listener's interest in this excerpt.

- (a) *Texture*
- *layers interplay*
 - *fugal entry, eg clarinet sound, then piano and bass, etc.*
 - *addition of each new layer creates an interesting relationship between instruments, sometimes of a call and response type*
 - *this varies the tone colour of each layer, e.g. bass sound against brass trumpet sound*
 - *contrast provided by varying layers, e.g. in the middle sections there are plucked strings only, then the composer builds on this.*
- (b) *Duration*
- *rhythm - syncopated, this creates tension*
 - *often irregular, especially melody, which contrasts with regular crescendos of brass*
 - *off-beat notes create expectation*
 - *duration of notes of each layer is varied, e.g. short, staccato melody of strings over held notes of horn and brass; semi-quavers of brass solo-like section contrast with larger rests between notes of the opening section.*
- (c) *The dynamics of the piece are varied and therefore provide contrast and interest. The building up of texture increases volume*
- *use of accents, e.g. on staccato notes*
 - *crescendos of brass instruments over the bass melody create excitement - accents are often surprising*
 - *rests are used to vary layers.*
- These create variety and contrast while providing unifying elements, and so maintain an interesting piece.*

Question 3

Generally candidates experienced difficulty in coming to terms with this style of music. It was obvious that further exposure to this genre is needed to enable students to answer with the same confidence and understanding as were displayed in other questions.

The more successful responses clearly indicated previous exposure to the style, as did the use of terminology appropriate to the excerpt. Many candidates chose to include diagrams and to use point form with specific qualification in their answers, i.e. they provided an

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

objective analysis. Most focused their attention on the concepts of tone colour, rhythm, texture, pitch and dynamics. These candidates understood that vocal and non-vocal sounds were interrelated rather than being opposing forces. They therefore did not interpret the relationship as being simply one of contrast.

In the poorer responses candidates showed a very limited understanding of this style of music. They struggled with both the application of concepts and the terminology traditional to this style of music. The misuse of specific terms was common, indicating a lack of understanding of their meaning. When relevant points were raised, they were often rephrased in many different ways, and sometimes even contradicted in the same answer. For many, the word *relationship* was not understood and often set candidates off on the wrong track.

Candidates frequently used *story telling* rather than objective analysis. Widespread use of *eerie* and *ghostly* led to many jungle and underwater stories, unfortunately this often paralleled the abandonment of musical observations.

An example of a typical satisfactory answer follows.

Question 3

An excerpt from *Gesand der J,nglinge* by Stockhausen will be played FIVE times for you to answer Question 3, parts (a) and (b).





Time:	first playing	:	short pause
	second playing	:	30 second pause
	third playing	:	1 minute pause
	fourth playing	:	2 minute pause
	fifth playing	:	3 minute pause

(a) How are the voices used in this excerpt?

- *Atonal - no particular tone centre.*
- *Phrases are abrupt and of no particular length.*
- *Occasional very high pitch sung and sustained.*
- *No particular dynamic pattern is followed.*
- *Multiple voices are used without words and in a collective, improvising nature.*
- *All female voices are of relatively high pitch and are possibly sopranos.*
- *Voices are used to imitate and to recreate the non-vocal sounds.*
- *Voices increase in dynamics as non-vocals decrease and vice versa.*
- *High to very high register is used by the voices.*

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

- (b) Discuss the relationship between the vocal and non-vocal sounds in this excerpt.
- *Intertwined - vocals start when non-vocals stop and vice versa, and sometimes are played in conjunction with one another.*
 - *Voices used to imitate the high sustained pitches and the warbling sound of telephones.*
 - *Voices are imitating non-vocal sounds in an understood call and response (question and answer) style, suggesting that this is a contemporary work.*
 - *Tone colours of non-vocal sounds are recreated by imitation of vocals.*
 - *Dynamics are directly proportional, eg*

Non-vocals		<		
Vocals		>		<i>etc.</i>
 - *No specific metre or pulse is provided by either vocals or non-vocals.*

Question 4

The better responses covered a range of concepts and here students were able to focus on the role of instrumental layers. They also noted the relationship between each layer and were more specific in their recognition of roles and features.

In the weaker answers there was considerable misinterpretation of the question, with many focussing almost solely on textural density. In many of these answers candidates did little more than describe the thickness/thinness of sound.

There are still a number of candidates who confuse tone colour and texture, and show weakness in the selection of appropriate vocabulary to discuss these concepts. Many generalisations and sweeping statements with no explanation were common, and diagrams were often unexplained.

Students are advised to write clearly, not to use pencil, and not to write irrelevant messages for the markers. Point form can be used to great advantage in order to avoid subjective judgments and opinions. Further work needs to be done in developing the use of appropriate terminology, using correct spelling, and in explaining what is meant. Discussion of the concepts of tone colour and texture and description of their function in context also needs practice.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

Question 4

An excerpt from *Whisper Your Name* by Harry Connick Jr will be played ONCE for familiarisation.

The beginning of this excerpt will be played TWICE while you answer part (a).

Time:	first playing	:	short pause
	second playing	:	1 minute pause

- (a) Identify the instruments used in each layer of sound. There may be more than one instrument in each layer.

	<u>voice</u>
	layer 4
	<u>brass (trombone and trumpet) and piano</u>
	layer 3
	<u>drum kit (bass drum, snare, cymbals and tom toms)</u>
	layer 2
	<u>electric bass</u>
	layer 1

The whole excerpt will be played FIVE times while you answer part (b).

Time:	first playing	:	short pause
	second playing	:	1 minute pause
	third playing	:	1 minute pause
	fourth playing	:	2 minute pause
	fifth playing	:	3 minute pause

- (b) Discuss the role of each layer of sound in the texture.

The electric bass provides firstly an introduction and then a harmonic background, placing an ostinato (repeated rhythmic and melodic idea), as well as a short fill during the piece when the ostinato is broken for a bar.

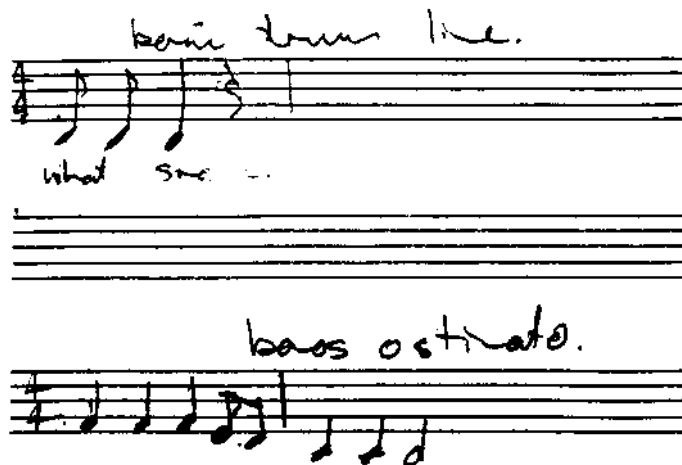
The drum line adds rhythmic interest as well as being the main instrument in setting the beat, a swing beat set on the high note and snare.

The piano provides some harmonic support while adding melodic interest. The brass provides melodic fills adding to the main vocal melody line.

The bass also helps set the beat, playing a constant rhythmic ostinato mostly on the beat; the instruments including vocal and brass, however, play off the beat, producing syncopation.

The piano mostly plays single notes but, at times, plays chords on the final three beats of a bar to provide added harmonic support and chord emphasis at that point.

There is also use of terrace dynamics.



2 UNIT COURSE I

SUBMITTED COMPOSITIONS

The better candidates were clearly familiar with the chosen style and their compositions convincingly represented the Syllabus Topic Areas. They presented original ideas which were well developed and manipulated, and also employed effective structure with good contrasts, avoiding the inclusion of too many different ideas. Their obvious understanding of the selected performing media resulted in idiomatic writing for instruments and voices. Candidates choosing to write for small ensembles were generally more successful than those who attempted to write for larger ensembles.

It was pleasing to see clever development of ideas that were both melodic and rhythmic, as well as having interesting harmonic progressions. Melodies showed a good sense of direction, part writing was effectively handled, there were good links between sections, and good contrast was achieved.

The better computer-generated scores were properly annotated with musical directions, articulations, etc, and when the parts were tested and performed on acoustic performing media, they worked effectively. Hand-written scores, however, were often more accurate in the use of register, in performing directions and percussion notation.

Many of the weaker compositions showed over-reliance on the computer without sufficient editing. There were problems with quantising which showed a lack of understanding of musical notation when using computer technology, accidentals relating to tonality (enharmonic changes) and drum mapping. Some scores included instruments which were unidentified - it is sometimes necessary to label instruments, eg *synthesised flute/clarinet*. At times these were out of range.

Notation was generally handled poorly by these candidates. Often there was no notation for improvised solos, particularly for guitars, and there was poor vertical alignment in hand-written scores. Students are reminded that guitar tablature needs to indicate the melody line and rhythm used, while all performance directions needed to realise the score should be given.

At times, repetition was used without variation or musical reason. Many felt it necessary to fill a four minute time limit which resulted in works which were over-extended. These meandered without direction, lacked effective melodic lines, and were contrived, being derived from chordal patterns or single notes from chords. Quite a few rock compositions lacked melodic interest and were similar to backing tapes. There were cluttered textures, harmonic progressions which were unconvincing and, at times, confusion between chords and melody. Some relied too much on social effects, and a few reasonable works were spoilt by weak endings.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

The quality of tapes was often poor. Presentation of scores, i.e. layout, etc, needs to be clear and easy to follow. Second verse lyrics should be written under first verse, below the melody. Teachers should help with notation and then check the finished score. The use of synthesisers needs careful supervision. Composition, as a process, should be taught and the synthesiser used as a tool, not as an end in itself. In the Music and Technology topic, efforts should be made to ensure that the composition itself relates to the topic, and is not just notated and played on computer with *flute*, etc, specified on the score.

2/3 UNIT

Performance

There was, on the whole, an improvement in standard here, with candidates being obviously well prepared. Moreover, there was an increase in the difficulty of works presented.

The best performances were of professional standard. Such candidates obviously had extensive performance experience and were relaxed in the examination situation. Their work was polished, and they possessed stylistic awareness, strong technical skill, as well as a high degree of musicality. They engaged the listener with well chosen works which represented clearly the mandatory topic, *Music 1970 Onwards*, and their chosen additional topic. The most common additional topics presented were *Music 1900 - 1970* and *Music of 19th Century*. Although a balanced program is not a requirement of the Syllabus, the majority of candidates presented a program which provided a wide expressive range.

In the better performances candidates had excellent accompanists with whom they were well rehearsed. Good articulation, tuning and intonation, dynamic range and tonal control were all evident in these performances.

The weak candidates, on the other hand, appeared to lack performance experience. There was an absence of stylistic interpretation and often works were presented which were beyond both the candidate's technical and musical ability. At times the pieces chosen were too long, which resulted in deterioration in performance.

Their performances were often stilted, inadequately prepared (these candidates were still reading notes), lacked musical expression, displayed a limited understanding of rhythmic features, and possessed poor tone and articulation, inaccurate tuning and intonation. Often there was poor balance between the candidate and the accompanist, as well as lack of awareness of the positioning of examiners.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

Some works were unsubstantial; at times Core pieces did not provide much scope for the candidate and some pieces did not reflect the mandatory and additional topics.

Choice of repertoire is vital to the success of a candidate's performance. It is suggested that the program be chosen carefully in collaboration with the student's private tutor, if relevant. Many performance opportunities must be provided, and *concert practice* should be a regular part of all teachers' programs.

Electives must be chosen wisely; to succeed well 2 Unit Performance Elective candidates should possess a reasonable level of proficiency.

Students should be encouraged to listen to professional performances of works of a similar genre. Post-1970 pieces should display student understanding of the style of the works, not simply provide novelty value. In most works more emphasis should be placed on stylistic interpretation. Topics should be properly represented, not pieces *forced* into Topic Areas.

Care should be taken to ensure that short pieces provide sufficient substance. Multi-media performances, such as singing and accompanying oneself, are not necessarily an advantage, neither is it an advantage to perform some pieces, for example, on flute and others on violin. Candidates should perform the whole program on the instrument on which he/she is most proficient, and those with advanced performance skills should have a top accompanist, even if this means hiring a professional accompanist.

The Syllabus and Subject Manual (Creative Arts, Subject Manual No 7) must be consulted constantly when preparing students for an examination. Violation of Subject Rules incurs a debit of marks from performances. Finally, the school organisation needs to accommodate the entire length of the examination.

3 UNIT

Performance

In 3 Unit candidates should aim for a well balanced program and should not confine themselves to one style only. The candidate needs to be aware of dynamics and expression to give the maximum in contrast.

The best 3 Unit performances consisted of a careful selection of pieces which reflected maturity in performance, musical maturity in understanding of style, and a mastery of technical skills required for the chosen works. These performers, comfortable and totally at ease with their instrument, displayed much performance experience. They presented a well balanced program, showing attention to fine detail and nuance of phrasing and articulation.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

Ensembles displayed thorough preparation and rehearsal. Their performances were musical, stylistic and sensitive, and were noteworthy for awareness of balance between the instruments. The chosen works were a good vehicle for the candidate and their performances were controlled by the candidate.

The weaker 3 Unit performances consisted of presentations of works which were beyond the technical ability of the performer or represented a choice of pieces which was too simple to provide the challenge required and were not appropriate to 3 Unit level. Some of these performances were both mechanical and unmusical.

Alternatively, some candidates, having chosen over-ambitious programs, were unable to sustain the technical and stylistic requirements of the works. Intonation problems were ignored, the style was not understood, and there were many notational errors. Some candidates were disadvantaged by weak accompanists and there was insufficient variety in the works, eg three jazz pieces, three movements from the one work. Programs must be varied in style and character.

Weak ensemble items included those in which the candidate's role in the ensemble was lacking in scope. Students require many performance opportunities in order to develop confidence in performance techniques, and their technical level needs to be carefully assessed before programs are selected.

If backing tapes are to be used, teachers should ensure that they are good quality, while the balance should be checked with the performer.

Teachers and students must be thoroughly familiar with requirements for the 3 Unit course as stated in Subject Manual No 7 (Creative Arts) in order to ensure that candidates are not violating Subject Rules, thereby incurring a debit of marks.

SIGHT SINGING

Examples used in 1995 are after the following page.

There was, as always, a wide variety in standard. Candidates were usually very good or very bad, with few falling in the middle range.

Many students seemed to regard sight singing as an unimportant part of the examination. Others showed obvious unease and, consequently, their attempts were inhibited. Although attempts at this part of the examination are still generally poor, there was some improvement on previous years' efforts in confidence and competency.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

Students need to follow a developmental program of sight singing right through elective music courses. This develops their aural ability and affects all areas of their musical endeavours.

The 2 minutes' preparation time should be used wisely. Students are permitted to hum softly during this time; they should go carefully through the rhythm and practise intervals. There were a significant number of second attempts and, although many lost pitch, they usually recovered before the end; in some cases there was also some poor recognition even of melodic shape and little sense of the tonic.

Students must be encouraged not to give up during the attempt. Vocal majors need to practise sight singing also, and much work needs to be done on intervals other than chordal ones (major and minor 6ths caused problems).

Sight singing is marked holistically out of 5 marks, that is, rhythm and pitch combined in an *impression mark*; concentration was on how much was correct rather than subtracting marks for inaccuracies.

MUSICOLOGY

2/3 UNIT

Aural

Question 1

- (a) Here it was obvious that the better candidates studied the score carefully before answering the question, consequently providing explanations and definitions which were both concise and accurate.

The weaker candidates showed a lack of musicological awareness. For example, in determining the key, the less able students were possibly influenced by the pedal note (E) and assumed E major, without checking that D# was not in evidence. Through poor analysis of accidentals and chord structures there appeared, too, to be difficulty in identifying minor keys. Many assumed that the *harmonic device* (pedal note) was a suspension because of the piano LH-tied notes.

Judging from their descriptions of melody or textural aspects, a number of students appeared to be unaware of the meaning of the term *harmonic device*. Many referred to the pedal point as *sustained octave* and, in describing the use of parallel 3rds, some showed a poor use of language and this confused their explanation of the concept, eg *doubling in 3rds* or *unison in 3rds*.

Students need practice in order to understand the difference between *defining* or *explaining* a harmonic device and simply describing the harmonies used. Details must be emphasised, for example, the dal segno sign in art music does not necessarily imply a coda and the dynamic indication *fp* means *loud* then immediately *soft*. This was seldom stated correctly. Scores need to be studied at length so that students become more aware of the role of accidentals.

- (b) In this part candidates were required to recognise the compositional devices present in the excerpt, and the stronger candidates were able to recognise them correctly. There still appears, however, to be a need for reinforcement of the meanings of specific terms and compositional devices. There appeared to be some confusion between Extract 1 as printed and Extract 2 on the recording.

The weaker responses reflected an incorrect use of terms, eg *call and response*, *question and answer*. The meanings of the terms *repetition* and *imitation* were also confused. Some candidates seemed uncertain as to the meaning of *compositional device*.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

- (c) The recognition of modulations was well handled by the stronger candidates, but the correct naming of chords appeared to be difficult for many. Even though second inversion chords were identified, there appeared to be little knowledge of third inversion chords. The weaker candidates also had difficulty with cadence recognition and description.
- (d) Only a very small proportion of the candidature made no mistakes in the melody dictation. Candidates appeared to have little difficulty in correctly notating rhythm, particularly the second half of each phrase. The opening tied rhythm, however, proved a problem for many and the recognition of the second last G natural was rarely achieved. Likewise, many candidates failed to identify the use of sequence.

In practising notation or melody lines, students should use examples which feature more than one instrument, and melodic dictation exercises should gradually increase in length to develop memory. More exercises in recognising melodies in inner parts would be of value to students.

Question 2

The best answers from part (a) to part (d) showed ability to discuss the use of rhythm and tonality and to describe the use of motifs.

In the weaker answers, terminology was not always understood, eg tonality was confused with tone colour. Many students could not identify the instruments used, and in part (d) there was some confusion about what a *section* is. There also appeared to be a lack of familiarity with scores. Again, a wide variety of performing media and notation styles should be provided in works studied.

In part (h) candidates often named a concept and then proceeded to write about a different one, or wrote about many concepts. In a number of prepared answers students failed to answer the question. Often information in parts (e), (f) and (g) was restated in part (h). Many compared a work with *Dragonfly Dance*, or gave subjective and biographical detail which was irrelevant. Candidates seemed to think that the page must be filled even if they had little or no relevant information. It was obvious that many had studied the works only superficially. Their selection of works should be such as to allow an in-depth study.

Question 3

The better candidates gave evidence of detailed listening, and of being able to identify a variety of styles and appropriate features within the piece. They were also able to support their statements with reference to many concepts and to recognise more characteristics of the styles, as well as the fact that the styles overlapped. Their discussion of the points made was adequate; point form answers often provided the most accurate and concise answers.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

The weaker candidates tended to list instruments, vaguely referring to a style, eg saxophone=jazz; strings=classical. They failed to recognise the subtleties inherent in the work and often provided broad generalisations and inaccuracies. A number appeared not to understand the term *style*, equating it with tone colour, while the weaker responses presented disjointed ideas, repeated themselves, and generally failed to answer the question.

Many candidates fell into the trap of failing to look any further than the performing media. More in-depth listening is necessary. Students should be encouraged to develop the skill of listening to more than one concept at a time; candidates can disagree with the given statement provided they can support their arguments.

MUSICOLOGY

2 UNIT

Essays

The best essays reflected great depth of study and provided a coherent argument that was convincingly supported by musical examples. Maintaining their argument throughout, they drew valid conclusions. Analyses were logical, referencing accurate, and essays well structured. Many chose smaller topic areas and their personal involvement in the musical research involved in their own work and evaluation was clearly evident.

The weaker essays lacked not only a clearly defined hypothesis, but also evidence of research into primary sources. Subjective, emotive language destroyed any evidence of musical analysis. Many of these essays contained irrelevant musical quotations, no clefs, nor bibliography nor discography. Presentation was poor, there was little understanding or experience of chosen works, quotations, obviously from secondary sources, were either unacknowledged or far too short. Many were very general, others gave a bar by bar analysis of a work, while musical examples were often not supported in discussion.

NESB students need practice with written expression. Only relevant excerpts of scores and **not** the full score should be included, with the specific features being highlighted or circled. Students should liaise with libraries and seek advice and direction on choice of topics from their teachers.

Students are warned that plagiarism is dishonest and will incur an authenticity check on their work, with appropriate penalties applied.

3 UNIT

Essays

The most successful essays displayed choices of topics that were both individual and creative. Inspiration was obviously gained from primary sources (often works not already discussed in traditional texts); sometimes, following an interview with a composer, candidates offered their own opinions and there was evidence of total student involvement, even passion, about the chosen topic.

These essays were coherent, with suitable quotations - often highlighted - being used throughout, not simply listed at the end. They showed correctly labelled instrumentation, often started with a list of points/features to be developed and then employed in the context of the whole essay, and they kept to the word limit.

Many weaker essays showed that, in choosing large topic areas, candidates became overwhelmed by the task. In such responses evidence of plagiarism, inappropriate choice of repertoire such as non-substantial works lacking in depth for 3 Unit students, with insufficient historical and biographical information, inaccuracies, including wrong title and digression from the original premise of the title, generalisations, lack of support in the form of quotations, subjective comments, lack of hypothesis and unsatisfactory length were all too common.

Students must be warned not to speak their name on any accompanying tape, nor to leave interview transcripts on them. Essay writing should be practised, with clear guidelines regarding requirements being given. All essays must be double-spaced and pages numbered and, above all, students must listen to the music, not just read about it. Works should be analysed to ensure that a rationale/hypothesis is developed; in addition, students should set themselves short and long term goals and strategies for attempting the project.

COMPOSITION

2 UNIT

Core

It was encouraging to find many highly imaginative and creative compositions in the post-1970 style that reflected wide listening and had been well refined. Ideas had been developed, experimental techniques tried and these, together with the developing of the rhythmic and thematic ideas, showed excellent understanding of structure.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

The very best compositions were consistently stylistic and well notated, giving clear performance directions, including improvisations. They showed great harmonic sense and were instrumentally secure and idiomatic. Tempi were well chosen, contrasting sections appropriately placed, and all concepts were handled in such a way that they complemented each other effectively and reflected the topic well. Time limits were observed and a good sense of unity and contrast obtained while achieving musicality and beauty of expression.

Candidates with less compositional competence often displayed the following weaknesses:

- *inability to link and/or develop ideas*
- *use of repetition in a mechanical or unmusical way*
- *no inclusion of performance directions, especially in computer-generated scores*
- *poor score layout, eg bracing non-existent, splitting piano staves by inserting a flute line between the piano's treble and bass*
- *unscored, improvised solos*
- *poor notation, and notes for notes' sake*
- *little or too much unity or contrast*
- *use of synthesised sounds but writing for acoustic instruments with no idea of their sound*
- *too many ideas for the given time limit*
- *abrupt or ineffective endings*
- *choice of minimalist style but demonstrating little of the process of gradual change and shifts in material*
- *inclusion of more than one movement within the two minutes' limit often did not work well due to too many ideas and insufficient unity*
- *inexperience with 12 tone compositions*
- *use of mixed metres without a musical purpose*
- *poor textural effects.*

At times the tape was the only clue to the candidate's intention.

Students need guidance for score layout, time limits and adequate and appropriate performance directions.

- Scores should not have candidates' names on them and Process Diaries should not be submitted unless requested.
- Core compositions should reflect the Mandatory Topic, **not** the Additional Topic.
- Tapes should be double-checked before submission.
- Score binding must allow all instructions to be read, including instrumentation.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

- Students must develop an understanding of the difference between unity and repetition.

In computer-generated orchestral scores, where all lines are conceived at the keyboard, students must have an understanding of the *playability* or *unplayability* on actual instruments. A possible solution could be simply writing for synthesiser.

2 UNIT

Elective : Composition

Generally the standard was not as high as that for 2 Unit Core Composition. The more successful candidates had obviously listened to a range of music and understood the style. Their compositions were not always predictable - they were willing to take risks and to explore unusual combinations of instruments. They wrote idiomatically for each instrument, displaying maturity and sophistication of understanding, moreover, they provided details and accurate scores.

The weaker candidates lacked not only ideas but also a sense of style. Their compositions began weakly and the idea was not developed. There was evidence of lack of editing, eg bar numbers were not given, time signatures were placed at the front of each stave, etc. Often instruments used were not listed and the use of notator programs led to impossible rhythms. The basic harmonic structure was weak and repeated chord patterns were used. Melodic writing was poor, and the tonic pedal was overused without necessary contrasts to build an entire piece.

Clarification is needed of whether the composition is for acoustic instruments or for synthesiser. In addition, computer notation needs thorough checking before the composition is submitted.

3 UNIT

Composition

The standard was, on the whole, high. The best candidates showed a real mastery of their chosen style and used compositional techniques with ease. Compositions were creative and expressive, and students showed great attention to detail in their work. The writing was appropriate for the instruments chosen and, in the two elective pieces, candidates appeared to be writing at a consistent standard with good contrast between the two. Scores were carefully produced, with great attention being paid to detail.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

The weaker compositions, using computer-generated scores, did not include performance directions, dynamics, bowing, and articulation marks. Here students also failed to edit scores accurately, often ignoring errors in alignment. Many of these candidates seemed to be ignorant of score conventions, eg splitting the piano staves and, at times, the tape was the only clue to the intentions of the candidate. When writing for computer-generated instruments, the range of the instruments chosen needs to be considered, otherwise a special note is necessary on the score indicating that the tone colour of a particular instrument has been selected. Few compositions were developed beyond the initial idea and there were still cases of un-notated improvisations. Computer scores need very close supervision.

Candidates should be reminded to submit each 3 Unit composition separately, that is, separate scores and tapes, even when they are two movements of the one work.

A typical example of a very good submitted Musicology essay follows. Copyright, however, precludes the inclusion here of some of the excerpts from the original scores included in the essay submitted.

Hypothesis; Georges Bizet's (1838-1875) opera, Carmen, is the synthesis of his imagined Spain. It successfully conjures the essence of Spain, but owes little directly to authentic Spanish music.

My music teacher entered the classroom early in Term One, excitedly declaring, "*Today we are going to study Georges Bizet's opera, 'Carmen'!*". Being the highly educated musician that I am, my eyes lit up with knowledge as I immediately responded, "*Oh great! I love that Spanish opera!*" (I had played the *entr'acte* to Act IV many times in orchestra .. so obviously I *knew*).

Since that fateful lesson I have arduously endeavoured to prove that my misconception was well founded. I immersed myself in the exotic world of Andalusian Spain, discovering the flamenco forms of *cante jondo* (meaning *deep* or *profound* song), explored the forms of flamenco guitar music, visited the Sydney Flamenco Dance School, and compared and contrasted dance rhythms and Spanish harmonies with that of Bizet's opera. Parallels have been identified, but the opera *Carmen* is essentially French music, confined to the limits of the operatic form and that of Bizet's imagination. Spell-bound by the exoticism of Spain, Bizet wrote to the Conservatoire of Paris, "*I request a list of the collections of Spanish songs in the possession of the library*".¹ It has been ascertained that this limited reference used by Bizet was to one entitled '*Echos d'Espagne*', which contained the Spanish forms *habanera*, *seguidilla* and a *polo*. Through a close

¹ 'The Spell of Spanish Music', Gilbert Chase, page 293, Dover Publications.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

examination of these three Spanish flamenco forms, this essay will examine the authenticity of Spanish influence in Bizet's *Carmen*.

The habanera, *L'amour est un oiseau*, of Act One, owes direct influence to *El Arreglito ou la Promesse de mariage*, the habanera of the Spanish-American composer Sebastian Yradier (1809-65). In fact, the plagiarism is such that, after a production of *Carmen*, Yradier's publisher recognised the work and protested. At the bottom of the piano and vocal score is now a footnote, "*Imitated from the Spanish song, the property of the publishers of Le Menestrel*"². Yradier's original version of the melody and refrain is as follows:

(Excerpt 1: comprising 5 bars, was inserted here)

(a) Melody:

(Excerpt 1.2: comprising 4½ bars, was inserted here)

(b) Refrain:

Bizet modified this melody, improved it by adding a triplet in the fourth bar and prolonged the chromaticism of the melody. This melody is fairly true to the Flamenco style in its use of semitonal movement.

(Excerpt 2: comprising 4½ bars, was inserted here)

(a) Melody:

Bizet's usage of a triplet rhythm (refer excerpt 2) in his melody is similar to Yradier's treatment of his melody in his famous habanera, *La Paloma*.

² 'Bizet's Carmen', Vocal and piano score, Bleiler.

(Excerpt 3: comprising 5 bars, was inserted here)

(a) First Melody:

(Excerpt 3.2: comprising 4 bars, was inserted here)

(b) Second Melody:

(Excerpt 3.3: comprising 4 bars, was inserted here)

(c) Third Melody:

Listening Excerpt No.1:

Bizet's incorporation of this triplet rhythm in his melody greatly enhances his *Habanera*'s authenticity. Upon further analysis of the rhythmic devices employed by Bizet in his *Habanera*, even closer affiliation to that of the traditional habanera form can be found.

(Excerpt 4: comprising 5 bars, for violoncelles was inserted here)

This rhythm works as an ostinato for the duration of the piece.

Listening Excerpt No.2:

La Paloma, similarly, has a rhythmic motif in the bass and it too works as an ostinato for the entirety of the piece.

(Excerpt 4.2 comprising 7 bars. in the bass, was inserted here):

Listening Excerpt No.3:

After examining Matyas Seiber's (1905 – 1960) *Tango (Habanera)* and discovering once more the same rhythmic ostinato in the bass,

(Excerpt 4.3: comprising 5 bars, in the bass, was inserted here)

One concludes that Bizet did not stray from this traditional aspect of an Andalusian habanera. This could be attributed to the fact that he did consult Yradier's original work and, therefore, the Spanish influence is far greater than that of other pieces within the opera.

However, Winton Dean in his **Bizet**³ suggests that Yradier's piece is not Spanish at all, but Cuban. So it appears that Bizet plagiarised a Cuban piece and not a Spanish piece at all!

Throughout *Carmen* rhythmic elements occur which, like the *Habanera*, are similar to Flamenco forms. The use of the hemiola choriambic rhythm (crochet - quaver - quaver - crochet) is a characteristic feature of Spanish guitar music. The *Entr'acte* to Act IV employs this choriambic rhythm but fails to imitate the traditional hemiola form accurately, i.e. with the alternation of 3/4 metre with 6/8,

(Excerpt 5: comprising 8 bars for violons, altos, violoncelles and c basses, was inserted here)

Listening Excerpt No.4:

The misconception that this piece is a traditional Spanish dance has arisen through the unfailing pulse of the introduction to the *entr'acte*. But the lack of alternating simple triple time (3/4) and compound duple (6/8) metres, proves this to be indeed a

³ 'Bizet' by Winton Dean, page 196, J M Dent and Sons Ltd.

misconception. Rodrigo's *Concierto de Aranjuez*, although a twentieth century guitar concerto, employs this traditional hemiola rhythm accurately.

(Excerpt 5.2: comprising 3 bars for guitar, was inserted here)

Listening Excerpt No.5:

Perhaps Bizet's *entr'acte* to Act IV has misled audiences into believing its Spanish authenticity for so long and so convincingly, due to his reliance upon a *Polo* by Manuel Garcia which has been described as *a quick, tense air in 3/8 which belongs to that group containing the Seguiriya gitana*. Gilbert Chase, in *The Spell of Spanish Music*, aptly describes Garcia as the *Grandfather* of *Carmen*.⁴ Analysis of the chief melodic elements in Garcia's *Polo* helps us to understand why;

(Excerpt 6: comprising 8 bars, was inserted here)

This is followed by **Excerpt 6.2 (comprising 8 bars, which was inserted here)**.

And, finally, there are prolonged melismatic flourishes on the syllable *Ay*, finishing on the characteristic cadence on the dominant;

(Excerpt 6.3: comprising 8 bars, was inserted here)

Bizet treated Garcia's *Polo* far more freely than Yradier's habanera, nevertheless, his *entr'acte* music has exactly the same tonality (D minor) and time signature (3/8) as Garcia's song, and while he introduced certain rhythmic modifications, the essential notes of the melody are kept intact.

(Excerpt 7: comprising 7 bars, was inserted here)

⁴ 'The Spell of Spanish Music', Gilbert Chase, page 295, Dover Publications Inc.

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

The notes are identical to those of Excerpt 6.2, but the rhythm has been altered markedly.

(Excerpt 7.2: comprising 9 bars, was inserted here).

Notes are very similar to those of Excerpt 6.3 and conclude on the characteristic dominant.

The rhythm, however, has been altered.

To verify this traditional *polo* characteristic of concluding on the dominant (as shown in Excerpt 6.2), an examination of Juan Parga's (1843 - 1899) *Polo Gitano y Panderos* was made;

(Excerpt 8: comprising 4½ bars, was included here)

Conclusion on an E minor chord. This being the dominant of A minor.

Listening Excerpt No.6: (live performance: George Mertens-Moussa).

The harmonic and chordal progressions of Bizet's *entr'acte* also greatly enhance the Spanish 'flavour' of this piece. (Refer to Appendix 1 for a close analysis of the chordal progressions of the *entr'acte* and Appendix 2 for a close analysis of Juan Parga's *Polo Gitano y Panaderos*). Bizet's observance of the traditional polo tendency to drop a tone during a chordal progression, conjures the essence of Spain. This could greatly confuse an uneducated ear and lead to the belief that the *entr'acte* is Spanish music.

Flamenco melodies are derived predominantly from the medieval E Phrygian mode, i.e. the scale E F G A B C D E;

Figure 1: Scale types in flamenco.

i)

ii)

iii)

iv)

Soleares and *polo* bear a close affinity to this Phrygian mode and it accounts for a very large proportion of all Spanish folk melodies. Bizet consulted a Spanish flamenco form known as a *seguidilla* to compose his *Seguedille et Duo* of Act I. The *Sevillanas* is directly associated to this flamenco form. Paco Pena's *A La Feria Sevillanas* illustrates the Phrygian mode starting on A.

Excerpt 9:

Phrygian mode starting on A.



(Excerpt 9.2: comprising $6\frac{1}{2}$ bars, was inserted here)

Use of this mode in a traditional Spanish melody, *A La Feria Sevillanas*. Paco Pena.

Listening Excerpt No.7:

(live recording; George Mertens-Moussa).

Bizet obviously noted this tendency towards the Phrygian mode for in his *Seguedille et Duo* he attempts to fuse a Phrygian mode with a traditional flamenco guitar rhythm associated with the *Guajiras* (a relative to the habanera) form. This greatly enhances the authenticity of Bizet's portrayal of Spain, but not only is the accompaniment in the *Guajiras style* used wrongly in the context of a traditional *seguidilla*, but the Phrygian mode on which he based his melody (i.e. one starting on C-sharp) is incomplete.

Excerpt 10:

The flutes' introductory melody, although closely related to the C-sharp Phrygian mode, fails to fulfil the requirements.

(An excerpt comprising 4 bars was inserted here)

Interval pattern; Tone, Tone, Semi-tone, Tone, Semi-Tone, Tone.

Bizet does, however, manage to create a far more accurate Phrygian mode in *Chanson Bohème*;

(Excerpt 10.2: comprising 3½ bars, was inserted here)

The pizzicato rhythm Bizet employs in his *Seguedille et Duo* is a very accurate imitation of the characteristic rhythm used in a traditional *Guajiras* accompaniment.

(Excerpt 11: comprising 9 bars, was included here)

This rhythm occurs throughout the *Guajiras* form, but alternates between 3/8 and 3/4 in a hemiola. Although Bizet's *Seguedille et Duo* is in the 3/8 metre (simple triple), the

rhythm of its accompaniment, although closely associated to the *Guajiras* rhythm, is not a true imitation. Bizet has adopted and fused the elements which he wished to use to bring his synthesised Spain to the stage. The following examples illustrate the traditional usage of the three quaver hemiola rhythm:

Listening Excerpt No.8: *Andalucia Cuban* (Guajiras) Paco Pena.

(Excerpt 12: comprising 6 bars, was included here): Juan Parga's *Guajiras para Guitarra*.

Listening Excerpt No.9: (Live performance; George Mertens-Moussa)

The *Seguedille et Duo* is perhaps the best example of Bizet's desire for a Spanish 'flavour' in his opera without being utterly true to the traditional Spanish forms. The *Seguedille* is traditionally a colourful and gay dance performed by couples, with the use of castanets and a guitar accompaniment. Bizet's *Seguedille* has a dramatic function, that being Carmen's luring Don José under her spell. The piece is extremely ... *suggestive*! Hence Bizet has misinterpreted the traditional character of the *Seguedille*. But Bizet's business was not in recreating Spanish music, nor was he writing a Spanish opera! Primarily the operatic form allowed Bizet the freedom to piece together those elements of Spain which satisfied his imagination and his own desires.

Melodies of Andalusian flamenco music are predominantly diatonic (major/minor) and have occasional leaps of thirds and fourths. *Chanson Boh  me* attempts to mimic this characteristic, and Bizet accurately incorporates this feature into Carmen's melody;

(Excerpt 13: comprising 3½ bars, was included here)

Another feature redolent of *cante jondo* in *chanson Bohème* is the treatment of the accompaniment, which is predominantly in successive fifths and has an irregular descending scale in the bass of the introduction;

(Excerpt 13.2: comprising 7 bars, was included here)

The *Columbiana* is closely related to the *habanera* and is characterised by this usage of successive fifths. This is best illustrated in Paco Pena's *El Nuevo Dia*.

(Excerpt 14: comprising 4 bars, was included here)

Listening Excerpt No.10: Live performance: George Mertens-Moussa

Bizet's obvious hurdle in conjuring the essence of Spain was in imitating the guitar's ability to play broken chords, within the confines of an orchestra. This he largely achieves in *Chanson Bohème*. The strings pizzicato an arpeggio accompaniment:

(Excerpt 15: comprising 7 bars, was included here)

Traditional Andalusian singers of flamenco and *cante jondo*, however, never perform with an orchestra, nor in choirs, nor in duets. Thus Bizet's very performing media disallows him to imitate Andalusian music truly.

Carmen is essentially an opera composed by a Frenchman for Western singers and Western instrumentalists and confined to the operatic form. The use of recitative in *Seguedille et Duo* is obviously an operatic characteristic and in no way can be attributed to traditional Andalusian music! The confines of an operatic singer's vocal capabilities in itself disallows authenticity. The use of vocal range through the flamenco forms normally

will not exceed a sixth. For Bizet to have restricted an operatic voice to this limited tessitura would not only have been exceedingly boring for the performer, but also would not have satisfied his audience (refer Figure 2).

Flamenco vocal style is characterised by the use of *miro-tones*, *portamento*, *glissandos* and, more specifically, *melismas* often sung to a weak syllable.


Listening Excerpt 11

- (i) *Noche Granadina*: Carlos Montoya.
- (ii) *Estoy Loco Por Saber*: Paco Pena.


It would be ludicrous to ask an operatic voice to attempt such a style of singing which is of a completely foreign genre! Western music requires the annotation of specific intervals within the compass of twelve semi-tones. The extensive use of enharmonism within *cante jondo* naturally extends the number of tones available. It is virtually impossible to convey *cante jondo* using modern European musical notation, because of the chromatic inflections and sub-divisions, and because of the free rhythm which does not conform to regular measurement. Bizet attempts to make best use of his limiting performing media by extending the vocal requirements of his singers:

Figure 2; Tessitura required for Carmen in;


(a) *Habanera*;



(b) *Seguedille et Duo*;



(c) *Chanson Boheme*;



Excerpt 16:

Habanera: The use of ‘port de voix’ to imitate the effect of sliding from one note to another through a series of infinitesimal graduations.

(Excerpt comprising 4 bars, included here)

This is Bizet’s equivalent of a characteristic portamento which is frequently used in *Guajiras*.

(Excerpt 16.2: comprising 4 bars, included here)

Chanson Bohème: Use of Glissando to approximate micro-tones;

(Excerpt 16.3: comprising 4 bars, included here)

Seguedille et Duo: Use of Melismas

Another markedly Spanish feature of *Cante jondo* is the repeated insistence on a single note, usually accompanied by appoggiaturas from above and below. Bizet best attempts to imitate this with his introduction of *Chanson Bohème*:

(Excerpt 17: comprising 5 bars, included here)

Bizet did not wish to create a Spanish opera. He essentially wished to conjure the essence of Spain within the confines of an opera hall, operatic form and Western notated music. His small usage of Spanish sources was intended only for enhancing his atmosphere and gipsy setting. Bizet could do no better than write French music, he was a Frenchman, his limited reference to Spanish sources, however, reveals his intuitive genius in conjuring up universal passions, emotions and the essence of a Spain visited only through his imagination.....

1995 HIGHER SCHOOL CERTIFICATE EXAMINATION

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La Paloma.

People I wish to give special thanks

The Australian Opera Company.

The Spanish Embassy.

The Sydney Conservatorium of Music.

HMV Music, Sydney.

Anna-Marie, from the Sydney Flamenco Dance School.

Spiros, from the Guitar Centre, Paddington.

Georg Mertens-Moussa for sacrificing his time, to allow me to record live excerpts.

Miss Alicen Miller for her... 'total' faith in me!

Miss Dahle Innes.